

Special Meeting



Celebrating 125 years of the Cape Town Photographic Society



Foreword

Since its inception 125 years ago, Cape Town Photographic Society (CTPS) prospered and grew due to the efforts of some exceptional members.

While some of them held prominent positions in society, I consider them as exceptional because of the vast amount of time and effort they devoted to helping grow club photography in South Africa, and in CTPS in particular.

This book is a tribute to them.

CTPS has always been blessed by attracting members who are not shy to step forward and offer help. They didn't always get it right (see the chapters x and x on salons and exhibitions), but the willingness to serve, was always there.

This spirit was exemplified by the indomitable Miss Hannah Watkins, who kept the society going through the WW I years (chapter 2), and people like Eric Vertue, Roy Johannesson and Ted Dickinson who served the society in various capacities for more than half a century. The work done by their Survey Group earned them accolades from far outside photographic circles (see chapter 6 on outings).

The members who served on council during 2015 each had a particular role allocated to contribute to the monthly 125 year events planned throughout the year, leading up to the birthday celebrations on 30th October. Their contributions are chronicled in the final chapter of the book, but the

tireless efforts of Pat Scott deserve special mention: she organised a mini-congress, a public exhibition of images spanning 125 years, the birthday dinner, and several outings — and inspired everybody else with her enthusiasm.

The above mentioned are, however, but a few of the members who made exceptional contributions to CTPS — this book is testimony to the work done by many other exceptional CTPS members over the past 125 years.

I would like to include the all the members of the society's 125th year among them (see below).

Nicol du Toit

CTPS President (2015/17)

Honorary Life members

Detlef Basel
Neels Beyers
Antenie Carstens
Arnold Castle
David Gray
Mels Homburg
Ian Levy
Sibyl Morris
Henk Mulder
Jenny Powis
Joy Wellbeloved

Other members

John Arseniou
Murahd Bacus
Barbara Basel
Mo Bassa
Nellian Bekker
Eleanore Biggs
Jean Bradshaw
David Bruce
Cathy Bruce
Jeanette Brusnicki
Alison Bull
Keith Bull
Chris Coetzee
Danie Coetzee
Jennifer Cole-Rous
Margaret Collins
Stella Coram
John Cross
Mike De Villiers
Colleen De Villiers
Andrew Denny
Gina Denny

Stephen Docherty
Sue Docherty
Judith Dodds
Gaynor Donovan
Gavin Doyle
Jeanette du Toit
Nicol du Toit
Trudi du Toit
Julie Dyer
Vic Els
Anna Engelhardt
Babett Fehrking
Bob Flowerday
Delores Flowerday
Joletta Frahm
Carl Geel
Ilse Gerlach
Joyce Goldschmidt
Richard Goldschmidt
Sue Grant
Johan Greeff
Alicia Greyling
Lindsay Grier
Barbara Hallock
Brian Hallock
Carin Hardisty
Steffne Hughes
Eben Human
Joe Inns
Ansi Jansen van Rensburg
Cathy Jenkins
Ariane Jenssen
Malcolm Jones
Jocelin Kagan
Ludwig Kleinschmidt

Lee-Ann Kriel
Manfred Krumrey
Christo La Grange
Marleen La Grange
Shaun Laishley
Mireille Landman
Ingrid Le Roux
Tessa Louw
Robert Maginley
Nicolas Malaise
Sharon Malan
Heather Manley
Lynette Marais
Howard Markham
Roshaan Meyer
Jenny Morkel
Anna Morris
Andre Mouton
Eleanor Muller
Taheer Mullins
Linda Murran
Melanie Neethling
Sean Neethling
Daleen Nel Hall
Paul Nuttal
Daniel O'Donoghue
Charlie O'Donoghue
Shaun Overmeyer
Che Overmeyer
Dante Parisi
Karyn Parisi
Lambe Parolis
Lesley Parolis
Robyn Pells
Marius-Lee Pretorius

Rosemarie Prew
Cathy Priday
Clive Rathband
Joan Rathband
Frank Reuvers
Gail Reuvers
Izane Reyneke
Alyson Riches
Lorinda Rodrigues
Narda Rubens
Helga Schuller
Pat Scott
Hannelore Seifart
Charles Slijpen
Sakkie Smit
Mark Sorensen Browne
John Spence
Kim Stevens
Marius Stockenström
Peter Strater
Dick Stroh
Johan Strydom
Eric Sumner
Jan Swiegers
King Tong
Gavin Van Haght
Len Van Wyk
Jacoba Van Zyl
Marek Vincenc
Joan Ward
Manie Wessels
Andre Wijne
Elmara Willis
Lionel Willis
Ken Woods

Acknowledgements

The cover of **Eric Vertue's** book, *Cape Town Photographic Society – 30 October 1890-30 October 1990 – 100 Years*, may be unassuming (p9), but it enfolds hidden treasures. His chronicles of the first 100 years of CTPS history is an invaluable source of information and the humorous snippets put a human face to the many members who helped build and steer the society through sometimes turbulent times.

I therefore salute and thank him for his work that provided so much information and interesting quotes for this book.

His contemporary, **Roy Johannesson**, was also a keen collector of information and CTPS memorabilia. His legacy of photo albums, brochures, menus, medals, minutes, essays and many other keepsakes in the CTPS archives stored in Ottery, made an extremely valuable contribution to this book. The medals on p60, for example, come from Roy's 'suitcase' as well as numerous photos used throughout the book (see below).

I received a lot of help from many people, but I would like to single out three members who should be credited as co-authors. Without the assistance of **Pat Scott**, **Antenie Carstens** and **Joy Wellbeloved** this book would not have been published.

Joy unconditionally (apart from the odd breakfast) agreed to be the historical contributor to many of the Cape Camera issues published during 2015. Her research and reports on the early members (pp64-68) made them come to life, while her

profiles on some of our current Honorary Life Members gives us insight into how the society changed over the last few decades (pp90-92). She also contributed a fascinating article on the history of AV making (pp57-58), as well as historical background to the early photographic techniques for chapter 3. She also contributed many photos (see below).

Antenie's almost encyclopedic photographic history knowledge, sharing of his extensive archive of publications, the information he published on the PSSA website and his incredibly generous help with scanning large photos, were of invaluable assistance. He also wrote the interesting article on AV making in the days before digitization (p55-58) and supplied fascinating insights on some of the older members, like fellow-aerial photographer Ted Dickinson and Roy Johannesson. But, more than anything, his thirst for finding all the right facts and documentation and genuine pleasure at discovering an historic "gem" that he could share, inspired me to do more and dig deeper.

Passion should be **Pat's** middle name as she gives all to a project she believes in. Apart from being the driving force behind all the 125 year celebrations during 2015 – and organizing some of the most memorable events – Pat's pleasure in finding old photos by members or photos documenting the history of the early years, produced many of the interesting images used in the book. She also cajoled many members into sharing their memories of CTPS and re-

searched the history of some older members (pp69, 74, 77-79, 83). Her unflagging enthusiasm drove this publication.

In addition, Joy, Antenie and Pat corrected mistakes and made suggestions on how this book could be improved prior to publication.

They shared this task with the **current CTPS council members**, to whom I am also very grateful for proofreading: Nicol du Toit, Richard Goldschmidt, Jacoba van Zyl, Lesley Parolis, Kim Stevens, Nellian Bekker, Detlef Basel and Melanie Neethling. It is interesting that the more eyes scrutinise a document, the bigger the likelihood of finding errors, as many mistakes were picked up by one reader that others didn't notice.

Thank you very much to **Jenny Powis** who shared old minute books, Cape Cameras and some old glass slides and to **Richard Goldschmidt** for giving me access to the CTPS archives in the storage facility in Ottery. **Sibyl Morris** generously lent the excellent Cape Camera editions she produced — another gold mine of information about former members. To **Nicol du Toit**, thank you for sharing the house and workspace so long with CTPS memorabilia and documents, for the encouragement, constructive suggestions and accepting the sacrifice of weekend outings and family time.

Lastly, thank you to the **CTPS members** below for making their photos available.

Trudi du Toit
July 2016

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Photos Antenie Carstens provided access to:
Camera News on PSSA website pp70, 69, 72
News and Views April-May 1974 pp25, 75
News and Views June 1976 p53
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During 2015 all council members made a contribution to the 125 Year celebrations, orchestrated with dedication by Pat Scott.

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Chapter 1

Anniversaries & milestones

During 2015 CTPS members made sure that the society's year was celebrated in good style. And the actual birthday party was a memorable event!



CTPS members enjoying a joke by Royal Photographic Society President Walter Benzie during the gala dinner to celebrate the society's 125th birthday.



Pat Scott receiving the PSSA medal for service from past president Detlef Basel.



PSSA president Francois Rousseau addressing the audience.



Johan Kloppers, giving CTPS his best wishes, with his wife Marietjie (right).

The 125th year of organised amateur photography in Southern Africa was not going to slip by without significant acknowledgement of this milestone. It is, after all, believed that the Cape Town Photographic Society (CTPS) was the first amateur photo club in the southern hemisphere, and certainly the first in South Africa.

Council therefore decided in 2014 that the whole of 2015 would be dedicated to commemorating 125 years of photography in the Cape. A celebratory activity, including a mini-congress, was planned for every month, special 125 year jackets were made and the 125 year anniversary featured prominently in each *Cape Camera* newsletter.

A gala dinner, to which special guests Royal Photographic Society (RPS) President Walter Benzie and his wife Susy, Photographic Society of South Africa (PSSA) President Francois Rousseau and his wife Petro, and PSSA Western Cape Director Johan Kloppers and his wife Marietjie, were invited, was planned for the actual birthday.

The year-long careful planning of this dinner exactly 125 years after the society was founded on 30 October 1890, was, however, nearly derailed by the countrywide #FeesMustFall student campaign. Four days before the party, organiser Pat Scott was informed that the selected venue would no longer be available.

On the Tuesday before the Friday evening function the Cape Peninsula University of Technology announced that they were closing all campuses for the week due to student protests — including the Granger Bay Hotel School venue, where the CTPS function was due to be held.

But, as we came to expect of her, Pat pulled out all the stops to find an alternative venue, which offered all the facilities we required without breaking the bank or required council to approve a new budget: former member Rashid Latiff's Capetonian hotel where CTPS held meetings during

2009 and enjoyed several happy year-end prize-giving functions.

And, probably because of the relief that a near-disaster was averted, the birthday celebration was a happy, joyful occasion, punctuated by frequent peals of laughter.

Nobody doubted that the PSSA Meritorious Service Award presented to Pat that evening was not thoroughly well-deserved.

The guest speakers reminded us all of the huge role CTPS and some past and present members had played in the growth of amateur club photography in South Africa. This book is an attempt to pay tribute to those members.

Greetings from the PSSA

To emphasise the role we've played, new PSSA president Francois Rousseau awarded a PSSA gold medal to the whole CTPS society for *Service to Photography*. "CTPS played a huge role in promoting photography over the past 125 years," he said, expressing his thanks for the positive influence the society has had, and is still having, on the development of photography in South Africa.

He emphasised the important role clubs play and said he especially enjoyed club photography for "the camaraderie and sharing with other people. When I became involved with a club (in Nelspruit), I saw the light and enjoyed photography even more."

Like Walter Benzie of the RPS and CTPS president Nicol du Toit, Francois was elected PSSA president in CTPS' birthday year.

Role in the Western Cape

CTPS received another birthday gift from Johan Kloppers, representing the Western Cape region: a personalised mug, featuring the logos of CTPS and the 2016 PSSA Congress to be held in Langebaan, as a reminder that this congress will be dedicated to CTPS' 125th anniversary.

He thanked CTPS "for what you do to help clubs in the region and being always

willing to support other clubs."

Johan has been the PSSA Regional Director since 2009, but will retire after organising the PSSA congress in Langebaan at the end of August 2016.

His association with CTPS dates back to 1979 when he settled in Fish Hoek after qualifying as a dentist in Pretoria. He had joined the PSSA in 1975, before moving to Cape Town, where he became a CTPS member... but remained a dedicated Blue Bulls supporter. He later became a leading figure in the Fish Hoek Photographic Society and is known countrywide as a top wildlife photographer.

Johan fondly remembered CTPS stalwarts like Ted Dickinson, "one of the biggest gentlemen", Roy Johannesson and Eric Vertue (see chapter 11) whom he credits with building the society.

"They would have been so proud to see how strong their society has grown and in what good hands it is today," he said. "I feel at home here at CTPS," he added, commenting on the friendships that have been built over the years.

"We are proud and honoured to have the oldest club in South Africa in our region, and that is why we have dedicated our congress next year to CTPS."

Charmed by the RPS

Royal Photographic Society president Walter Benzie is a man of pleasant surprises. The thought of hosting the president of one of the world's oldest photographic societies with 11 000 members, 400 voluntary and 20 full-time workers, which operates under a Royal Charter, owns one of the foremost photographic collections in the world and gives awards to recipients that will fill the *Who's Who* of photography, was a bit daunting ... to say the least.

His Scottish ancestry and occupation as a chartered accountant further added to the expectation of meeting a VIP that you would address as Sir — and then only when first spoken to.



Clockwise from left: Karen Dingley, Paul Nuttal, John Spence, Jeanette Brusnicky, Mike and Colleen de Villiers, Barbara and Brian Hallock and Julie Dyer.

Right: CTPS president Nicol du Toit with Johan Kloppers' birthday gift: a personalised coffee mug to commemorate CTPS' 125 years and the 2016 PSSA Congress in Langebaan.



CTPS members enjoying the party (above).

Left: The witty speech by Royal Photographic Society President Walter Benzie had guests spell-bound.



Jeanette du Toit shaking the hand of the man who shook the hand of the man who shook the hand of Henri Cartier-Bresson.

From top to bottom: PSSA President Francois Rousseau and his wife Petro came from Pretoria to attend the event.

Middle: Keith and Alison Bull are CTPS 'swallows' who live both in Cape Town and England.

Bottom: CTPS members Johan Greeff and Cathy Bruce-Wright.

*Photos by:
Anna Morris
and
Nelle du Toit Claassen*



Event organiser Pat Scott sharing a joke with special guests Walter and Susy Benzie.



From left clockwise: CTPS vice-president Richard Goldschmidt, Robert Maginley, Sean Neethling, Francois Rousseau, Andre Wijne (right) and Ariane Jensen (front) listening to the speeches.

Instead, Walter and his wife Susy enchanted us with their wit, sense of humour and genuine appreciation of being back in Cape Town, where they spent so many happy years during the late 1960's and early 1970s. It felt like welcoming long-lost friends.

Walter's hearty and infectious laugh set the tone of our gala birthday dinner and his skill as raconteur made us feel part of his world where photographers like Don McCullum, Bryan Adams, Steve McCurry and Annie Leibovitz, cinematographers like Tim Webber and Sir David Attenborough and an astrophysicist and musician like Brian May CBE (like most of us, Walter also didn't know he was a founder member of pop group Queen when he met him) are proud recipients of RPS honorary fellowship medals.

Ties with Cape Town

"I have waited nearly fifty years to join your club," he jested in his speech, referring to the time he spent in Cape Town. First, from 1966 to 1970, as a bachelor shar-

ing a house in Constantia with two fellow auditing clerks from Syfrets and again from 1972 to 1976 with his wife Susy, when they lived in a flat in Clifton.

He graciously referred to the similarities between the founding members and principles of CTPS and The Photographic Society, as the RPS was known when it was founded on 20 January, 1853 – namely astronomers, scientists and prominent photographers forming a society for people interested in the art of photography.

But, with arguably one of the finest war photographers, Roger Fenton, as a founding member, and an invitation to Henry Talbot to become its first president, the RPS was operating in a slightly different league.

Joining the RPS

Interestingly, the formation of the society was delayed for several years until an agreement could be reached with Talbot to relax his restriction on amateurs using his patent *for their own amusement* (read the fascinating history on www.rps.org/about/history).

The Benzie's birthday gift to CTPS on be-

half of the Royal Photographic Society, *Portfolio Two*, a beautiful coffee table book about the RPS, shows why this society is so revered in world photography.

The visit to Cape Town was Walter's first overseas assignment after he was elected president earlier in the year.

"Photography is a lonely pursuit, and we need the oxygen of sharing images to make us improve and therefore we need to become involved in groups and clubs across the world," said Walter, who eloquently made a case for CTPS members to join the large RPS overseas membership (they have a substantial discount for over 65's and under 25's!).

It was indeed a pleasure to shake the hand of the man who shook the hand of the man who shook the hand of Henri Cartier-Bresson, as he so amusingly recounted. The man who shook the actual hand of Cartier-Bresson also passed on an account of how many rolls of film he watched Cartier-Bresson use to capture a *decisive moment*.



Honorary life members David Gray and Sybil Morris (right) with Ann Gray. Cape Town Photographic Society over 125 years



CTPS treasurer Melanie Neethling and husband Sean.



The centenary exhibition 'One hundred years of photos and cameras' was attended by honorary life members Roy Johannesson, Ray Ryan, Ted Dickinson and Ian Levy.



A commemorative envelope was produced to celebrate the 100th birthday of CTPS.

Celebrating the centenary in 1990 in style

CTPS' CENTENARY was celebrated in grand style with various activities. One of them was the hosting of a PSSA Congress in Cape Town during the birthday month, October, which was opened with a banquet hosted by the mayor.

A four-page advertisement supplement in The Argus of 11 September 1990 (right) covered the congress, held 9-13 October, and invited members of the public to attend some of the lectures and exhibition.

Top speakers

The programme featured some of the top names in photography and art, like Eric Laubscher, Ted Dickinson, Roy Johannesson and Dr Kin Bensusan. Antenie Carstens compiled an AV showcase with work from four Cape clubs that produced AVs.

An exhibition, *One hundred years of photos and cameras*, was held at the same time, showcasing photos by old and current members, as well as society memo-

Left: A copy of the centenary publication by Eric Vertue. Above: The Argus Centenary supplement.

Cape Town Photographic Society over 125 years



CTPS was the host of the PSSA Congress held during the centenary birthday month of October 1990 in Cape Town. The delegates, photographed around an old Dakota, were. Back row: N. Paterson, Detlef Basel and D. Marais. Fourth row: A. Howard, B. Chitty, D. Davidson, E. Preiss, B. Page, B. Livingstone, G. Whiteing, C. Martin, H. Dell, B. Ives, B. Marais, G. Pretorius, E. Wessels, J. Krause, T. Bailey, E. Lyons, G. Riddick, A. De Jager, F. Arenson, M. Arenson, J. Pendlebury, A. Carstens, R. Millington, H. Hardwicke. Third row: P. Madsen, W. Weber, J. Sneesby, H. Wilkens, A. Preiss, D. Preiss, F. Ward, M. Bain, A. Bain, R. Vogt, R. Brodersen, A. Verburg, F. Matanie, T. Bailey, M. Goodwin, M. Freer, D. Pearman, N. Pearman, V. Goodwin, M. Wardle, R. Wardle, R. Matanie, J. Haigh, J. Van Der Linden. Second row: A. Madsen, M. Baartmann, J. Steenstra, B. Gregory, D. Turner, E. Granshaw, B. Most, J. Ford, B. Wilkins, F. Reuvers, G. Reuvers, I. Bergh, D. Lynch, I. Bensusan, K. Bensusan, R. Wilkie, L. Luckhoff, R. Ansell, A. Ansell, R. Ryan, R. Johannesson, E. Johannesson, E. Dickinson. Front row: G. Lamprecht, P. Baartmann, V. Kock, R. van Oudheusden, A. van Oudheusden, P. Smith, D. Gregory, M. Jacques, M. Wilson, T. Wilson, K. Halliday, I. Levy, P. Dickinson, B. Ewels, U. Halliday, M. Davidson, W. Freer, H. Furter, B. Lottie-Eaton, D. Moody, R. Polchet, J. Landman, D. Starling. Photo: Colin Richards.

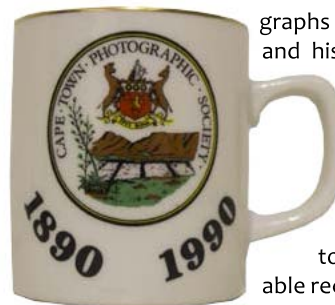
rabilia, which were stored in the society's museum in Jarvis Street. Among them was an old cine projector that was operated by a crank handle.

A commemorative CTPS Centenary envelope bearing the society's logo and name, as well as an anniversary mug (right), were also produced.

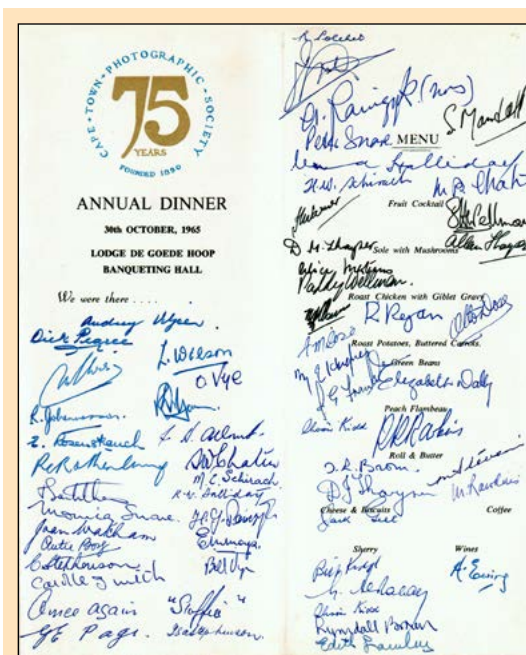
Eric Vertue captured the society's history in a book, *Cape Town Photographic Society*.

30 October 1890 - 30. 100 Years. This was probably the most enduring legacy of the centenary celebrations and this publication relied heavily on the book for historical information.

Sadly, the original book, with many photo-



graphs of earlier members, outings and historical events, is no longer in possession of CTPS. The only copies available had been photocopied, which unfortunately makes it impossible to identify anybody or anything in the photographs and therefore valuable records have become unusable.



75th birthday celebrated in 1965

THE 75TH birthday of CTPS was celebrated with a Festival of cine, slide and print work — 8mm and 16mm cine films and 35mm slide features from members, as well as from photographers across the world, were screened and 129 prints by members, from experienced to beginners, were displayed in another hall in the building. This Festival was held over four days at the end of October 1965 in the Union Castle Building in Adderley Street.

The historical collection, passed on from one generation of CTPS members to another, was on display in another hall in the building.

This consisted of portraits and photographs of prominent members, medals won in the past, old albums, as well as work done by the Survey Group that photographed historical homes in the Cape.

The work of the Adventure Group, experienced members who guided and assisted other members to explore new fields of photography, was also on display. The actual birthday was celebrated on 30th October with a smart dinner held in the Lodge De Goede Hoop Banqueting Hall, with toasts by then president Eric Vertue, vice-presidents Horace Lawley and Robert Page and past president Robert Bell.

The 75th birthday dinner menu was designed to be signed by attendees. Among the signatures of well-known members on this copy retained (and signed) by Roy Johannesson are those of Dick Pearce, Olive and Bill Vye, Ray Ryan, Cynthia Martins, Bill Kidd, etc.

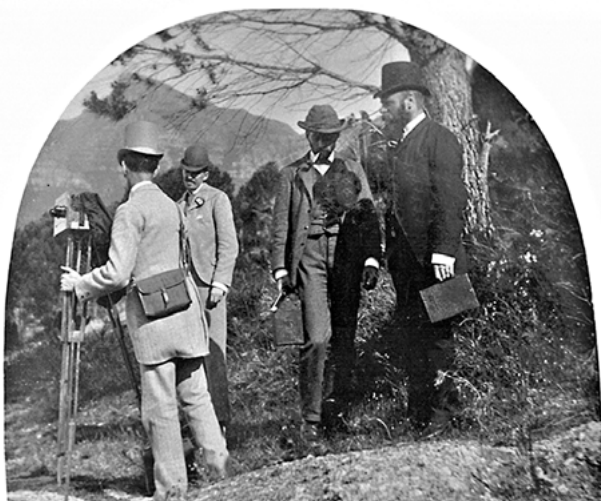
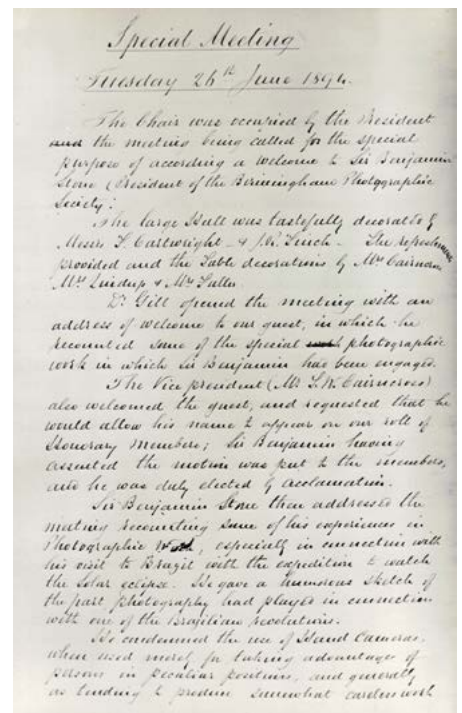
Chapter 2

How it all started

The Cape was a British Colony, Cape Town was powered by gas; equipment and people were transported by horse carts and oxwagons and photography was in its infancy when CTPS was founded 125 years ago. Yet, certain aspects of the society then will sound very familiar to members today



An early photo of society members on an outing, complete with headwear, jackets and ties and the huge cameras they used. From the left in the back row are F Ayres, Grace, R.J Heydenrych, C Martin, E.J Steer, Glennie, Copcroft, Geo Higgle, Ashenden, Wright, Wignall, Ferrey, Lindup, vice-president TW Cairncross, committee member RT Pett, Schonegevel, secretary and treasurer BA Lewis and committee member C Hayne. Seated: First committee chairman C Ray Woods, GC Van Bonde, Dr David Gill (president), committee member DC Andrew and comet-photographer EH Allis.



Above: The minutes of a meeting in 1894 written in honorary secretary Andrew James Fuller's neat cursive writing.

Above left: An early meeting in the Owl Club room of the YMCA. Founding member WM Mathieson is left in the second last row, leaning on the couch back.

Left: Members on an outing to Leeuwenhof, home to founding member City Engineer TW Cairncross.

The early years of the Cape Town Photographic Society (CTPS) set the tone for the following 125 years. The idea for the society was first mooted in a tavern, and throughout the years socialising has been among the activities most enjoyed by members.

Some of the founding members pioneered star photography, and star trail photography is still very popular.

The founding members were prominent in Cape Town society, and at the forefront of photographic developments at the time. Over the years CTPS has had many prominent members who have also played an important role in developing photography in South Africa.

What's more, the first meeting held after electricity was installed in the YMCA hall in 1896 had to be abandoned due to a power failure, and power outages, including during some CTPS meetings, became a way of life during 2015. It took the members a year to regain enough confidence in this new illuminant electric, which kept on breaking down during the showing of slides, as an alternative to kerosene as illumination of the

Newspaper advert October 1890: All those interested in Photography are desired to attend a Meeting at the St George's School-room, Wale Street, on Thursday, October 30th, 1890 at 8 p.m. For the purpose of forming a Photographic Society.

lantern.

In the centenary publication *100 Years. Cape Town Photographic Society 30 October 1890–30 October 1990*, Eric Vertue, who himself played an important role in the society as president and member, wrote about two gentlemen seated at a small round table at the Thatched Tavern on Greenmarket Square, in deep conversation, each enjoying a Tickey Beer.

The year was 1890 and they were T. W. Cairncross, who lived at Leeuwenhof in the Gardens, and B. A. Lewis, who was the Sec-

retary of the Gas Company.

Their conversation revolved around the new craze of photography. They were both keen amateurs.

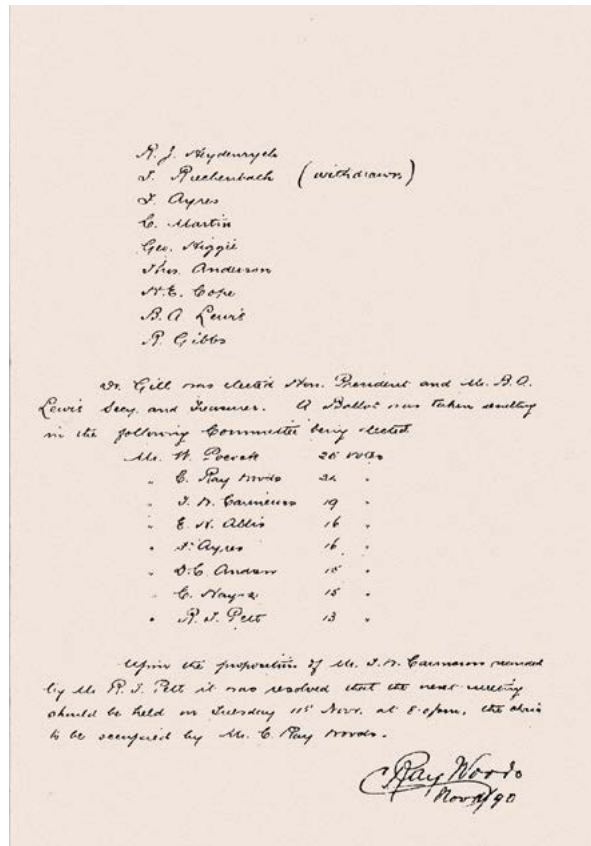
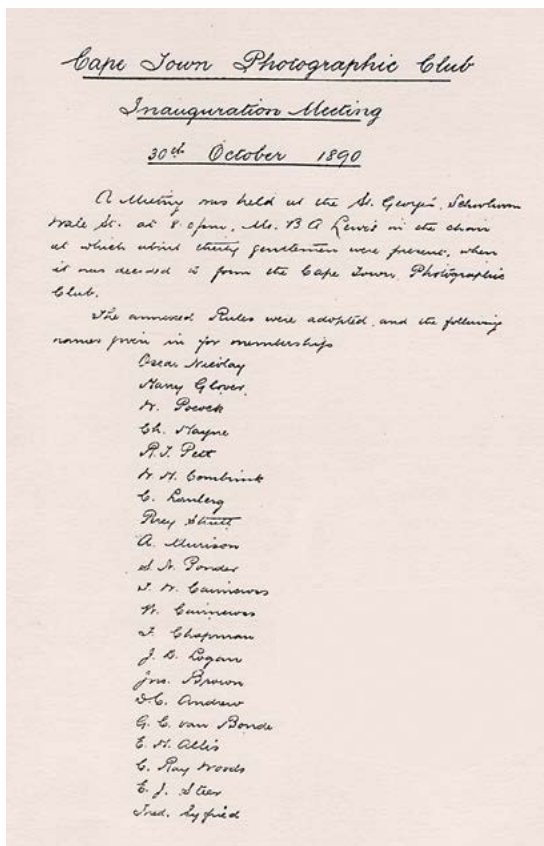
The outcome of this meeting in the Thatched Tavern – which would feature prominently in CTPS reports in following years — was a notice published in the newspaper: All those interested in Photography are desired to attend a Meeting at the St George's School-room, Wale Street, on Thursday, October 30, 1890, at 8 pm for the purpose of forming a Photographic Society.

There were 30 men present at this meeting, where it was decided to form the Cape Town Photographic Club, with Dr David Gill (later Sir) as honorary president. Lewis would be honorary secretary and treasurer and fellow-initiator Cairncross vice-president.

The first committee included prominent Capetonians of the time like Ray Woods, EH Allis, who photographed the Great Comet with Gill, F Ayres (of Starke & Ayres seed and flower company) and EK Green (in the liquor trade).

The chairmanship rotated from member to member, except when there was a Soiree or a Personage was being entertained when Dr Gill (later Sir David Gill) took the

The minutes of the first CTPS meeting was reproduced on the cover of the menu for the CTPS 100th year celebration dinner. The names of all the founding members were recorded.



chair, reports Vertue.

The meetings over the first few months centred largely on members describing cameras they either made or adapted; discussions of fixture recipes, the making of optical lanterns and the making of lantern slides, both wet-plate and commercial slides being compared, reports Vertue.

Different methods for illuminating slides were often discussed.

Perhaps due to the influence of Dr Gill, stars were popular topics for photos. At the July 1892 meeting Ray Woods showed enlargements of three diameters made from six inch plates of Nebulae. The exposures varied from 5 seconds to 12 hours! The long exposures showed beautiful nebulae, which had never before been seen and could not be seen even with powerful telescopes.

Despite the cumbersome equipment, members regularly went on photographic outings, with horse-drawn carts or ox wagons transporting the equipment — depending on the length of the outing. On shorter outings they carried their own equipment on public transport.

An international visitor

In June, 1894, Sir Benjamin Stone, president of the Birmingham Photographic Society spoke at a meeting. He condemned the use of hand cameras, when used merely for taking advantage of persons in peculiar positions and generally as tending to produce somewhat careless work, reports Vertue.

During his African trip he made between 600 and 700 glass plate exposures using

his plate camera ... which all had to be transported across the country from venue to venue and back to England!

Some time in 1893 it was decided to change the society's name from the Cape Town Photographic Club to the Cape Town Photographic Society, although the reason for the change is not recorded.

Due to the influence of Rudolf Marloth, who was a CTPS council member and founding member of the Mountain Club, the two Cape clubs enjoyed many active outings together.

CTPS membership grew with each meeting and so the search for bigger meeting premises began (see Chapter 7).

The Cape Colony was under British rule, and although war had not yet broken out with the two Boer Republics, the Cape societies seemed to have more contact with the Royal Photographic Society of Great Britain, than the South African photographers in the north.

Surviving the wars

According to Vertue the minute books for the years 1897-1906 were lost, and there is therefore no record of how the Anglo-Boer War affected the activities of the club.

But, according to Bensusan, South African photography went into the doldrums during the Anglo-Boer War (1899-1902).

This was followed by the upheavals of the 1914 Rebellion and WW I (1914-18). A Miss Hannah Watkins is credited with keeping the society going during this turbulent time when most members had joined the

British forces in the war.

Vertue describes her as 'A grand old lady, typically victorian, always wearing a hat, very outspoken who remains a fond memory'. She kept the meetings going, even if only three members turned up and safely stored assets like the lantern and enlarger.

After WW I council member WM Mathieson initiated successful member recruitment drives to rebuild the society.

It was only in the 1920s that there was again any mention of a South African amateur pictorial photographic movement, says Bensusan, and this was mainly due to reports covering exhibitions held in Cape Town in 1922.

Competitions and salons

CTPS members were active participants in international competitions and salons from the word go. As early as 1894 the society entered lantern slides in an international competition ... and came 4th! According to the minutes they had competed against such big photographic names as Alfred Steiglitz and Miss Clarkson of the New York amateur photographic society.

CTPS had organised South Africa's first national salon in 1896. The following year Cecil John Rhodes, Premier of the Cape Colony until 1896, donated medals for photographic competitions open to South Africans.

In 1906 CTPS organised South Africa's first international photographic exhibition. It was an ambitious project, that almost had catastrophic consequences, as recorded in Chapter 4.



Several CTPS members attended the third PSSA congress held in Cape Town in 1956, although in those days even active women members were identified by their husband's names. The CTPS members are in the front row: left are Terence Stafford-Smith and his wife, skip four, mrs and mr Robert Bell (president) followed by Dr Bensusan, Vera and Eric Vertue and Howard Lawley and his wife. Second row from left: Ray Ryan, skip two, mrs W. Kidd, skip five, Olive Vye, miss S. Vye, mrs. Denis Sprenger, and far right in the row J.R. Hagens. Third row sixth from left; Persy Scott, skip five, D.G. Houliston, and Bill Vye. In the back row are Bill Kidd (6th from left) and Denis Sprenger (third from the right). Photo: Ray Ryan.

How CTPS fits in the bigger world of photography

IT WAS as if the formation of CTPS had opened the floodgates for amateur photographic societies in South Africa. The following year (1891) a second South African photographic club was formed in Port Elizabeth, followed by another in Grahamstown.

The clubs enjoyed cordial relations. For example, in 1894 members of these three societies met in George for a weekend outing and they shared lantern slides amongst themselves, wrote Dr David Bensusan in *The Silver Image*.

In February 1894 the Johannesburg Photographic Society was formed with 22 members. In the same year more photographic clubs were formed in the Cape: Kimberley, King William's Town and Cradock, who contacted CTPS for guidance on how to start a club. The same year the first club in Natal, in Pietermaritzburg, was formed.

By 1895 there were eleven photographic clubs in South Africa, which included new clubs in Mossel Bay, Oudtshoorn and SAC (SA College). The latter affiliated with CTPS.

From time to time it was suggested that the clubs should have closer contact with each other.

Birth of the PSSA

But, it was only in July 1954 that, after many years of talking about forming an umbrella body for Southern African photographers, representatives from clubs across the country, as well as Northern Rhodesia (Zambia) and Rhodesia (Zimbabwe), came together in Durban to launch the Photographic Society of Southern Africa (PSSA).

CTPS was a founding member with Eric Vertue and Robert Bell as delegates.

Within a year, 44 clubs had affiliated to the society, from Cape Town to Nairobi, and 500 individual members had joined. Dr AD (Kin) Bensusan, of the Bensusan photographic museum fame, was elected president.

CTPS' stalwart Eric Vertue was editor of the first journal, *Camera News*, a 32-page printed booklet with news from photographic societies across the country, as well as articles offering photographic tips and discussion of images. He was assisted by fellow CTPS council members Robert Bell, Terence Stafford-Smith, Denis Sprenger and Percy Scotty Scott. This team edited the journal from the first edition in April 1955, until 1960.

In appreciation of the professional-looking publication he edited, Vertue was one of the first two recipients of the PSSA award for *Advancement and Service* in November 1955 — an honour that fellow CTPS council members Robert Bell, Ted Dickinson, Roy Johannesson and Antenie Carstens later shared.

Bell became the second PSSA president in 1956, the second in the society's history, after Dr Bensusan stepped down, and was awarded Honorary Fellowship at the PSSA congress in 1963.

Roy Johannesson, Ted Dickinson (1968-9) and Frank Reuvers (1989-91 and 1994-96) also served as PSSA Presidents. Ted Dickinson was also chairman of the honours awards judging panel.

Other CTPS members who contributed to the success of PSSA during its formative years are Fred Harris, Bill Vye, Ray Ryan,

Horace Lawley, A.J. Musgrave Newton, J.R. Hagens and David Houliston.

Current CTPS members who are PSSA directors include Antenie Carstens, who is also on the honours judging panel, and Alicia Greyling, who has been co-opted to stand in as Western Cape director when Johan Klopers retires after the 2016 congress.

Former CTPS president Detlef Basel received an honorary Associateship for his service to the PSSA as salon director, but this was before he joined CTPS.

Apart from being a meeting platform for photographers from across the country, the PSSA also facilitates national and international salons, like the Pretoria Centenary Salon held in conjunction with the second PSSA congress, which attracted over 650 entries (512 prints and the rest slides).

A Motion Picture division was also launched at this congress held during the city's centenary celebrations in 1955, which was attended by Charles Rosher, a renowned Director of Photography from Hollywood.

In 2008 the name was changed to the Photographic Society of South Africa, excluding other countries. It is governed by a board of 18 directors, eight elected nationally and ten elected regionally, for a period of two years.

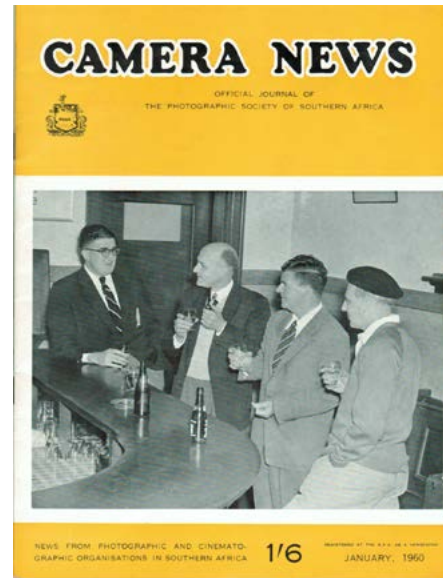
The PSSA also has an honours awards panel of judges who get together to vote whether panels qualify for the awarding of a Licentiate (LPSSA), Associateship (APSSA), Fellowship (FPSSA), etc. in various categories.

Before the formation of the PSSA, any South African photographers who wanted



Past and present CTPS presidents Detlef Basel (left) and Nicol du Toit (right) flanking Royal Photographic Society president Walter Benzie.

In honour of the 70th birthday of CTPS, the PSSA publication *Camera News* featured some prominent members enjoying a drink in the Thatched Tavern, where the formation of the society was first discussed. They were then vice-president Robert Bell, Eric Vertue, vice-president Don MacKellar and then president Terence Stafford-Smith.



to apply for honours, had to submit panels to other recognised international associations, like the Royal Photographic Society (RPS) and the Photographoc Society of America.

Following the impressive *Camera News* produced by Vertue and his team, the PSSA publications went through various stages, for example the consumer publication *Amateur Photography* became the official journal of the PSSA in July 1963, later a few pages in the magazine *Photography and Travel* were devoted to PSSA news. This was stopped for a brief period during the early 1970s, before the PSSA publication *Image* was founded.

Thereafter directors, however, voted to continue with the society, which has grown into the strong and active body of today, representing only South African clubs and societies. Not only was the PSSA given a new lease of life, but it again began publishing a journal for members, called *Image*, which had also undergone various format changes through the years.

Significance of the RPS

The RPS was not the world's first photographic society, as is often assumed — but it is the oldest organised society in the world to continuously function for 162 years. It is today considered as a worldwide benchmark of how photographic societies should function.

Although the Royal Photographic Society (RPS) now only accepts individuals as members, not clubs or societies, CTPS documents in 1905 showed that the society was *Affiliated to the Royal Photographic Society of Great Britain*.

"The RPS introduced a scheme in 1891 whereby individual clubs could *affiliate* to it," explains Dr Michael Pritchard, RPS Director-General. In return for a fee, the Society would provide various benefits to member clubs. Although mainly aimed at

UK clubs, it was expanded to include overseas clubs. By 1904 there were 148 societies affiliated.

This affiliation scheme eventually gave way to the formation of the Photographic Alliance, of which the RPS was a part. "The Alliance ultimately became fully independent of the RPS and still exists today as the PAGB."

Today the RPS only has individual membership. Several CTPS members had been, and are currently, members of the RPS, or have received honours from the society.

One of the earliest CTPS members, C. Ray Woods, joined *The Society* before he joined CTPS and council member A.J. Fuller was the first South African to be awarded a Fellowship of the Royal Photographic Society (FRPS) in 1906 — considered to be the highest distinction in world photography.

Other prominent CTPS members who were awarded Fellowships of the RPS were Albert van Rheede van Oudtshoorn, Eric Vertue, Raymonde Johannesson, Alice Mertens, Otto Dosé and Fred Harris. Harris was awarded an Honorary Fellowship.

Others, like former council members WM Mathieson and Anette Kellermann, and Honorary Life Member Antenie Carstens gained Associateships (ARPS).

Malcolm Jones is one of our current members who enjoys receiving the monthly prestigious and impressive RPS journal for members, outsourced to be published by professionals.

Even though Queen Victoria and Prince Albert, who were fascinated by the photographs they saw at the Great Exhibition of 1852 and became patrons of the UK Photographic Society in 1854, the name was only changed to the Royal Photographic Society (RPS) in 1894. Since 2004, the RPS operates under a Royal Charter granted by the present Queen, which states the objectives and the way it is run.

They have already awarded 3 500 Licentiatehips, which is the hallmark of any competent photographer, says current

president and member of the Licentiate Distinctions panel Walter Benzie, as well as 3 000 Associateships and 814 Fellowships. The distinction panels are judged live and any member of the public can attend by paying an entrance fee.

The president of the RPS may only serve for one two-year term, and must thereafter vacate all council positions "to give the next fellow free reign" to run the society, explained Walter. "I am just a spokesperson," he says, stressing that the individual council members (trustees) and employees should receive acknowledgement for their work.

He is also acutely aware that the council members are custodians of the society, members' interests (including funds!) and their rich history.

Membership of the PSA

An international society with which CTPS can claim more recent affiliation, is the Photographic Society of America (PSA), whose acclaimed journals received during the various periods of membership, can be seen in the CTPS Ottery storage facility.

The PSA was founded in 1934 when 50 of the 85 North American clubs belonging to the Associated Camera Clubs of America (ACCA) opted to join the new society which clubs, as well as individuals, could join. Among the 22 charter member clubs that formed the ACCA in 1919, were also clubs from outside North America.

Earlier CTPS documents claim association with the PSA and the society has been receiving their membership journals until at least 1974. But, there is unfortunately no record of the dates of an official association.

At the end of 1997, council minutes record that CTPS *again* became an active member of the PSA, but it is not recorded when and why CTPS decided not to renew its membership in recent years, as we no longer pay affiliation fees. It is also not recorded previous membership lapsed.

Chapter 3

Treasure trove of memorabilia

The photographic equipment and techniques used by early members, who bravely traipsed across Cape Town to take many of the early images that we still have on record, show what challenges these undaunted photographers faced



Detlef Basel examines one of the magic lantern projectors in the CTPS collection currently being housed at the Cape Town Science Centre. Photo Pat Scott..



One of the old CTPS cameras is featured in an advert for the K beer, Bomdardier, shot in Cape Town.

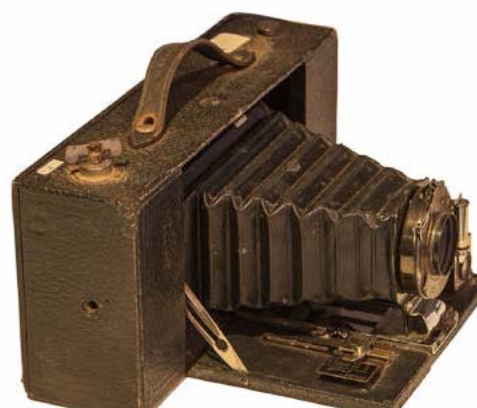


A donkey was needed to transport this early photographer's equipment. Photo from the CTPS archives.

Photo: Joy Wellbeloved



Photo: Pat Scott



From the earliest days CTPS has been a depository for people wanting to donate old, interesting and often very valuable cameras, books, projectors and other equipment. For example, to celebrate his 50 years as a member, Eric Vertue gave the society two Leitz projectors in 1987.

The result of all these donations is an invaluable collection of photographic antiques and memorabilia. The value of this was recognised when in 1994 the CTPS Constitution was amended to prohibit the disposal of any fixed property, archival materials, the museum, permanent collections of prints, slides, cinematographic films, audio-visual sequences, video tapes or the library.

The storage, display and catalogueing of this equipment and maintaining the library

of books and magazines have always been a challenge. At different periods in the society's history members had spent many hours sorting through the collection, identifying, cleaning and repacking them.

When CTPS had its own premises at 28 Jarvis Street, complete with a darkroom, a small museum was created to house the collection and library.

Storage problems

But, before that, and after the building was rented out and sold, storage had been a bit of a headache.

In 1995 the council discussed the possibility of a joint photo museum with the then Cultural Museum in Cape Town, but the stumbling block was finding a suitable venue.

In February 1997 the council agreed to donate some valuable cameras and books to

the Bensusan Museum of Photography in Johannesburg. The museum selected eight cameras and 30 books for the museum.

Council member David Gray proposed that CTPS must at least get some recognition for the books taken by museum. But sadly, when council member Nicol du Toit visited the Bensusan Museum in 2014, the curator didn't know anything about the CTPS donation and there was no documentation or acknowledgement of any cameras or books donated by CTPS.

At the AGM in September 2011 the constitution was amended that historical records and property can only be disposed of if 75% of members voting at a Special General meeting/AGM approve this.

At the time of writing, the most valuable cameras still in the collection are on display at the Cape Town Science Centre in Observatory, where former president Detlef Ba-

Photo: Pat Scott

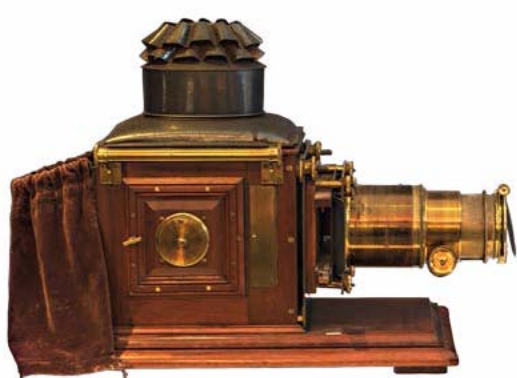


Photo: Nicol du Toit



Above left: showing the dry plate holder with dark slide almost completely removed.

Above right: The Kodak No 3A Folding Brownie Camera c. 1915.

Left: Two views of the 'magic lantern' in the CTPS Collection. Note the chimney to allow the heat from the burning lamp to escape.



CTPS president in 1990 Pieter Baartmann holding a stereo and a miniature camera from the society's collection. In front of him is a plate camera with hand-operated shutter; and on the table is a Zeiss Ikon plate camera, a Kodak pocket camera and a magic lantern slide plate projector using an oil lamp.



Right: CTPS past president Detlef Basel with the huge portrait studio cameras with a 50x60cm plate in the CTPS collection.

Photo: Joy Wellbeloved

sel catalogued them (see p19) and oversaw the construction of storage boxes.

Many glass slides, photos, books, projectors and other historical items were still awaiting a proper home in the storage facility in Ottery.

Cameras in the early days

The early cameras used around the time when CTPS was founded in 1890, were known by the size of the glass plates they used. As most early prints were contact prints, serious landscape photographers used full plate cameras, and portrait photographers used even bigger cameras.

Quarter plate cameras were used by amateurs. But, even these amateur cameras were big and heavy compared to the cameras we use today. The most common plate sizes were:

- Full plate - $6\frac{1}{2} \times 8\frac{1}{2}$ (16.5 x 21.5 cm)
- Half plate - $4\frac{3}{4} \times 6\frac{1}{2}$ (12 x 16.5 cm)
- Quarter Plate - $3\frac{1}{4} \times 4\frac{1}{4}$ (8.25 x 10.8 cm).

Portrait cameras used in studios were even bigger — with huge 20 x 24 inch (50 x 60cm) plates. Several of these cameras bought by the society in the early years are on display at the Cape Town Science Centre.

19th Century studio camera

The studio camera in the CTPS collection was hand-made by George Hare (1825-1913) in London, who was regarded as the maker of a field or studio camera of the very highest class. This camera uses large gelatine dry plates.

Prior to this, glass plates were used. The tripod was custom made for this camera. Mechanisation in camera manufacture from the later 1880s gradually made Hare's

cameras expensive and his designs were increasingly seen as being dated and less practical compared to more portable models.

Le Meritoire c.1886

Another valuable antique in the CTPS collection is Le Meritoire, manufactured by J. Lancaster & Son, Birmingham. Basel catalogued it as follows: *Described as a very good apparatus for the beginner, this front focusing camera has double swing back, single bellows extension, vertical, horizontal and corner swing. It is made of polished mahogany with tapered cloth bellows and uses full plate gelatine dry plates.* In 1898, it was reported that J. Lancaster & Son was the world's largest photographic apparatus manufacturer, with over 200,000 cameras sold.

19th Century Thornton Pickard

This camera, also in the collection, uses full plate gelatine dry plates. The information card states: *Thornton-Pickard became a significant British volume manufacturer in the period 1890-1914. The company mass-produced a range of cameras from traditional mahogany field cameras to amateur hand, box and folding cameras and, from 1908, reflex cameras. During the war it developed aerial cameras for the government, but after 1918 it failed to innovate its consumer and professional products and despite attempting diversification into toys in the 1920s with Picabrix it gradually declined as a photographic manufacturer. TP ceased trading in 1959 by which time it was only undertaking photographic repairs.*

From the earliest days the CTPS members kept up to date with all new de-

velopments in photography through informative and high-calibre lectures. New techniques for developing and showing images and the latest equipment were often vigorously discussed.

Hand-crafted cameras

They also brought cameras and lenses they had made themselves for members to admire and discuss.

'In September 1893 Mr Cairncross exhibited a camera he had constructed especially for mountain work', reports Eric Vertue in the publication *Cape Town Photographic Society 100 Years*. 'Lightness was the prime consideration. He had done away with the base board but retained a swinging back and a rising front. He explained that he classified it as a miniature camera as it was a half-plate!'

'Some years were still to pass before anybody thought of a 35mm film, but then film making was still a long way away. Filters played a big part as the film was neutral. It was not until the 1930's that orthochromatic and panchromatic films were obtainable'.

Early 20th century cameras

There are several cameras from the early 20th century in the CTPS collection displayed at the Science centre. They are described as follows:

Box Brownie c. 1910: This camera used a 620 film giving 6cm x 9 cm negatives. It was the birth of film which made this type of camera possible and accessible to the general public.

Vest Pocket Kodak Camera C.1912: Known as the 'VPK', these were the first cameras to use 127 film reels. Small enough to be car-



The display cases in the Science Centre were designed to appeal to young visitors. The history and use of each camera is documented on each display. At the top is an Exakta film camera from 1946, on the left is a 19th century dry plate camera and on the right an Agfa Optima Rapid camera from 1960.

ried in a waistcoat pocket, it was popular with soldiers during WWI which gave it the nickname soldier's camera. Almost 2 million units were sold until it was discontinued in 1926. Features include a brilliant reversible finder, all metal body with black enamel finish and black leather bellows.

Eastman Kodak automatic c. 1912: This is a film camera with set focusing positions. In creating and satisfying a huge, previously untapped, market for popular photography Eastman was to create one of the biggest business empires the world had ever seen. With the Kodak, Eastman had attempted to: "...furnish anybody, man, woman or child, who has sufficient intelligence to point a box straight and press a button ... with an instrument that altogether removes from the practice of photography the necessity for...any special knowledge of the art." With the Brownie camera, costing just five shillings (one dollar), the financial as well as the technical constraints on photography were finally removed. One hundred thousand Brownies were sold in 1900 alone.

Kodak No 3-A Folding Brownie Camera c. 1915: The folding Brownie cameras introduced by the Eastman Kodak Co. in 1904 were the cheapest of the Kodak folding camera range. The film roll runs from side to side and takes 82mm x 140 mm exposures. More than 114 000 were made between 1909 and 1915.

Kodak Petite Camera, C.1929: A conventional folding bed camera for 127 film. The complete folding section, including the bed, is formed as a single piece that then fits into the rollfilm back. The two have to be separated to load and remove the film. Designed for women with an attractive art deco style,

it was produced in multiple colours including gray, blue, green, rose, and lavender.

Lenses in 1890

At the first CTPS meeting lenses were discussed, in particular Darlot's combination lens. EH Allis showed a lens taken from an opera glass mounted by himself many years before, with which some good prints had been taken.

Many improvements had been made over the simple lens, such as correction for achromatism and other defects, Allis explained.

'Many members took part in the discussion principally on the exposure and stop used', reports Eric Vertue. 'Great fun was had by those adventurous enough to do their own experimenting. It was then most interesting to discuss these experiments with other members. Exposures were of great importance, specially as the negative material had practically no latitude and a good print relied on a correctly exposed negative.'

At this first meeting the members also discussed the novelty of Eikonogen celluloid films and shared information on processes that could be used to improve the quality.

Early shutters

A whole evening was also spent on discussing shutters. When exposures were measured in minutes, there was no need for shutters. You simply removed, then later replaced, the lens cap.

Early shutter developments included shutters that were driven by elastic bands or clockwork, while others used com-

pressed air – you squeezed a rubber bulb, and the shutter opened – which is where the bulb time exposure term comes from!

'We have several in our collection: a Kodak; Newmans; Thornton-Pickard; Sands & Hunter and Lancaster. Some produced vibration and generally the results were not all that satisfactory. Bear in mind that they worked in seconds.

'The general feeling of the meeting was that for landscape there was nothing to beat f32 which could demand an exposure of from 3 to 5 minutes', Vertue reports.

Later still, as emulsions became more sensitive, shutters that were able to go down to fractions of a second, became common.

Mobile dark rooms

The CTPS minutes of the meeting held on 3 March 1891 recorded the first use of dry plates for the making of lantern slides. 'It appears to have been a lively meeting. The result of prolonged discussion was that the dry plates were too dense and that better results were obtained from using wet plates', reports Vertue.

Most of the photographers were still working with wet plates in those days, which meant that a portable darkroom had to be taken along on outings. 'The scene was selected, the camera fixed on the stand and once it was decided that an exposure was warranted the darkroom would be set up, bottles set out and the plate sensitized', wrote Eric Vertue in the 75th anniversary Festival Programme published in 1965.

'Quickly the carrier would be inserted in the camera, the lenscap removed for the estimated length of the exposure and the

Maintaining the library

The comprehensive library CTPS owned in years gone by was built on some substantial donations in the 1930's.

When the Kodak shop in Adderley Street was closed down, CTPS member Cliff Frost, who was an employee, arranged that the high quality photographic books and Kodak manuals imported by the store be donated to CTPS.

Member Dick Richards was friends with the owners of the Buitenverwachting wine estate, and through them obtained the very interesting library built up by the late photographer McDonough-Cuffe. 'He had a standing order with an English bookseller to forward any new book on photography to be sent to him - so it was an up to date collection', reports Vertue.

Prior to these donations, there was little enthusiasm for donating books and in 1936 the library consisted of a single book case with a handful of books. Without a librarian to supervise, many books that were borrowed were not returned.

'In 1955 Mrs Graaff donated the library of the late Arnold Graaff. As Arnold was a devoted portraitist we gained a fine reference collection mostly purchased in the USA when he was studying there', wrote Vertue.

This was followed by the donation of the photographic library of former CTPS secretary Ossie Castleman.

Once a substantial library was established, a librarian became a necessary addition to council — although it was not always easy to fill this position, especially to find someone willing and able to do the untankful work it involved.

Sid Burley was the exception, writes Vertue: 'He was insistent in fining members who kept a book longer than the allowed time and out of his kitty bought new volumes. Then there was "Boetie" Bothia — very conscientious. But it is to Teddy Wilson that we owe the very fine library of today (1990).

'He has bullied the council for money, run a kitty of his own, studied book lists and was able to fill in the blanks that exist. Teddy runs an excellent catalogue and loses very few books which do not find their way back for some reason or other.'

At the time of writing, the books that didn't end up in the Bensusan museum were stored in the Ottery storage facility and the library was no longer maintained. The position of librarian had obviously also fallen away on council.

Right: Kalart synchronized range finder. was often used on press cameras in the mid-20th century.



Left: A dry plate camera from the 19th century manufactured by Thornton Pickard in the CTPS collection.

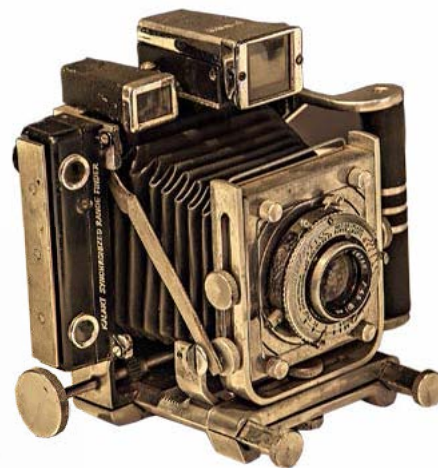


plate developed, in the field!" he continued. 'What fun it must have been, particularly in a howling south-easter'.

Dry plates

In the 1870s many attempts were made to find a dry substitute for wet collodion so that plates could be prepared in advance and developed long after exposure, which would thereby eliminate the need for a portable darkroom.

In 1871 Richard Leach Maddox, an English physician, suggested suspending silver bromide in a gelatin emulsion, an idea that led, in 1878, to the introduction of factory-produced dry plates coated with gelatin containing silver salts. Gelatin plates were about 60 times more sensitive than collodion plates and this marked the beginning of the modern era of photography.

By 1880 wet plates were being replaced by commercially manufactured dry plates, which were far more convenient to use and much more sensitive, as all you needed to do was put the dry plate in its plate holder into a camera, expose it, then take it home for processing.

Once you have an exposed and developed plate, you get a reversed image (black appears as white – what we now call a negative) which must be processed again to create a positive image, where black is black. The easiest way to do this is by making a contact print — either onto suitably treated glass to make a lantern slide, or onto suitably prepared paper.

Photographers had to wait until about 1920 for glass plates to be replaced by much lighter sheet film.

'We must bear in mind that lantern slides (3¼" square) were very popular at this time. The lantern was illuminated with a kerosene lamp', wrote Vertue in the CTPS centenary history book.

'Can we imagine the results obtained from a light produced from a paraffin lamp with a wick giving a smoky flickering dim light? It must have been fun, but then there was nothing brighter with which it could be compared.

'Mr Ray Woods caused some excitement when he announced that he had experimented with mixing some naphthalene with the paraffin in his optical lantern and had obtained a brighter light. He was immediately requested to bring two lamps to the next meeting — one containing paraffin only and the other the mixture to test which gave the best light'.

In the limelight

Early CTPS members kept up to date with all developments in illuminants used as members presented a large number of slides at meetings.

The history of the development of the light source in magic lanterns is an interesting one. For the first 20 years of photography, oil lamps and candles were the only sources of light available. Their low light output limited them to small audiences. However, by the 1870s, magic lanterns started using dazzling white limelight.

As early as April 1893 the minutes record that the use of limelight was discussed for the projection of slides as a far better option than paraffin light.

Limelight is produced by directing a very hot flame onto the surface of a pellet of lime. The flame of a spirit lamp was placed

near the pellet of lime and a jet of oxygen was used to raise the temperature of the flame and force it against the surface of the lime to produce a brilliant white light.

An even brighter limelight could be produced using an oxygen and hydrogen jet.

With brighter sources of light available, the age of the *magic lantern* show was born. Magic lanterns could be used to project larger images to larger audiences and sometimes two or three *magic lanterns* were used simultaneously, creating simulated movement — the precursor of AVs!

The magic lantern projected pictures on sheets of glass. It used a concave mirror in the back of a light source to direct as much of the light as possible through a small rectangular sheet of glass — a lantern slide — on

which the image was projected, and onward into a lens at the front of the apparatus.

Own magic lantern

Around 1897 the society bought a magic lantern, a beautiful piece of equipment in mahogany with brass fittings, three lenses and a powerful condenser. It was constantly used for many years until the arrival of 35mm colour after WW II.

A glass vessel was attached to contain an alum solution to prevent overheating of the slide, but this is unfortunately no longer with the lantern. If the lantern was used for a long time, the alum solution could boil quite viscously, said Vertue.

He also recounts the following anecdote: 'After colour film became available and

35mm slides were entered in the monthly competitions, Jack Zive, who was a competent worker in wood, made a special adaptor to allow these postage sized slides to be screened.

All went well until one evening when the commentator was being very wordy and the colour suddenly slid down to the bottom of the screen — it had melted!

'Great consternation, until an old member, Sepp Buchecker, who was the manager of Taeuber & Corssen — the Leitz agents — came to the rescue and the society became the owner of a push-pull Leitz 35mm projector.

This did not mean that the lantern was packed away for it took many years for the 3¼" square slides to disappear'.

21st Century cameras in the CTPS collection

Voigtlander Brilliant twin lens reflex camera c.1932: This twin-lens reflex camera (TLR) uses two equal lenses, one for taking and one for viewing, usually from above waist level. A mirror behind the viewing lens makes focusing possible. While TLRs of the same period have a rather dim ground-glass viewfinder, the Brilliant has a so-called brilliant finder made of plain glass. The 1932 version has a metal body. From 1937 onwards, Brilliant were made of bakelite, a polymer, and introduced an accessory compartment for an optical light meter and filters.

Argus C Rangefinder c.1939. Made by Argus Inc. Michigan & Illinois. A very popular low-priced, non-coupled rangefinder camera. Due to its shape, size, and weight, it is commonly referred to as The Brick by photographers. The Argus C include a 50mm f3.5 Argus lens and has 10 shutter speeds ranging from 1/5 to 1/300 of second.

Exakta Film Camera c.1946: The original Kine Exakta (1936) was the first 35mm Single Lens Reflex (SLR) camera. The word Kine derives from its use of 35mm cinema film. At least two variations of the Kine Exakta exist: the earlier one has a round loupe in the hood and later ones have a rectangular loupe. This one is of post World War II vintage.

1950's Kalart Synchronized Range Finder: The Kalart Synchronized Range Finder is so frequently seen on press cameras of the mid-20th century (such

as those from Graflex or Busch) that some may confuse it as being the brand of the camera. In fact this accessory rangefinder was supplied to several manufacturers by the Kalart company. The rangefinder can be fitted with an accessory, the Focuspot. This is a light source that allows the rangefinder to be used "in reverse": In poor light, two light beams are projected from the rangefinder windows; and when correctly focused on a subject the two dots of light coincide.

Kodak Junior With Fixed Focus C.1954: A 620 film folding camera, the Junior I has a simple lens and single-speed Kodette III everset shutter. This shutter is tripped by the sole energy of the finger pressing the release. It does not need cocking but cannot provide high speeds and needs the release pressing harder than a cocking shutter.

1950's Sterioscope Camera: It was very popular in the middle of the 20th century. Stereo photography, stereoscopic photography or stereo in short, is a technique in which a camera, specially designed or modified for this, takes two pictures at the

time of the same scene. The two pictures are taken from a slightly different point of view, like the left eye and the right eye in human vision. When the two pictures are viewed with a stereo viewer (stereoscope), the left picture is shown to the left eye and the right picture to the right eye, and that recreates the tridimensional effect (stereoscopy).

Agfa Optima Rapid c.1960: An affordable camera which appealed to the masses, which measured light through the lens. The Rapid system was introduced by Agfa in the 1960's and uses cartridges similar to standard 35mm without a spool. The film material was perforated 35mm. The film was pulled and pushed by the sprocket wheels only from one cartridge to the other, so you always need an empty cartridge, which comes with the camera.

Polaroid Colour Pack 80: Made in the UK between 1971-76, this rigid plastic bodied instant camera has a manual focus from 3 feet to infinity. Viewfinder contains a red square to show where the head in a portrait should appear.

Holga Camera, c. 1980: Made in Hong Kong, the medium format 120 film camera is known for its low-fidelity aesthetics. Everything is plastic, including the lens, and this leads to blown-out, wild-looking photos with plenty of light leaks, which have brought it a cult following among some photographers.



The CTPS collection is displayed in colourful boxes in the Science Centre. Photo: Pat Scott.

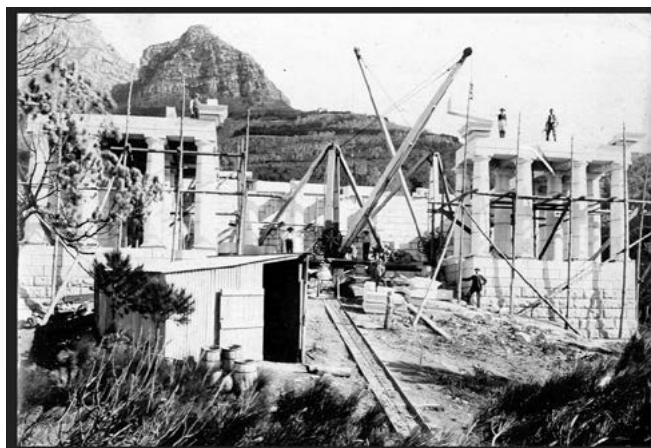
Chapter 4

Exhibitions and salons: highs & lows

Since 1896 CTPS has been organising photographic competitions and exhibitions — some more successful than others. The first international exhibition even resulted in legal action!



An exhibition, One hundred years of photos and cameras, featuring photos from experienced and beginner members as well as memorabilia, was held in October 1990 when CTPS turned 100. Members Ken Halliday, Ray Ryan and Roy Johannesson attended the opening.



Above left: This photo of Table Mountain as seen from Greenmarket Square was taken in 1890, the year CTPS was founded. It was on display in 2015.

Above: Arthur Elliot's photo of the Rhodes Memorial, completed in 1912, was among the old photos exhibited as part of the 125 Year Exhibition.

Far left: The brochure printed for the ill-fated 1906 exhibition contained surprisingly good reproductions of some of the prints on display.

Left: A leaflet advertising the 1906 exhibition. Note the spelling of 'Capetown'.



The first international photographic exhibition held in South Africa, organised by CTPS in 1906, was indeed a *grande exhibition*. The 629 prints, all framed, were exhibited in the new City Hall, and the event was opened by the Governor, Sir Walter Hely-Hutchinson.

Apart from images from members, prints from such leading overseas photographers as Horsley Hinton, F J Mortimer, Child Bayley and collections from the Royal Photographic Society, The Linked Ring and the American Photographic Salon were shown, Eric Vertue reported in his book *Cape Town Photographic Society 100 Years*.

The only problem was that they somewhat over-estimated the income from visitors paying 1/- to cover the cost of the exhibition. With the result that CTPS eventually received two summonses for unpaid bills. One was from the framers Purcell, Yallop & Everett, the other from Townsend Taylor & Snashall, the printers.

'Time had moved on and from time to time the secretary and vice-chairman had waited on these two firms and explained that they had no money, but efforts to pay were under consideration', writes Vertue.

'Now patience had run out and both firms issued summonses for the outstand-

ing amounts. Naturally, there was a flutter; special council and general meetings were called. The only assets were the lantern and a camera'.

Liquidation was avoided when a member bought the camera, loan accounts were opened, with members lending amounts of £1, and seventeen members bought Life Memberships at £5 per person. They became known as *The Five-pounders*, and this practice of purchasing life membership continues till today.

The summonses were withdrawn on the understanding that the balances would be paid off as soon as possible, writes Vertue.

Quite wisely, suggestions to stage further exhibitions were refused, unless the money position was guaranteed.

Notwithstanding, Cape Town held regular annual photographic exhibitions — the only centre in South Africa to do so until 1929, Roy Johannesson reported in a publication for the International Salon exhibition hosted in 1992.

Anniversary Exhibitions

In contrast, the exhibition organised to celebrate the society's 125th birthday was an undisputed financial, artistic, organisational and public relations success.

Held in the Marble Foyer of the Artscape theatre during the first weeks of the popular *West Side Story* performances, the exhibition attracted visitors in their thousands, and generated much public interest in CTPS through radio interviews, press coverage and companies approaching organiser Pat Scott to borrow some of the prints for their own exhibitions.

She had also obtained sponsorship for the mounts to ensure that this exhibition would not bankrupt the society!

Images from each decade spanning the 125 year history of CTPS were on display — from an image of Table Mountain taken in 1890, to prints submitted by members in 2015. Some of the old cameras from the CTPS collection were also on display, as well as glass slides from early workers.

"It is not necessary to talk about the history of CTPS, as this is recorded in the images that are on display," Detlef Basel, CTPS president at the time, said at the opening.

"What is important, is just how much we have learnt from these images, as we have moved forward into the ever-increasing development in the technology we use to capture these images."

Just like the centenary exhibition in 1990, this was one of the highlights of the anni-



Photographed at the opening of the 125 Year Exhibition:

1. Pat Scott, who organised the 125 Year Exhibition, receiving a bouquet from then president Detlef Basel.

2. Honorary Life members Malcolm Jones (who helped select prints for the 125 year exhibition) and Sibyl Morris, in front of an image she contributed.



3. Life members Antenie Carstens (left) who also organised a CTPS exhibition and David Gray, with his wife Ann.

4. Joan Ward and her daughter, Mandy Mcguire, admiring some of the old photos on exhibit.



5. CTPS members Steffne Hughes, Karyn Parisi and Jenny Cole-Rous enjoying the opening.

6. PSSA Western Cape Regional Director Johan Kloppers, talking to Vic Els and his wife, Carol.

versary celebrations. In 1990 CTPS hosted an equally successful One Hundred Years of Photos and Cameras exhibition of photos from the archives, from present day members and memorabilia from the CTPS museum (see pg).

Lenses and Shutters exhibition

Towards the end of 2013 CTPS members were invited to participate in a historical public exhibition at the National Library of South Africa (NLSA)

This honour was the result of a long-term vision by CTPS member Antenie Carstens, head of the library's Reprographic and Digital Services Section, to exhibit all the historical photographic material held by the NLSA to the public. This vision was shared with Melanie Geustyn, the head of the Spe-

cial Collections Section.

"On the 5th of November 2013 this vision became a reality, when the Lenses and Shutters as Witnesses exhibition opened," Carstens wrote in an article in Cape Camera in April 2014.

'As the NLSA is the custodian of South African publications by means of the Legal Deposit Act, we have most of the PSSA publications, as well as newsletters from other photographic clubs around the country. In the case of the Cape Town Photographic Society (CTPS), their early publications are also part of the NLSA collection.

'We decided to set up a collaboration project between CTPS and the NLSA to mount the exhibition. CTPS' contribution was in the form of images of new Cape Town, taken as part of a CTPS project, which also involved a

number of schools in the area', he wrote.

Five areas in Cape Town were selected for the exhibition and the request went out to CTPS and the schoolchildren to concentrate on these areas in order to create a then-and-now view of the areas.

Many rare photographs were part of the exhibition, for example the earliest hand coloured print and the earliest known panorama of Cape Town.

CTPS further contributed old photographic equipment to the exhibition.

The exhibition was officially opened on November 5, 2013, by Ashley Lillie, a heritage specialist, who encouraged the visitors to contribute more photographic material to the NLSA for safekeeping. PSSA president Jill Sneesby and the late director Barrie Wilkins were also able to attend.



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7. Members Judith Dodds and Johan Greeff and

8. Elmara Willis and Sakkie Smit catching up on news at the 125 Year Exhibition..



Above: The PSSA and CTPS display cabinet with various historical objects at the Lenses and Shutters Exhibition.

Right: Speakers at the opening of the Lenses and Shutters exhibition at the National Library of South Africa in November 2013: Ashley Lillie (Heritage Specialist) Jill Sneesby (PSSA president), Mandlakayise Matyumza (Executive Head: Centre for the Book, National Library of SA), Najwa Hendrickse (Chief Librarian, Information Access Programme, NLSA) and Detlef Basel, (president CTPS).

Below: Sorting through and organising the slides and prints entered in the 1976 salon was hard work! First published in the PSSA News and Views June 1976.



Setting a benchmark with salons: the good and bad



SINCE THE early 1930s CTPS has had a proud tradition of hosting bi-annual international salons that attracted top photographers from across the world. This tradition, however, had a somewhat shaky start and sadly lost momentum over the past two decades.

CTPS decided in 1932 to follow the example of the Johannesburg Photographic Society, which had been holding an annual international salon since the late 1920's, and also establish an international salon called the Cape of Good Hope International Salon of Photography, reports Eric Vertue in his centenary publication *Cape Town Photographic Society 100 Years*.

It was a prestigious salon. CTPS president, Albert Van Rheede Van Oudtshoorn, and Will Till from Johannesburg, who were considered to be the two leading South African photographers of the time, were on the selection panel.

Vertue had assisted the salon secretary when he lived in Johannesburg and after he moved to Cape Town in 1936, he was asked to help with the parcelling of the print entries that had to be returned.

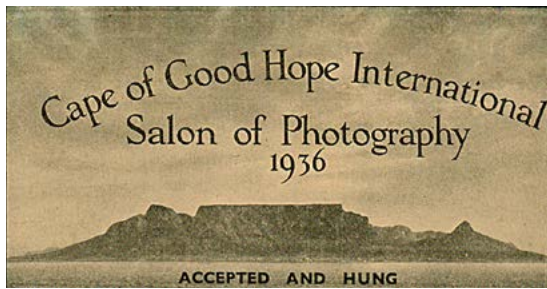
Complete bedlam!

'Never was anyone more surprised than I to see how another salon secretary organised his

salon', writes Vertue. 'True enough, every entrant was registered in a book, but there the organisation stopped. Full stop! As the prints were extracted from their wrappings, these were simply flung into an empty room. Now came the awesome task of trying to marry pictures to a parcel, somewhere in a sea of wrappers. It was bedlam and took night after night of searching. Eventually, the job was done with extra prints all over the place.

'Tied-up parcels had already been despatched and new parcels had to be made up for the odd print, but there were no stiffeners! Fred Harris in Johannesburg received his print folded in four — he was not amused, but even less amused when the salon secretary did not respond to his letters. Then, a very curt appeal to the President and a demand for damages. It was all too pathetic.'

Despite this disorganised start, the Cape of Good Hope Salon survived to be held every two years. It drew interesting entries, reports Vertue. 'There was Echague from Spain with his beautiful Fresson prints, Alec Keighley and his rich carbon landscapes, F J Mortimer and his eye-catching seascapes and multiple negative landscapes, all from England, Fraprie and Dr Max Thorak of the US with new techniques. These were exciting times, getting to know the members. The East had not yet en-



In 1936 all prints accepted for the salon exhibition received the label above.

Nicol du Toit and Lesley Parolis (back) assist the judges with selecting the prints winners.



Far right: 'Paphiopedilum' won the CTPS silver medal (runner-up) for Jeanette du Toit in the category Macro Prints.



Left: Two PSSA silver medal (winners in a category) prints from CTPS members:

Far left is 'Face to Face' by Jeanette du Toit (Open Prints category) and

Left: 'Aloe pollination' by Margaret Collins (Macro Prints).

Right: After the Rain (Macro Digital) by Jenny Powis won a CTPS bronze medal as the best entry from a CTPS member.



tered the salon scene.'

The start of colour

During the early days all the prints were entered in monochrome that were 'rich in blacks,' writes Vertue. 'We were in the period when bromide or chlorobromide papers were rich in silver with plenty of scope for those little practices that every darkroom worker has made to put his personal stamp on his exhibition prints — not only secrets, but a practice his experience has developed to suit a personal touch to his work.'

But, as early as the 1930's CTPS already had their colour workers — even before Kodak and Agfa introduced their commercial colour films after the war, which made quite an impact on salon entries.

'It was the East, though, that flooded salons with, at first, beautiful colour, but mostly with the same theme: water reflection fishing scenes and misty mountains,' recounts Vertue. These photographers later added genre Cape Town Photographic Society over 125 years

eral scenes to their portfolios.

Until the late 1940's the Cape of Good Hope Salon only accepted prints, but after some deliberation it was agreed to accept slides as well — which turned out to be a great success.

During WW II it was impossible to hold an International Salon, but the tradition of a salon every two years was kept up by holding a Members Exhibition, followed by a South African Exhibition.

In 1976, the salon held during the inauguration of the building in Jarvis Street, was hailed as the highlight of the CTPS year.

This tradition of a Cape of Good Hope Salon every two years was kept up until 2002, when it became more sporadic.

The 2014 Cape of Good Hope National Digital Salon was the first one for digital images only. Up until then print, as well as slides, had been accepted. The 2014 salon was also a national one, only open to photographers residing in South Africa.

In addition to the PSSA silver (winner)

and CTPS silver (runner-up) medals, a CTPS bronze medal was introduced for CTPS members only. This was done to encourage society members to enter salons.

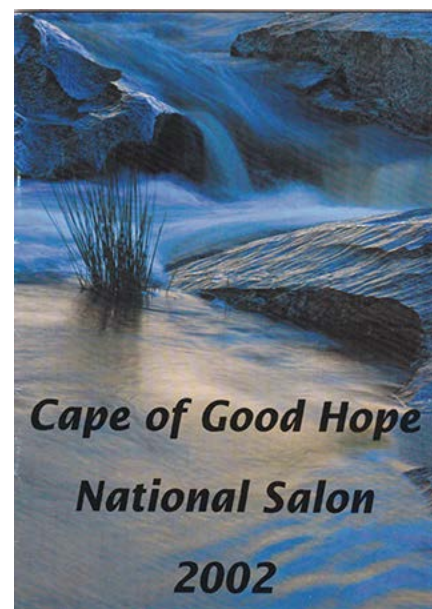
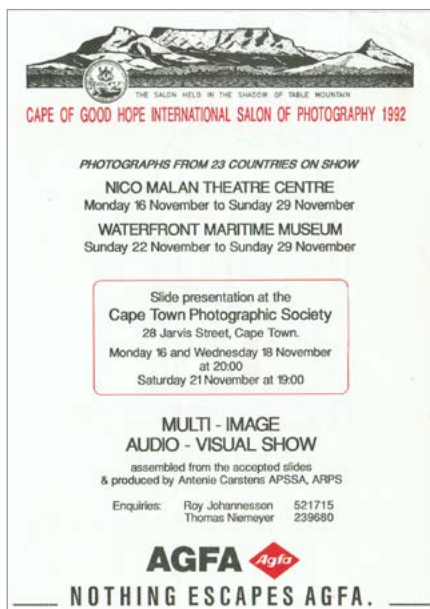
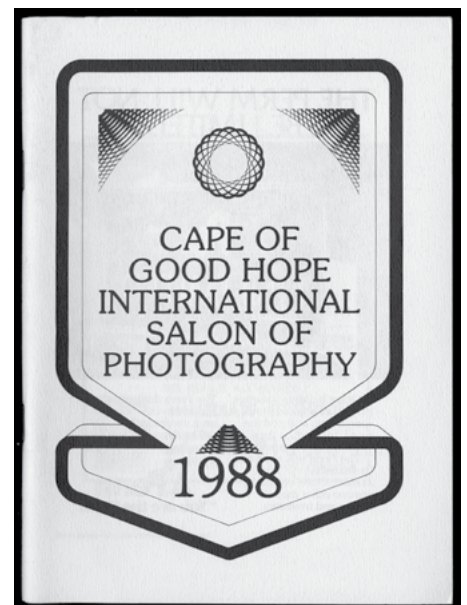
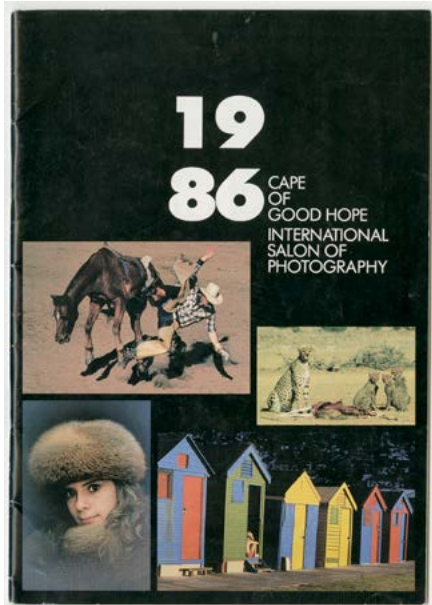
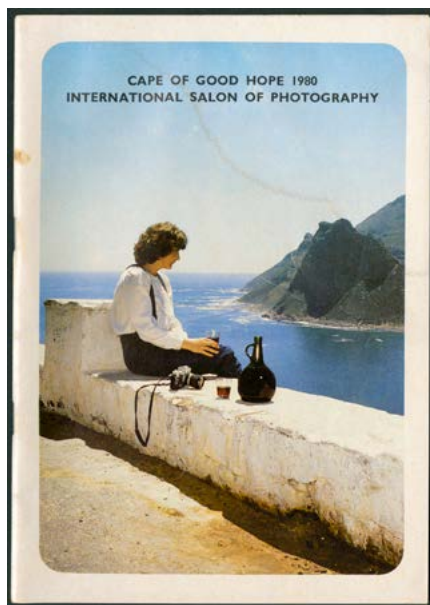
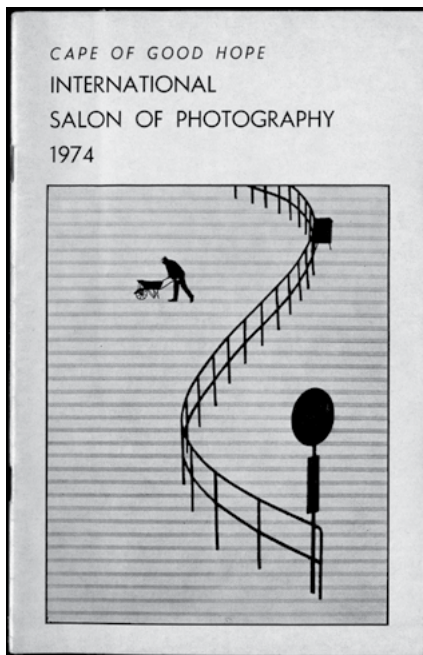
Salon exhibitions

Since the first Cape of Good Hope salon in 1932, an exhibition of the slides and prints that gained acceptances and prizes in that salon had also been held every two years.

During the war years it was not possible to have an international salon, reports Vertue. 'So to keep the two year tradition, we had a Members Exhibition and then a South African Exhibition.'

Also, during that period there was the Cavalcade where the society was given a large Hall (to exhibit photos). The split pole sides and earthen floor covered with bark chippings resulted in the prints having to be dusted every morning due to the dust generated by the thousands of people thronging through. 'It was very successful and many prints were sold, the proceeds going to War

Selection of catalogues and leaflets for salons hosted by CTPS





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CTPS prize-winners

Best image – PSSA Silver medal

Margaret Collins: Aloe pollination in the category Macro Prints

Jeanette du Toit: Face to Face in the category Open Prints

Runner up – CTPS Silver medal

Jeanette du Toit: Paphiopedilum in the category Macro Prints

Kim Stevens: Frozen Fairway in the category Open Prints

Best image by a CTPS member – CTPS bronze medal

Jenny Powis: After the Rain in the Category Macro Digital

Jacoba Van Zyl: Clivia in the Category Macro Prints

Keith Bull: Twixt Dream and Reality in the Category Open Digital

Kim Stevens: Cite Metro in the Category Open Prints

Malcolm Jones: First seconds of a new life in the Category Photojournalism Digital

Joan Ward: Riders practicing for WP trials in the Category Photojournalism Prints

Hannelore Seifart: Abandoned Dreams in the category AV Documentary, plus Faraway Land in the category AV Open.

Certificate of merit

Joy Wellbeloved: Dianthus in the Category Macro Digital.

The following CTPS members also got **acceptances** for print or PDI images:

Lambe Parolis (7), Shaun Laishley (7), Jeanette du Toit (6), Kim Stevens (5), Anna Engelhardt (4), Joan Ward (4), Lesley Parolis (4), Jenny Powis (3), Julie Dyer (3), Malcolm Jones (3), Jacoba van Zyl (2), Pat Scott (2), Jean Bradshaw (1), Joy Wellbeloved (1), Nicol du Toit (1) and Trudi du Toit (1).

In the AV category the following members got **acceptances**: Nellian Bekker (2) and Jeanette du Toit (1).



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1. In the 2015 salon the CTPS silver medal in the category Open Prints was awarded to Kim Stevens for 'Frozen Freeway'.

CTPS bronze medal winners are:

2. 'Riders practicing for WP trials' (Photojournalism Prints) by Joan Ward.

3. 'Twixt Dream and Reality' (Open Digital) by Keith Bull.

4. 'First seconds of a new life' (Photojournalism digital) by Malcolm Jones.

5. 'Clivia' (Macro prints) by Jacoba Van Zyl.

6. Cite Metro (Open prints) by Kim Stevens.

Funds', wrote Vertue

This tradition of holding an exhibition with a salon was unfortunately broken in 1990. But, in 2015 this practice was revived when the prints and projected images (PDIs) that received medals, certificates of merit and acceptances in the Cape of Good Hope 125 Year Anniversary Salon were exhibited in the Cape Town library for nearly a month during December 2015.

The 125 Year Anniversary Salon

The CTPS 125th Anniversary Salon was again

Cape Town Photographic Society over 125 years

open to print as well as PDI workers.

The logistics proved to be quite a challenge for the organising team that consisted of salon director Nicol du Toit, assisted by Lesley Parolis handling the three PDI sections, Antenie Carstens the three print sections and Nellian Bekker the two AV sections. About 230 people entered more than 1 700 images and 40 AVs.

The judges picked 341 acceptances in the print and PDI sections and 10 in the AV sections. More than 70 of those were submitted by 18 CTPS members.

The judging took place at the Cape Town School of Photography and 24 judges were involved. To ensure that CTPS members could be eligible for awards, the judges all had to be non-members of CTPS and they came from all over the region — even as far as Wolseley, Malmesbury and Hermanus.

A glossy printed catalogue of all digital and print acceptances and winners was published. It is rare to find printed catalogues being produced for national salons these days and it is sure to become a collector's item.

Opening of 125th Anniversary Salon exhibition

Right: Lesley and Lambe Parolis, who got seven acceptances, talking to AV convenor Nellian Bekker.



Below: Jenny Powis and Keith Bull (right) receiving their CTPS bronze medals from PDI convenor Lesley Parolis.



Margaret Collins (left) entered one image — 'Aloe Pollination' — and won the PSSA silver medal in the Macro Print category.



Jacoba van Zyl, who won the CTPS bronze medal for her entry Clivia in the category Macro Print, with Nicol du Toit.



Jeanette du Toit, who won PSSA silver and CTPS silver medals and got six acceptances, with Lesley Parolis.



Eric Thorburn's son (left) accepted the CTPS silver medal for AV documentary, on behalf of his father.

Right: Gaynor Donovan, new members Christo and Marleen le Grange, Francois du Bois, president of Tygerberg Photographic Society, Keith Bull, Jacoba van Zyl, Marius Stockenström (standing) and Ariane Jensen, Johan Greeff and Malcolm Jones (seated).



Joan Ward, Jean Bradshaw and Pat Scott listening to Nicol du Toit announcing the prize winners in the CTPS 125th Anniversary Salon.



Far left: Pat Scott, Detlef Basel, Barbara Basel and Joy Wellbeloved at the salon exhibition opening in the Cape Town library.

Left: CTPS bronze medal winners Joan Ward and Malcolm Jones.

Chapter 5

Celebrating with congresses

The CTPS centenary in 1990 and the 125th birthday in 2015 were both celebrated with a congress, among the many other special events to make the celebrations memorable



Speaker Nicole Palmer talking to Anna Englehardt before the start of her session at the 125 Anniversary Congress at De Hoop in May 2015.



Paul Bruins, who explained the intricacies of night photography, in conversation with Melanie Neethling.



Guy Palmer (left), who introduced the conservation plans for De Hoop, talking to Anthony Priday.



Congress organiser Pat Scott with Nicole Palmer, who showed macros as art photography.



Detlef Basel listening intently to Martin Osner, who spoke about art photography.



Chris Fallows and his wife, Monique, answering questions about his stunning wild- and sea-life photography.



A watery toast to CTPS from member Joan Ward.

A dictionary definition of congress is a formal meeting in which representatives or experts discuss important matters, make decisions, etc.

The first reference we could find to CTPS representatives attending a congress was when Eric Vertue and Robert Bell were delegates representing the society at the founding congress of the PSSA in 1954.

Two years later CTPS hosted the PSSA congress in Cape Town. Apart from a photograph showing the delegates (see p13) in our archives, there is unfortunately no further information available about the event.

In 1990, when the society celebrated its centenary, CTPS again hosted a PSSA congress — the 36th, held at the Eastern Boulevard Holiday Inn from 9-13 October.

Apart from PSSA delegates, members of the public were invited to attend, especially the all-day photographic seminar and lunch on the public holiday (October 10th) which people could attend for a fee of R35. Evening lectures by top photographers, including Brian Most from the Royal Photographic Society and an AV presentation by Barrie Wilkins, could be attended for R5.

But, the congress that will remain most prominent in the memories of CTPS members for many years to come, will be the mini-congress organised by Pat Scott at De Hoop as part of the 125 Year celebrations.

De Hoop congress

Learning has seldom been so much fun: six top notch speakers kept CTPS members (and some family members) glued to their seats, clouds provided just enough cover to deliver stunning sunrises (and one sunset) and to top it, CTPS sponsored the food and wine for a jolly celebratory dinner for 70 people. What a congress!

All courtesy of the boundless energy, organisational power and boer maak 'n plan attitude of Pat. As can be expected with a function of this size and complexity held in a brand-new conference centre, there were a few hiccups, but had Pat not mentioned them, not many of the 70 delegates would have noticed.

In addition, she organised goodie bags from sponsors like Orms, who offered attendees five free prints on their new next millennium printer and assisted with the printing of the conference programme, mugs from Canon, and treats from sponsors like Mantellis.

De Hoop past and present: Conservation ecologist Guy Palmer from the Cape Nature Scientific Services kicked off the conference on Friday afternoon with *An Introduction to De Hoop Nature Reserve*, discussing the history, reasons why this is such an important protected area and

future conservation plans for the reserve. This was so interesting that late arrivals were envious.

Photographing night skies: Landscape photographer Paul Bruins unpacked the ins and outs of *Photographing the Night-skies*, sharing tips on capturing night-time pinprick images of the Milky Way, doing star trail photography, or painting with light. Self-taught Bruins showed some of his own exceptional scapes, which he likes to shoot as panoramas — vertical and horizontal — which he then stitches together.

He also explained the pros and cons of long exposures (up to 1½ hours duration) compared to stacking multiple 30 second images in creating star trails.

The overcast conditions, combined with a near-full moon, were not optimal for a star-photography workshop after sunset, but Paul instead showed members how to paint with light, using the swamp-like Natal fig tree as a canvas.

Passion for wildlife: On the Saturday morning Chris Fallows shared some of his passion for wildlife in an illustrated talk on *Above, Below and Beyond*. His interest and love of the bush and wild animals was born from, and nurtured by, the detailed email he received after he contacted Mark and Delia Owen after reading the book *Cry for*



Jeanette Brusnick applied the guidance supplied by Paul Bruins to create this 'lightpainting' of the fig tree at De Hoop.



Nellian Bekker captured members waiting for the sunrise on the rocks.



Judith Dodds, Robert Maginley and Kim Stevens (front) Lambe Parolis and Kathy Friday (back) waiting for a lecture to start.



Brian Hallock and John Spence handing out 'goodie bags', to Cathy Bruce-Wright, Barbara Hallock and Jeanette du Toit (front)

the Kalahari about their experiences with a pride of lions in Botswana — which Chris subsequently photographed.

The awe and respect with which he introduces his unbelievable images of lions in Kaokoland, elephants in northern Namibia, a tiger in India, a snow leopard in the Himalayas, wild dogs in northern Botswana, diving with alligators in the Everglades, the millions of fur seals and thousands of King Penguins on South Georgia Island, etc. illustrates how good wildlife photography contributes to an understanding and love of nature.

Chris has probably done more than any other wildlife recorder or conservationist to encourage people to look at the great white shark with admiration, instead of revulsion. His portrayal of the magnificent wingspan of the albatross, which mates for life, forever dispels the dead albatross around the neck myth.

By portraying the birds, sea creatures and wild animals in full glory in their own environments, Chris' images do what the Medieval churches hoped to achieve by commissioning paintings: he converts.

Saving Orca whales: Equally inspiring was the award-winning presentation by New Zealand marine biologist Ingrid Visser,

a friend of the Fallows', on Orca whales (actually dolphins). She has done much to change perspectives about the killer whales she has researched for, and photographed, for the past five years, for example, that there are no record that they had ever attacked humans.

By portraying the individual personalities of the different animals and interacting with them, she shows her audience a completely different animal to the killing machine so often associated with Orcas.

Photography as art: For centuries art had been a form of photography, but now photography as an art form that has taken the world by storm, said fine art photographer and gallery owner Martin Osner, who considers "a camera as one of the tools of modern art."

Asking a photographer *what camera do you use* is the biggest slap in the face of a photographic artist, he says, equal to asking a chef what kind of stove he uses. The equipment does not count as much as the artistic interpretation. "Photography needs to stand up as fine art."

The appeal of fine art photography is that it is contemporary — the simplicity complements the interior decor of modern homes; it is believable; it alters reality, because the

camera sees images differently to the human eye. "Photography embraces error and through that brings new artists to the fore," he says.

Whether portraying reality, impressionism or abstract, there is a rightful place for the genre in art photography. Photography is also archival, because we can now produce prints that will look the same in 150 years.

"Photography over the past ten years have been going through what art went through the last century," says Martin. "Technology and technique is changing public perception."

Evocative images: Nicole Palmer ended the congress on an inspiring note with her soft, artful, *Evocative Images* that show how pushing the boundaries can create beauty from everyday objects. She showed how she combined macro photography with her training and background as a graphic artist and potter to paint with light.

"Getting the artist out of everyone is what I enjoy," she says of the workshops she conducts with her son.

She concentrated on macros because she found with a macro lens she could go in very close to her subject — she recommends, for example, that her students lie



Lesley Parolis, Steff Hughes, Stella Coram and Jeanette du Toit relaxing.



Robert Maginley, Nicol du Toit and Carin Hardisty before a lecture.



Brian Hallock behind his wife Barbara and Jeanette Brusnicky.



Andrew Denny and behind Tessa Louw and Judith Dodds.



Julie Dyer (left) Kim Stevens and husband behind them.

on their sides when photographing a macro image, as they can stay comfortable in this position for longer.

"Think in colours, textures, images," she advises. "Push the boundaries and enjoy what you do. A good image evokes emotion."

When she took an interest in photography as an alternative creative outlet to the graphic art and pottery she had been teaching for twenty years, she worked on finding her own way of expressing herself in selective focusing, says Nicole.

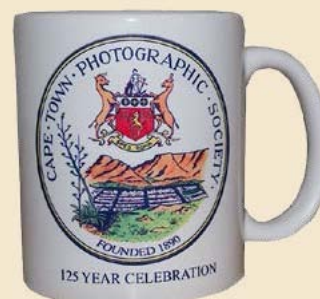
Selective focusing, combined with vignetting and depth of field, results in a soft background, complemented by textures. She likes to use vegetation as a diffuser, pushing her lens through the border to focus extremely closely on the subject at a minimum distance.

"For a photograph to be successful the balance and composition must be impeccable," says Nicole. She always takes the colour wheel into account, either using complementing colours in her composition, or opposing colours for contrast.

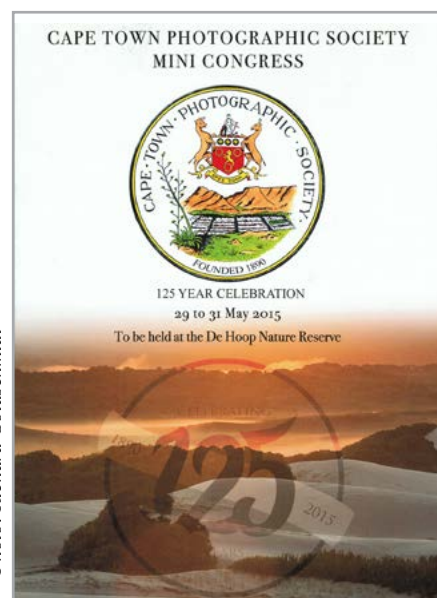
But, "don't confuse blur with artistic," she cautions, "the focal point must be sharp. Let your imagination lead you. Clear your mind and focus on how to capture the subject to evoke feelings later on."

2016 PSSA congress and CTPS

The PSSA congress in 2016, organised by the Western Cape region of PSSA, is dedicated to CTPS, as it is held during the society's 125th year. Regional Director Johan Kloppers announced at the end of the 2015 PSSA congress. Delegates to the congress will receive a mug commemorating the society.



Detlef Basel receiving Honorary Life membership from vice-president Nicol du Toit.



The cover of the De Hoop Congress programme.

De Hoop congress: celebration dinner

1. Pat Scott sharing a joke with Detlef Basel.



2. The 'Full Spectrum' ladies and partners.



4. Jenny Powis with Joyce and Richard Goldschmidt.



3. Len van Wyk, Margaret Collins and Nellian Bekker.

5. Dante and Karyn Parisi.

6. Babette Frehrlink and Mo Bassa.

7. Anna Morris and Detlef Basel.

8. Marius Stockenstrom and Jacoba van Zyl.



9. Lorinda Rodriguez and Gaynor Donovan.

10. Ariane Jenssen, Steff Hughes and Stella Coram.

11. Anthony and Kathy Priday.

12. Tessa Louw and Patricia Marais.

All photos on this page by Anna Morris.

Not cold nor rain could keep members from making the most of photo opportunities at De Hoop.



1. This 'Majestic Dune' image by Jeanette du Toit was the first prize winning entry at De Hoop.

2. 'Jenny Powis working that scape' by Andrew Denny.

3. Clouds over De Hoop, by Ariane Jenssen.

4. Jean Bradshaw captured Kathy Priday and Jeanette du Toit on the dunes.

5. Lambe Parolis captured 'In the thick of things' by Anna Morris.

6. Painting the tree red by Mo Bassa.

7. Brian (Hallock) at Koppie Alleen, by Jeanette Brusnicky.

8. 'Disrupting the pattern' by Babette Frehrking.

Chapter 6

Outings: fun, sociable and informative

Since the earliest days when members had to use ox and donkey carts to transport equipment, outings had been an important part of CTPS activities. As part of the 125 Year Celebrations members explored the countryside, sea and city and tried to follow in the footsteps of early members



No mistaking the purpose of this outing! CTPS members attracted a fair share of interest on an outing to the beach in the previous century. Note the formal clothing and shoes.



During the outing to Bein Wine in April history repeated itself when donkeys were used to transport members' equipment. Photo Richard Goldschmidt.

Below: Sakkie Smit photographed the CTPS members who went on the Red Bus outing through Cape Town in March.



Despite the cumbersome equipment, outings were as popular in the early days as today.

Below: CTPS members from the previous century on an unidentified outing that could have been to one of the farms the Survey Group documented.



The fact that portable darkrooms, bulky cameras and wet or dry plates had to be taken along on a field trip, did not deter the intrepid early members from enjoying many outings. The first outing CTPS members undertook in 1891 was to Kirstenbosch, where they used a donkey cart to transport the equipment. The members walked.

In the centenary edition of Cape Camera (October 1990) the outing is described as follows: 'Dark-rooms were needed as the wet plate was in general use. Emulsions had to be mixed, the plates coated in the portable dark-room and then inserted in the plate.

'They did not wear shorts and open neck shirts but dark suits with the 'go-to-hell' collars of the day and with appropriate head gear. The outing was arranged for 17 January when the temperatures and humidity can be very uncomfortable. Quite obviously members were a tougher breed than at present'.

In April 1893 they went away for a week-long trip to Hout Bay and council member Steer supplied an ox wagon to transport all the cameras, tripods, chemicals and other darkroom equipment they took along. Again, the members walked.

Despite these challenges, minutes of old meetings and photos in the archives show

that going on photographic excursions had been a central part of CTPS activities. Socialising and having fun together have always been very much part of CTPS life.

In the previous century Christmas parties, complete with Father Xmas in red cap and robe, and mystery evenings at Suikerbos-sie restaurant turned members into close friends. It even led to a marriage between stalwarts Vera and Eric Vertue. These were supplemented by regular field trips, often weekends away, as recorded in photographs still in the CTPS archives.

Monthly outings played a major role in celebrations during the 125 year anniversary



The year-end party was celebrated in style with a Father Xmas, balloons and a rendering of Auld Lange Syne. Unfortunately this image is not dated.



From the safari suits, hats and slacks worn by CTPS members on this outing to a grain farm, this photo could have been taken in the 1960-70's.



Left: Photos from the CTPS archives of members on Table Mountain before the cable car was built in 1929.

sary in 2015 as well.

The first outing in January traced the footsteps of the early members who often went on combined outings with the Mountain Club, of which CTPS' Rudolf Merloth was a founding member.

Table Mountain outing

Cape Town demonstrated the truth of the saying four seasons in one day when CTPS members ascended Table Mountain via the cable car in hot sunshine, were greeted at the top by a fresh breeze, picnicked with clouds closing in and mist cutting off all visibility ... and were then rewarded by a beautiful sunset as the sun broke through the cloud cover.

Just as the later group were getting ready to ascend, Cape Town was experiencing true winter weather. Rain and thick mist resulted in a nerve-wracking car trip to the cable car and put the rainproof features of the new CTPS 125 year celebration jackets to the test.

We're coming down, said the group at the top, who had enjoyed their picnic cooed in fog. And just before the cable car doors closed for the journey down, the sun broke through the clouds ... and the group got permission to return to the mountain to enjoy some glorious photogenic scenes.

The ease with which the group could adapt to the fast-changing conditions, was in stark contrast to what the society mem-

bers had to endure a century ago: no cable car to take them to the top, no lightweight, compact cameras, no fast return as the clouds covered the mountain, no cell phones to communicate changed plans.

Yet, they climbed the mountain with their bulky gear and took some impressive photographs, as Richard Goldschmidt showed in the photo album he brought on the trip. And they did it with the clouds moving in, as the images above show!



1. With the restaurant all but disappearing in the mist, CTPS members, protected by their new club jackets, find shelter. Back row: Trudi du Toit, Joyce Goldschmidt, Nicol du Toit, Leslie Maginley, Richard Goldschmidt, Robert Maginley, Barbara and Detlef Basel. Front: Lidia Sancho and Anna Morris. Photo: Jeanette du Toit

2. The group was already in the cable car to return home, when the sun broke through the clouds and everybody got out to photograph the sunset.

3. Robert Maginley captured the mist coming in.

4. And then the mist lifted to reveal a beautiful sunset. Photo: Richard Goldschmidt.

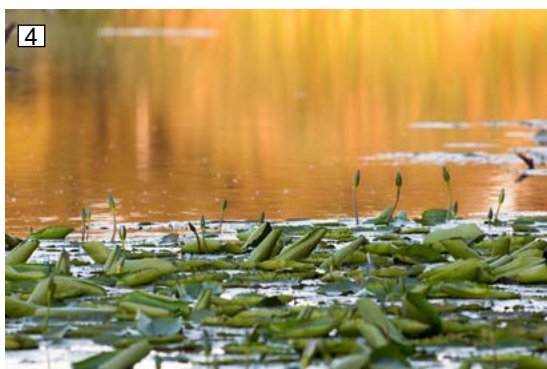
5. A Titanic moment for Jeanette du Toit, captured by Joyce Goldschmidt. Photo: Richard Goldschmidt.



The first weekend outing of our 125th year celebrations to Stanford was a fun-filled event packed with photo-opportunities, informative entertainment and intensive socialising, all expertly orchestrated by Richard and Joyce Goldschmidt. These images of Stanford tell the story



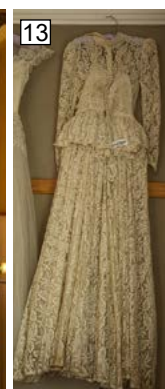
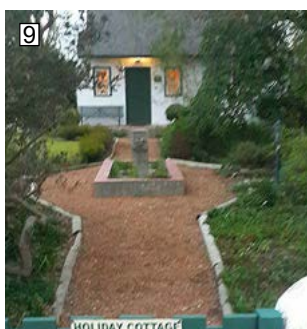
Images 1-3 taken by Anna Engelhardt. Image 4 by Len van Wyk. Image 5 by Nicol du Toit.



Images 6-8 by Jeanette Brusnicky. #8 is the Eagles Lodge.

Images 9 & 10 by Johan Greeff.

#11-13 by Pat Scott. #12: the original door of Sir Robert Stanford's house. #13: The wedding dress dates from 1890.





THE 32 CTPS members who went on the Stanford weekend were treated to a walk through the quaint town guided by architect Guy Whittle, two river cruises to photograph birds, visits to the bird hide, a tour, tasting and lunch at Birkenhead beer and wine cellar, a riverside meander, a talk by a bird expert, breakfast and a cave visit at De Kelders and two evenings of getting-to-know-you around the braai fire ... courtesy of organiser Richard Goldschmidt, and his wife Joyce.

The images were taken by the following members: 14 by Len van Wyk; 15 & 16 by Carin Hardisty; 17: The lagoon by Brian Hallock; 18 & 19 by Richard Goldschmidt and 20 & 21 by Barbara Hallock.



Groups of twelve could choose to go on the river cruise on Friday or Saturday evening. Photo by Neels Beyers.

Richard Goldschmidt and architect Guy Whittle organise maps for the guided walk.

Photo Pat Scott.

Lunch and wine- and beer tasting at Birkenhead beer and wine estate. From left clockwise: Cathy Bruce-Wright, Jenny Powis, Carin Hardisty, Richard Goldschmidt, Anna Engelhardt (standing), Joyce Goldschmidt, Detlef Basel, Jacoba van Zyl, Len van Wyk, Margaret Collins, Neels Beyers, Nicol du Toit, Johan Greff, Stella Coram and Leslie Maginley.



Right: Breakfast at De Kelders: Joan Ward, Stella Coram, Anna Engelhardt and Kim Stevens, with Detlef Basel in the background. Photo Richard Goldschmidt.

Right: Our host at Eagles Lodge, Roy Frith, gives directions to the cycling Pridays. Photo Carin Hardisty.





Chantal Oosthuizen (standing left) from the Stanford Tourism Bureau not only handed out 'goodie bags' to CTPS members, but also invited members to enter images for a competition with enviable prizes. Looking on are Margaret Collins, Pat Scott, Johletta Frahm (seated), Jacoba van Zyl, Barbara Hallock, Jeanette Brusnicky (back to table), Eagleyes owners Roy and Lindsay Frith, Neels Beyers, Joyce Goldschmidt (seated), Len van Wyk, Robert Maginley (seated), organiser Richard Goldschmidt and seated with back to the camera, Carin Hardisty. Photo John Spence.



Gathering around a braai was a jolly way to end the days. From left: Joyce Goldschmidt, who planned and oversaw the catering, with Neels Beyers behind her, Robert Maginley with Len van Wyk behind him, Leslie Maginley, Detlef Basel, with Sue and Stephen Docherty behind him and Kathy Friday at the back. Photo John Spence.



Nicol du Toit managing four fires and grills during the Friday braai. Photo taken by Johan Greeff with his cell phone.



Left: Richard Goldschmidt captured Joan Ward, Pat Scott, Kim Stevens and Anna Engelhardt birdwatching on the river boat.



Barbara Hallock and Cathy Bruce-Wright at breakfast.

Below: Even while wine- or beer tasting at Birk-enhead, photography is still at the forefront for Cathy Bruce, Jenny Powis and Carin Hardisty.



Margaret Collins getting a macro shot in the Eagleyes lodge garden.

Right: Jeanette du Toit during the architect-led walk. Photo Margaret Collins.

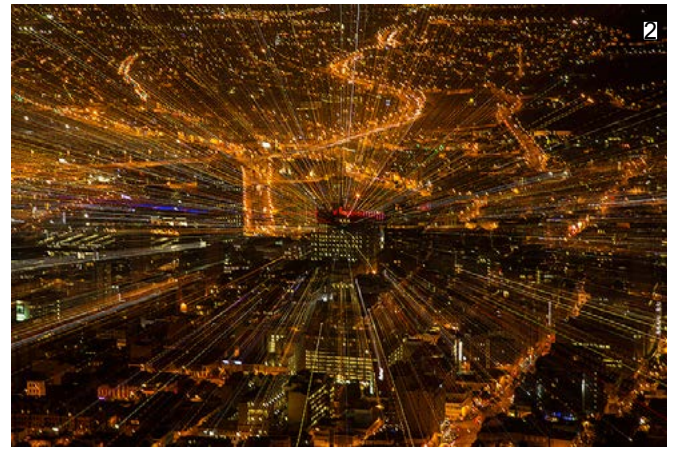
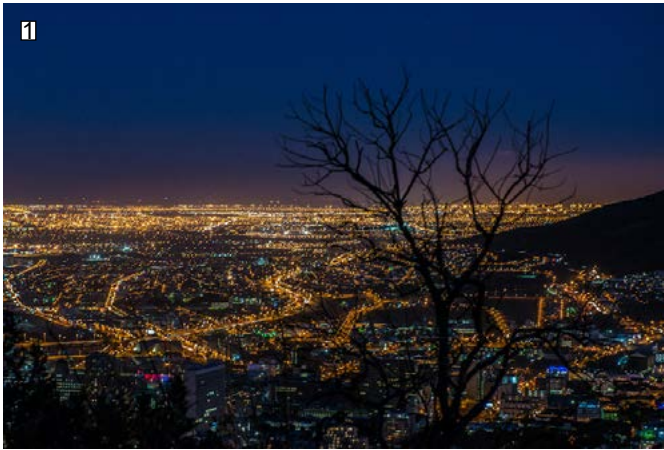


Brian and Barbara Hallock, Jeanette du Toit and Johan Greeff relaxing after a hard day's photographing. Photo John Spence.

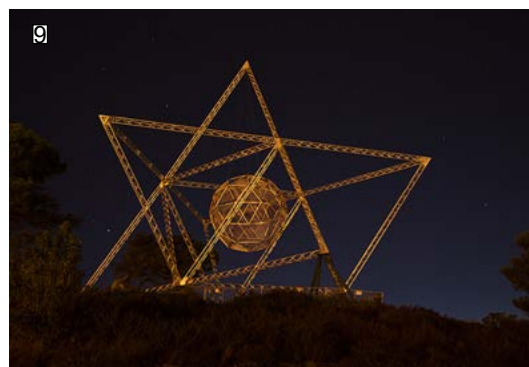
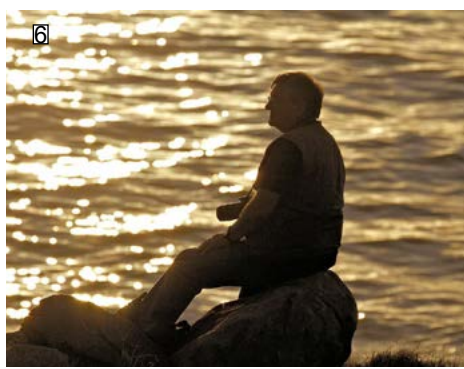
Right: Richard Goldschmidt photographed members on the river cruise.

Far right: Neels Beyers on the boat.





As part of the March 125 Year Celebration CTPS members saw Cape Town from an unusual angle: the top of a Red tourist bus with a route and stops organised specifically for the trip by Keith Bull. This is what members caught on camera



1. From Signal Hill by Jacoba van Zyl and Karyn Parisi (2).
- 3 & 4. Unique light images by Pat Scott.
5. Sunset on the way to Camps Bay by Johan Greeff.
6. Sakkie Smit at the sunset pit-stop by Stella Coram.
7. Returning to Cape Town harbour at night, by Richard Goldschmidt.
8. Star on the hill by Karyn Parisi, with an alternative view by Pat Scott (9).



Hout Bay images by:

1 & 2. Robert Maginley

3. Stella Coram

4 & 5. Johan Greeff (

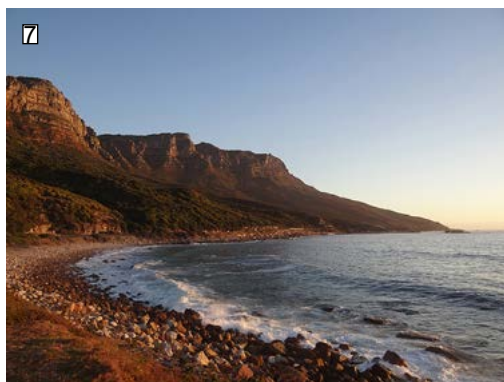
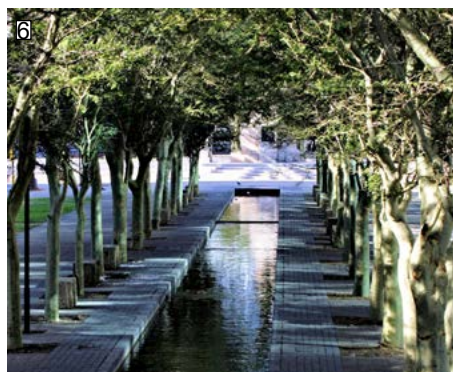
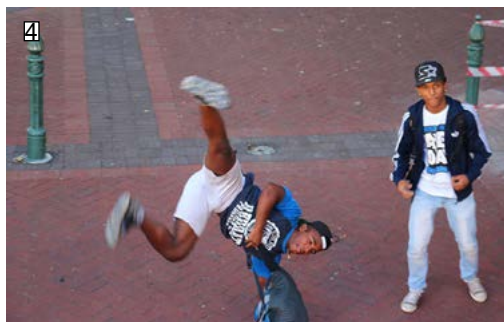
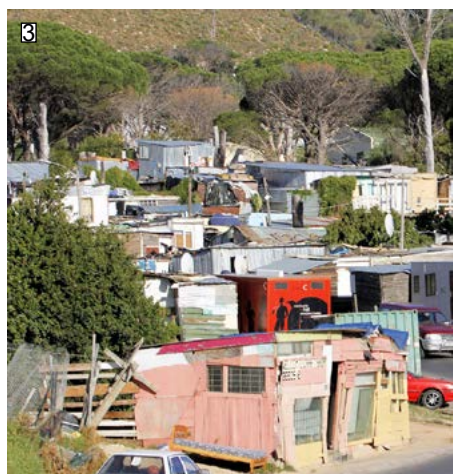
6. The foreshore by Stella Coram.

7. The coast line at sunset, captured by Lorinda Rodrigues.

8. Seen in Hout Bay by Richard Goldschmidt.

9. Pit stop in Llandudno by Barbara Hallock..

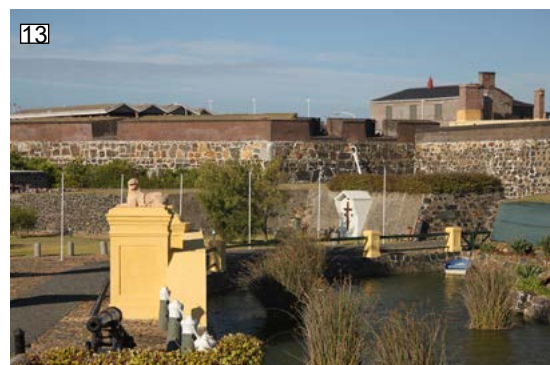
10. Statue by Elley Biggs.

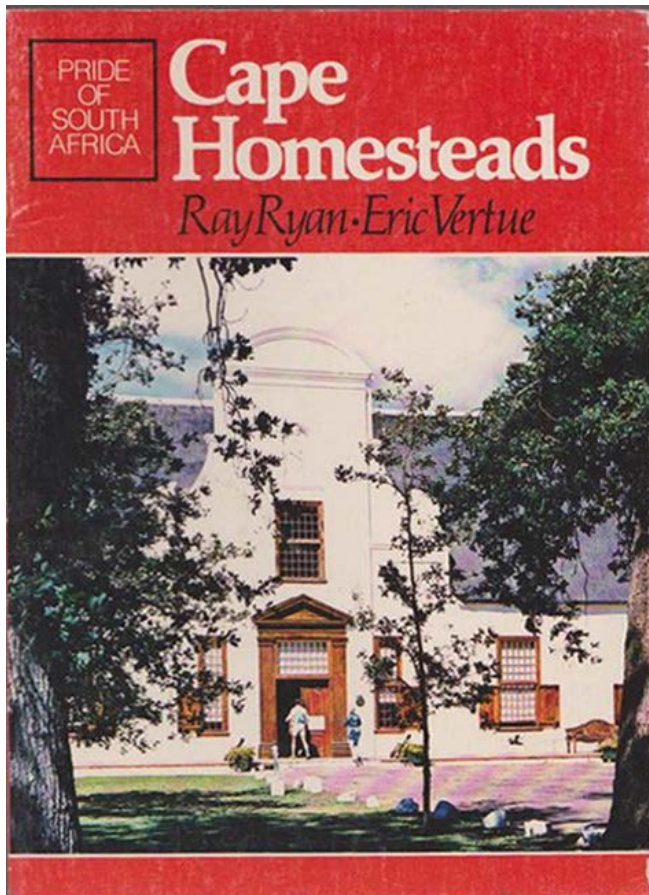


11. Everybody taking a break at sunset, captured by Andre Wijne.

12. Organisers Keith Bull and Richard Goldschmidt herding the members on the bus by Penny Cross.

13. Penny Cross captured the images of the Castle.





Photographing Cape history: then and now

C TPS members have been photographing the historical buildings in and around Cape Town since the earliest years.

Arthur Elliott's collection of 10 000 photographs of Cape Dutch buildings taken at the beginning of the 20th century was bought by the Commission for the Preservation of Natural and Historical Monuments because these artistic historical images created such an excellent pictorial record of the Cape's architectural heritage, **Joy Wellbeloved** reported in the February issue of *Cape Camera*.

This collection is still housed in the Cape Archives, from where the public may obtain prints.

But, long before that CTPS members saw the need for photographing historical buildings: in September, 1894 it was decided to proceed with a *Photo Survey* of Cape Town and the town was divided into ten districts.

Volunteers were requested for each district. From time to time enquiries were made as to progress and the excuses were numerous, according to Eric Vertue's 1990 publication on the 100-year history of CTPS. Apart from a few district volunteers completing their tasks, the project was a failure, Vertue wrote.

More recently, Vertue himself was appointed to the National Monuments Council in 1968 in appreciation of his con-

tribution to photographing South African historical architecture — for example, by establishing and leading the CTPS Survey Group.

CTPS Survey Group

This group, established in 1965, did invaluable work in recording photographically and otherwise, much of the Cape's architectural heritage, according to the catalogue printed for the exhibition of Vertue's architectural photographs, *Our Heritage/ Ons Erfenis* (brochure above), held under the auspices of the National Monuments Council in the early 1970's.

In his CTPS history publication, Vertue describes the formation of the Survey Group as follows: 'At the time the attention to our old farmsteads was growing in interest. As a society, members had visited many of these fascinating relics of the past centuries during our field days. Some of these vintage places were not even known to the general public'.

He was especially concerned that some of these historic homesteads could be demolished, or destroyed by fire, as had happened to two properties shortly before the group was established.

He writes that they therefore decided: 'let us go into the country; the West Coast in particular. After all, this was the oldest known part of the Cape.'

'After much thought and planning, the Survey Group was formed consisting of ten

volunteer members who were all keen black and white print photographers.

Researched and photographed

'They divided a map of the West Coast into 30km strips, which they researched, and interviewed farmers of potential survey farms, before planning a weekend outing.

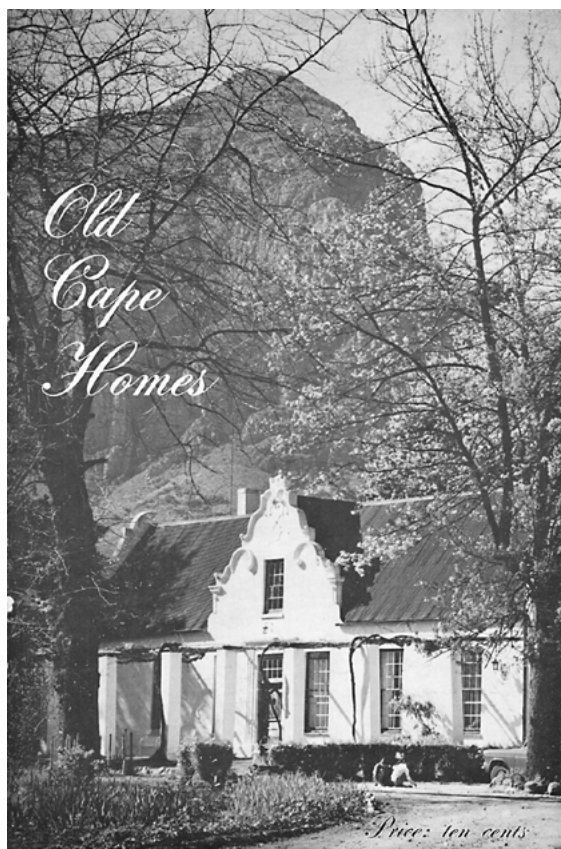
'What proved to be the most difficult part was to convince the hospitable owners that we did not wish to have tea or lunch, as this could only interfere with photography', writes Vertue.

'At the end of each weekend, within an agreed specific time members provided three 8" x 10" glossy prints, while Robert (Page) made measured drawings of the dwelling and the complex.

'It was a wonderful effort and covered the West Coast strip from Aurora down to the Diep River at Vissershok. When we reached the town area of Wolseley, it was time to stop', reports Vertue.

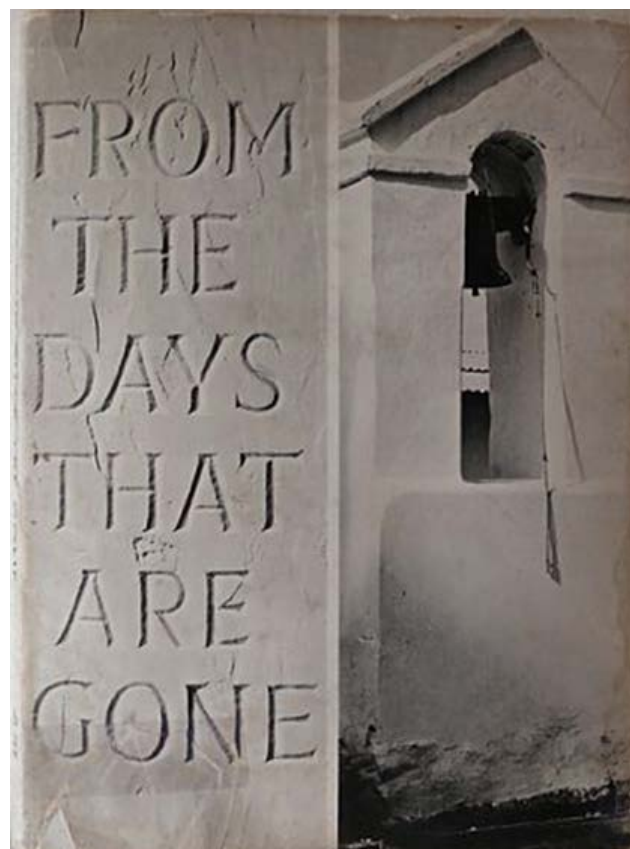
At that stage Robert Page, responsible for architectural drawings, had also moved to Durban. But, before the group disbanded, CTPS, in collaboration with the Simon van der Stel Foundation, held a photographic exhibition in Stuttafords, titled *Old Cape Homes* (see brochure above). The members of the Survey Group all contributed to the exhibition held in May 1966.

Some examples of their research into the history of historic homesteads in the Sand-



The cover of the catalogue of the CTPS exhibition in 1966 (left).

Right: The cover of the book that was published as a result of the work done by the CTPS Survey Group.



veld, and images of their modern appearances, also formed part of the exhibition.

The Survey Group never anticipated that their work would be published in book form, but when publisher Howard Timmins saw some of the prints that had been taken by the group, he persuaded them to publish them in a publication titled *From The Days That Are Gone*. According to the CTPS 1967 Annual Report: This publication (in May) was received with acclamation by members of our society and the public, and was completely sold out within a fortnight.

Profits from the sale were donated to the Building Fund. In 1967 copies of *From the Days that are Gone* sold for R4.50. It subsequently attained Africana status and by 1990 Vertue reported that original copies would have sold for R40, had they been obtainable.

Unfortunately, the follow-up volume, *From Bye Gone Days*, was never published as Timmins had passed on, printing costs had escalated and binding costs made the project far too expensive.

In November 2013 CTPS member Antenie

Carstens invited society members to participate in an exhibition *Lenses and Shutters as Witnesses* in the National Library of South Africa, where he heads the Reprographic and Digital Services Section.

"Five areas in Cape Town were selected for the exhibition and the request went out to CTPS and schoolchildren to concentrate on these areas in order to create a then-and now view of the areas," he says.

The best images from members formed part of the exhibition.



The light within by Andrew Denny.

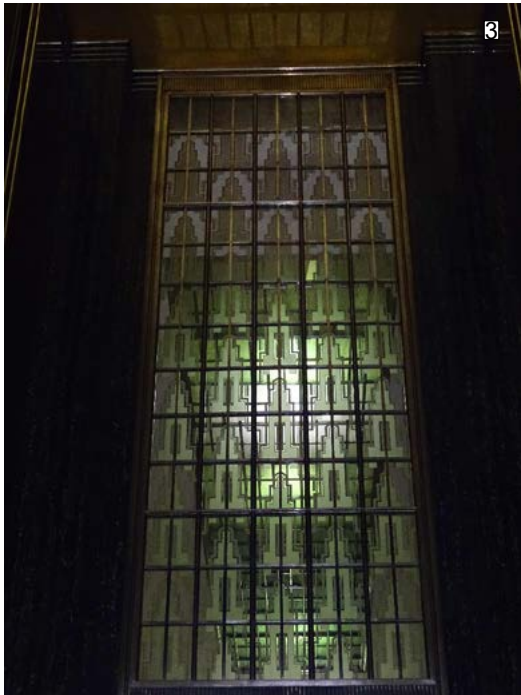


Reflections by Mike de Villiers.



News flash by Pat Scott.

During June, modern CTPS followed in the footsteps of the historic Survey Group and photographed the architecture of Cape Town city centre. Architect and top photographer Malcolm Jones led a City Walk through the old part of the city, during which members captured the images on this page. The outing started at the Jan Smuts statue in Wale street, close to where the first meeting in 1890 was held, and ended in the Company Gardens



1. Groote Kerk Clock by Barbara Hallock.

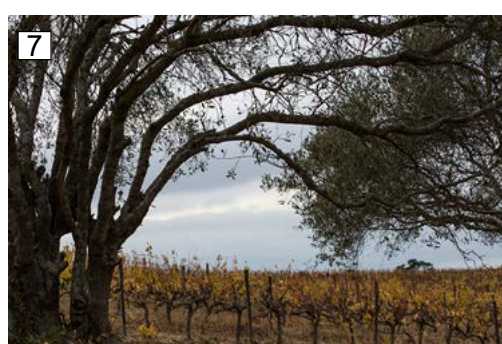
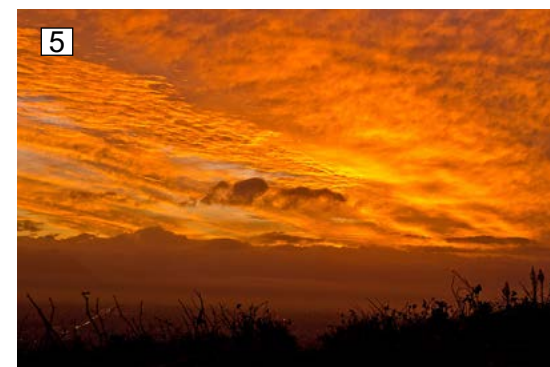
2. Cape Town 3 by Julie Dyer.

3. Art deco window by Jenny Cole-Rous.

4. Groote Kerk Alley by Lesley Parolis.

5. Stagnant Pool Greenmarket Square by Brian Hallock.

CTPS members have ventured into the countryside to photograph landscapes from the earliest days. The 125 Year outing in April organised by Pat Scott to the scenic Bein Wine estate in the Stellenbosch area resulted in Impressionist-style landscape and sunset images



1. A Panoramic view by Jeanette du Toit.

2. A Van Gogh-like image of the farmlands by Julie Dyer.

3. Sunset Vines by Kim Stevens.

4. Peaceful Glow by Pat Scott.

5. Richard Goldschmidt captured this sunset image.

6. Bein Wine by Julie Dyer.

7. Framed by Kim Stevens.

8 & 9 Images of the landscape by Jeanette du Toit.

10. Firery Skies by Pat Scott.

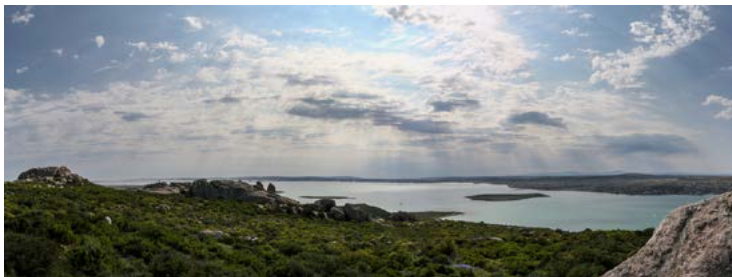


A colourful depiction of the flowers in Julie Dyer's image titled 'Postberg 2'.



'Carpet of Flowers' by Andrew Denny.

The weather was perfect and the flowers were lovely when 17 CTPS members went on a Spring outing to Postberg in the West Coast National Park. Unfortunately, due to the ideal weather conditions after the cold wintery weather, the reserve was overrun with cars and people, with the result that it was difficult for all the CTPS members to get together at either of the appointed meeting places. Despite that, all who went thoroughly enjoyed their day.



'Left: Rays over Langebaan Lagoon' as captured by Andrew Denny.



Left: Another version of Postberg by Julie Dyer.



Below left: Jeanette du Toit captured this 'Moody Rock Scape'.



Above: Jean Bradshaw photographed this 'View from the boulders'. Below is the cobra with which Paul Nuttal nearly had a close encounter.



Chapter 7

Finding a home of our own

Fundraising activities, donations and a lot of elbow grease from dedicated members enabled CTPS to buy a building in Jarvis Street, which eventually made a vast difference to the society's fortunes



The acquisition of the historical building at 28 Jarvis Street was a turning point in CTPS' fortunes.



The Old Town House where CTPS met early in the 1900s.



St George's Cathedral where the founding meeting was held.

The fortunes of CTPS have been closely linked to our former building, 28 Jarvis Street. We owe much gratitude to the foresight of council members in the 1960's who worked so hard to raise funds — especially former treasurer Gilbert Whiteing, whose R25 started the building fund in 1964.

But, it was the decision by the council in 1995 to rent out the building, that began turning the tide so that nowadays CTPS can fund so many member activities, despite our low membership fees.

Before that, CTPS had to limit expenses to the income covered by the annual membership fees — like any other club. Had that been the case today, we would not even have been able to afford the rent and expenses of three meetings per month in our current premises.

Finding and maintaining suitable premises would become a recurring issue throughout the society's history.

In the centenary publication, *Cape Town Photographic Society 30 October 1890–30 October 1990*, Eric Vertue, whose council in the 1960's took the decision to buy a building, recounts CTPS' nomadic existence before that decision was made.

The early days

The inaugural CTPS meeting was held in the St George's Grammar School Room, next to the Cathedral in Adderley street, on October 30, 1890.

The school — which subsequently moved to Mowbray — was not available for subsequent meetings, and from the first meet-

ing members were asked to make suggestions for suitable meeting rooms.

The first meetings were held in Kamp's Café and then the Old Town House on Greenmarket Square. At the meeting in April 1891, it was decided to rent Mr Dix's cafe in Shortmarket Street once a month from 7.30-10.15pm for 10/- per month. He was also willing to make it available to members daily for the reading of the photographic periodicals — on condition that a case was provided to store them, reports Vertue.

The next meeting place was the Thatched Tavern, where the idea for forming a photographic society was first mooted in 1890.

'Without any previous mention we find, in the minutes dated 2 March 1893, that the meetings are held in the YMCA Dining Room (in Long Street) and not at Dix's cafe', wrote Vertue. 'Just what led up to the change is not noted. It did necessitate a change of meetings from a Thursday to a Wednesday'.

In April 1895 the Mountain Club proposed that they share suitable premises with CTPS. One of the prominent CTPS members, Dr Rudolf Marloth, founded the mountain club in 1891 and chaired it until 1906, and he formed a close link between the two clubs. The proposal to find joint premises was, however, postponed indefinitely, but would crop up later in the history.

During 1896 the YMCA changed the band practise evening to a Wednesday, which made it impossible to hold a CTPS meeting above the noise emanating from the practise room.

'The practise night was changed but there must have been other unhappiness as we are

to learn shortly of a move of premises', reports Vertue.

The minute books of the period 1897-1906 unfortunately went missing, but during this period meetings were moved to the Old City Hall premises on Greenmarket Square after the new City Hall was opened in 1905.

Meeting in the Old Town House

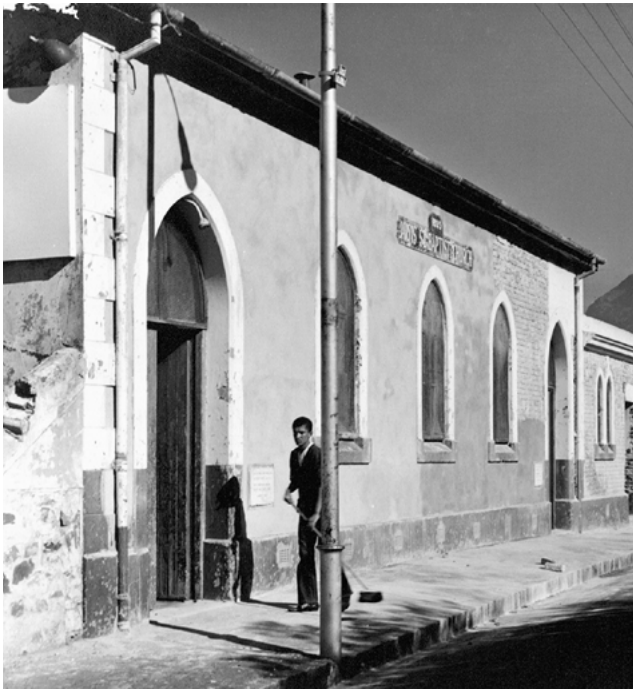
The mayor of Cape Town from 1904-1907, Hyman Liberman, was a CTPS member and he arranged a meeting room and a dark room for the society in the old Town House, reports Vertue.

'There is no mention that any rental was to be paid. There was a charge of £1/9d for water, but soon afterwards the dark-room had to be closed as the sanitary inspector wanted a new water outlet installed, but finances did not permit the expense'.

A major problem during the early years had been to find a meeting room that could accommodate the growing number of members. *'We know that at least one lecture by Dr Marloth had to be repeated as a great number of members and their friends could not gain admittance', reports Vertue.*

This problem was not solved by moving meetings to the Old Town House, as had been hoped, and two years after the move, CTPS was talking about returning to the YMCA.

'All this was very upsetting, particularly as equipment was gathering and all this had to be moved too. Eventually, it was decided to stay in the space provided in the Old Town House, with an arrangement with the YMCA that when a popular lecturer was arranged



The Jarvis Street building in 1972.



Jarvis Street from the back, in 1969.

they could move to the Oak Lounge at the YMCA'.

This arrangement unfortunately came to an end when the Old Town House was required to house the Michaelis Collection of Fine Paintings donated by Sir and Lady Michaelis and the Chamber of Commerce. CTPS were requested to move out.

'This request was tempered with a promise (the letter is in our records) that when the National Art Gallery was established, suitable accommodation would be made available', Vertue recorded. 'This promise was kept, but the members decided not to avail themselves of the offer. The Art Gallery was built in the Gardens and not centrally placed as originally intended. The buildings were just too far from transport'.

Share with Mountain Club

Some time during the 1930's CTPS arranged to share a meeting room with the Mountain Club on the top floor of the Yorkshire House Building in Strand Street. 'Here the Society stayed for many years, in spite of the occasional upset with the caretaker, who strongly objected if a meeting was not completed by 10 pm'.

The venue was not ideal — there were no screens so the prints were laid flat on trestle tables and the older members complained of the stairs as the lift was often out of action. But, it was close to transport and members could get together there.

In 1941 CTPS heard that the Yorkshire was going to be demolished and rebuilt, so the search for a new meeting room started all over again.

The Mountain Club had been searching for suitable premises to buy for some years and had built up a substantial fund for the purpose. They asked CTPS to join them in the project and a joint committee was set up to investigate the possibility of buying premises jointly.

A plot of land in Hatfield Street, owned by the City Council, was bought by the Mountain Club, but 'while negotiations regarding the financing were taking place it was found that should the Photographic Society join in the scheme, the building would attract annual rates', reports Vertue.

'According to the relative Rates Ordinance the Mountain Club would not pay rates as it was classed as a sporting body. The Photographic Society was classed as a Cultural body, and would pay rates. There was no alternative but to abandon what could have been a most pleasant arrangement'.

One of the medical members suggested the hall in Medical House in Wale Street, which turned out to be suitable and affordable. 'The hall was small and intimate', writes Vertue. 'We got permission to stretch a wire above door level along one wall on which we could hang a screen of hessian for displaying the competition prints. Our old lantern was taken out of storage and put back into service, and what was appreciated even more was that we were given the use of the kitchen'.

The society was very happy in Medical House and sad when in 1950 they were advised that the building was to be changed and another floor added. The search for new premises was on again.

Horace Lawley, who served on the St Georges Cathedral committee, suggested the Cathedral Hall. He could arrange for the society to use the hall on Wednesdays, the caretaker's day off, at a very reasonable rental, provided that they collect the key during the day, take responsibility for the premises, and take the key back the next day.

'This worked out very well as now the photographic section could still have their two meetings and the cine section could have two meetings. When a fifth Wednesday occurred, it became a combined meeting', writes Vertue.

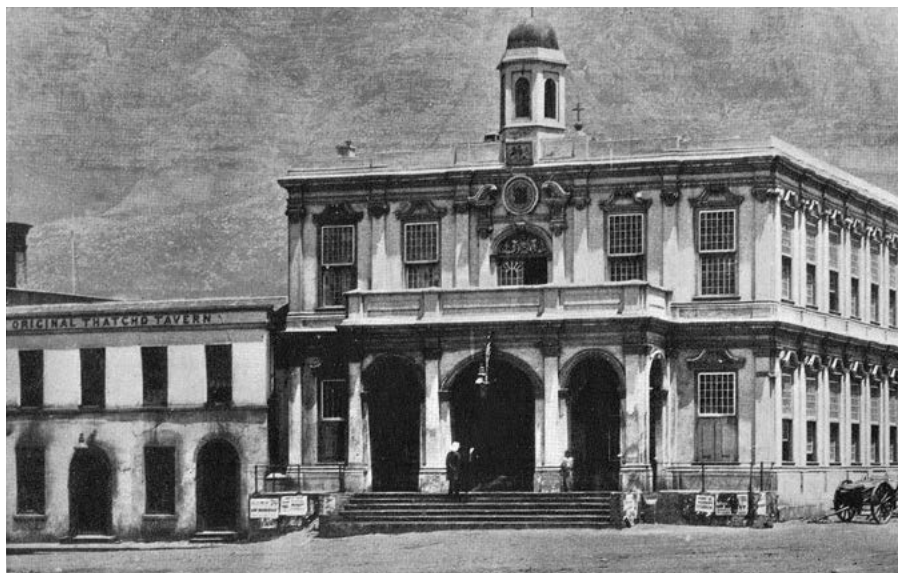
'This was a happy arrangement, except for the confounded key. It became a problem until Herbert French, being somewhat more courageous than the rest of us, had a duplicate made. We also had the use of the Green Room and this became the library and store room. What a chore to drag all the equipment up and down a narrow stair every evening!'

A building that could be adapted to the society's needs, was still high on the wish list — but due to the low subscription funds, chances looked slim that CTPS would ever have sufficient funds to buy premises.

Our own building, finally in 1970

In 1964 the society established a building fund with a R25 donation by Gilbert Whiteing. Less than two years after the building fund was started, members had contributed just under R3 000, a small fortune in those days!

Five years later it was growing steadily from generous donations by members, allocations from subscriptions, and various forms of fundraising. They were hoping to have



The Thatched Tavern (left) on Greenmarket Square, where the idea of establishing a photographic society was first mooted.



Deputy Minister of Information Louis Le Grange opening 28 Jarvis Street. Roy Johannesson is standing next to him. Photo: Ted Dickinson.

R10 000 saved in order to buy a suitable building.

For example, when the CTPS Survey Group published their book on old farmsteads, *From the Days that are Gone*, all the profits went to the Building Fund.

The funds were invested by Brian Greener, the society's able treasurer, to earn good interest. According to the 1969 Annual Report the building fund had grown to R8 298.

By 1970 the Building Fund had grown to R11 544 and the Annual Report of 1971 recorded that there were R14 354 in the fund. 'Special mention in this connection must be made of Mary Rawkins for her continued efforts in organising rummage sales', writes Vertue.

Many possible buildings and sites were investigated and found wanting — for various reasons. But, at last, the building committee became enthusiastic about a disused old Baptist Church Hall close to the centre of town.

In August 1970, the 322 CTPS members took transfer of 28 Jarvis Street to become the proud owners of a somewhat dilapidated building.

The building committee, however had seen the value of having a hall for meetings — which were attended by an average of 60-90 members at the time — a museum in which to keep the very considerable collection of old photographic equipment collected over the years, an archive to house the old records, a workshop where members could gather to work on projects connected with their hobby and a library with a worthy collection of books on photographic matters, reports Vertue.

It also became a fondly-remembered gathering place for members.

Moving into Jarvis Street, 1976

Several members worked together to main-

tain and repair the building so that a tenant could be installed until it was ready for occupation by CTPS. Renovations had to be made to rectify structural and other problems before the society could move in.

Architect Hillel Turok was a member of CTPS and could give valuable advice. A sagging corner had to be underpinned, a huge baptismal fount moved, wooden floors patched, the projection room and committee room walls raised, etc.

The work proceeded slowly until the Cathedral authorities wanted to build an Ecumenical Centre on the site of the Cathedral Hall — CTPS was asked to move, although the Ecumenical Centre did not eventuate.

During the course of 1976 CTPS finally moved into their premises at 28 Jarvis Street.

The building committee was the first to utilise the new building when they held their first meeting in the committee room on 15 October, 1975, while the renovations were still being done. The first council meeting was held there on 2 December, 1975.

The society moved in stages: members helped to move the library books from the Cathedral Hall and work parties assisted with getting everything organised at Jarvis Street Hall, which became known as *the Hall*. Pieter Baartmann arranged a truck to move all the valuable old cameras, apparatus, the library and many other goods — the many trips he had to make indicated how much CTPS had accumulated.

The Hall was opened on 22 April 1976 by the Deputy Minister of Information and of the Interior, Louis le Grange.

The Good Hope International Salon exhibition was simultaneously opened and Vertue reports that 'A delightful opening party was followed by a presentation of the Salon slides'.

But, unfortunately, Jarvis Street did not

answer all CTPS' accommodation prayers for long. Being landlords of an old building proved to be more costly than anticipated.

During the early 1990's CTPS had on average around R20 000 in the bank, from which funds constantly had to be withdrawn for building maintenance. The minutes of just about every council meeting during the 1990's record discussions about the high cost of repairs and maintenance — especially the roof and floors — and concerns about the structural soundness of the building.

In June 1995 the treasurer, Brian Greener warned 'CTPS cannot afford to keep the hall for much longer. We must look for another venue'.

Finding a tenant

During the 1990's the need to sell the building was discussed at several council meetings, until in September 1994 it was decided to let the hall to photographer Neil Hermann at R1 375 per month, and to use the rent money for much-needed repainting and replastering of the Long Gallery.

CTPS would continue to use the Vertue hall for meetings and various rooms for storage of books, cameras and other equipment, a darkroom and a place to socialise.

This became the turning point in the fortunes of the society, but also created new problems: the minutes of nearly every council meeting records expenses relating to the upkeep of the building and complaints that the tenant was encroaching on CTPS space. Over the next few years several offers to buy the building were considered, but turned down.

Despite the (relatively low) rental income, CTPS had a bank balance in October 1997 of only R9 000 after R18 000 had to be spent on renovations. But, once the rent was increased at the turn of the century to a more market-related amount, the building fund



Members of the CTPS House Committee examine a model of 28 Jarvis Street: Ken Halliday, Dick Pearce, Roy Johannesson and Brian Greener.

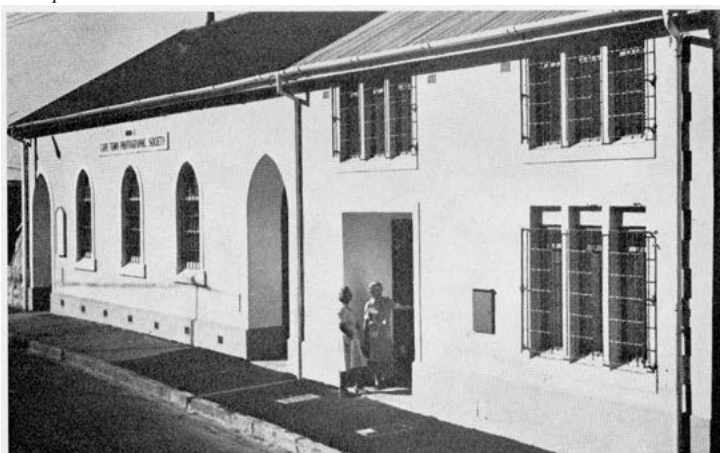


Members enjoying cheese and wine at the opening party of the building in Jarvis Street.

Roy Johannesson greeting the guest of honour, Deputy Minister Louis le Grange.



The Jarvis Street building in 1976. The images on this page were published in the PSSA publication *News and Views* in June 1976.



steadily started growing.

By 2004, when the tenant gave notice, the area around the building had improved and the building was now valued at R1 609 583. A new tenant, Veo Galleries, signed a 3-year lease in December 2004 at a much improved (for CTPS) rent, which would increase by 10% per year.

On the move again

When the tenant got permission to sub-let the basement in November 2006, an alternative meeting place had to be found.

Parking in the area with its narrow streets had become a problem for members, who felt unsafe if they had to park elsewhere and walk some distance to attend meetings at night.

The move to Huis der Nederlanden in Pinelands as a meeting place was therefore welcomed by many members.

In June 2009 CTPS was, however, given notice that Huis der Nederlanden can only provide accommodation till the end of the year. Member Rashid Latiff kindly offered his Capetonian hotel as an alternative, but the storage for the projector and other equipment proved to be a problem.

As the Cape Quarter area around Jarvis

Street upgraded and became a prime office and shopping area, the benchmark for market-related rent grew correspondingly.

But, this didn't cushion CTPS from the usual landlord problems experienced by owners of old buildings: tenants failing to pay, and expensive maintenance work on the roof, floor, walls becoming a constant time-consuming and money-draining concern.

The tenants, who experienced cash-flow problems after the sub-tenant moved out, didn't renew their lease and at the end of March 2010 Adrian Steirn, who made the *21 Icons* series on famous South Africans, became the new tenant.

When the Huis der Nederlanden (now known as the SA Centre for the Netherlands and Flanders) again became available in June 2010, it was decided to move back, even though the rent, catering and security would cost R1 000 per meeting. The high rental and other problems, however, again prompted a search for alternative meeting space.

In July 2011, CTPS moved around the corner to St Stephen's Church Hall in Pinelands, where the rent would be much less, and convenient storage, parking and tea facilities would be available. And that is where we still meet today.

The (by now substantial) rent continued to grow the CTPS bank balance, especially after the treasurer discovered that the tenant owed R111 000 for outstanding rates increases. But the upkeep of the building was very time- and money-consuming.

For example, the council minutes of April 2010 record that R67 000 had to be spent on repairs, in October 2012 the tenant requested upgrades to the value of R173 214 of which CTPS agreed to cover half the amount — and so it went on at regular intervals.

At the AGM in 2014 members approved a proposal that the Jarvis Street property may be sold. At a Special General Meeting held on 5 November 2014, members approved the sale of 28 Jarvis Street to the current tenant, *21 Icons*, for R4-m.

The search for a building of their own was again on: a place where all books, old photographs, valuable cameras, and archives currently in storage could be displayed, where members could have studio space, where a library could be set up, where exhibitions could be held, where meetings could be held, members could socialise ... and thanks to the foresight of older members, CTPS has the necessary funds to buy a new home.

Chapter 8

AV and cine then and now

CTPS members have been creating *moving pictures* with the use of multiple magic lanterns since the earliest days. This progressed to AV shows made with slides and multiple projectors, and later to the use of cine cameras and the producing of a film that was shown to the public in Cape Town theatres. The earlier workers who faced so many technical challenges will envy the computers and video cameras used by photographers today



Antonie Carstens setting up the six slide projectors he used to show four AVs he had made in the days before computers to CTPS members.



Images supplied by Antenie Carstens.

Clockwise from top left: Philips N6400 synchroniser to synchronise slides and music. Tascam cassette recorder. Ektagraphic Dissolve unit. Antenie Carstens' 6-projector set-up. A 4-channel recording machine where a time code was recorded on the tape.

The first record of an AV shown at the Cape Town Photographic Club was on 15 December 1891, during which we gained our first honorary members.

Eric Vertue recorded it as follows in his book on the history of the first 100 years of CTPS: 'Capt. and Mrs Hayes gave a lecture on photographing animal life and explained that when photographing a horse it was advisable to do so away from the stable as this would ensure that the animal would not give the impression of being listless.

'Capt. Hayes brought his own lantern, a Lanternoscope. The evening closed with Mrs Hayes giving an excellent rendering of Mary Queen of Scots during which the different scenes were very nicely illustrated by suitable scenes. Capt. and Mrs Hayes were unanimously elected Honorary Members!

The first AVs in 1890

'In the late 1890's features (audio-visuals) made their appearance. The author would stand behind Bill Kidd, the lanternist, read his script and tap Bill's left shoulder when the slide was to be changed. This was cumbersome.

'Later years the lecturer would insert his jack plug and take the electric flex fitted with a bell push to the front of the hall — push the

bell bush, a red light would blink next to the projector and the lanternist would change the slide.

'By today's standards it seems primitive indeed, but it worked. Even when the first simple tape recorders made their appearance, this system was in operation.'

In the 1970's AVs were shown with a slide projector and a separate synchroniser to synchronise the slides with music on a tape recorder, Antenie Carstens wrote in an article in Cape Camera of June-July 2015.

'In CTPS the AV and cine members like Roy Johannesson started using two Leitz projectors with a Pollock Duofade unit, which was a mechanical device similar to a diaphragm of a lens fitted in front of each projector. They were set up next to each other.

'With this unit it was possible to fade out and fade in slides, a very smooth way of transitions, but purely mechanical'.

The Leitz Convar was one of the first electronic units, which made it possible to use two projectors simultaneously. 'Fades were possible between the two projectors by means of a slider that faded down the one projector and faded up the opposite projector at the same time', Carstens wrote.

'The electronic signal could be recorded on a tape recorder and played back with the resulting fades'.

As this was done in real time, this was a nerve-wracking process because you had to start from scratch if you made a mistake, recounts Carstens. Only mono sound was possible because one of the stereo channels was used for recording the signal, except when a 4-channel recorder was used.

'It was very important to have a script with timings or you would be lost', he wrote.

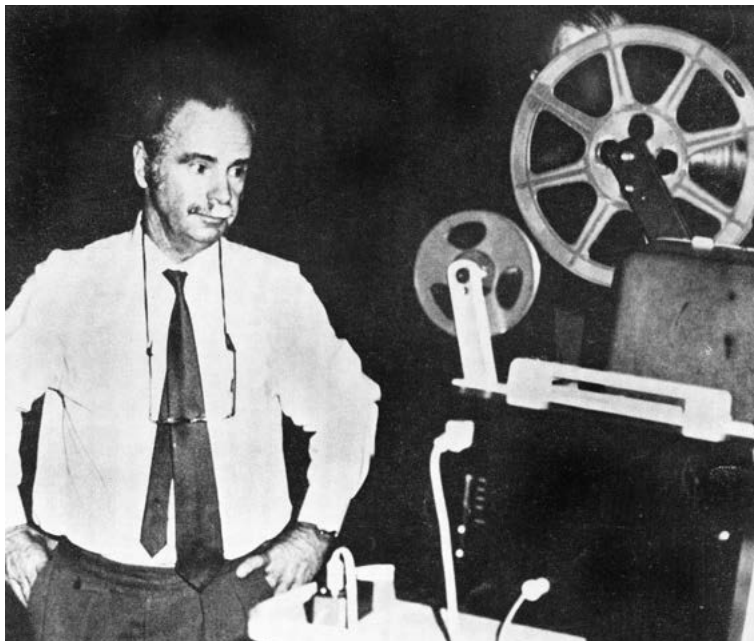
Four units together

During the 1980s Carstens was responsible for showcasing the CTPS Cape of Good Hope International and National Salon exhibitions, using his 6-projector multi-image set up.

Earlier he had used a Kodak Ektagraphic Dissolve unit to control two projectors to function in banks. It was possible to connect up to four of these units to each other, each controlling two projectors, to produce an AV with eight projectors.

'Over time I bought six second hand Kodak Ektagraphic projectors, lenses and dissolve units to realise my dream of a 6-projector setup', he wrote. 'With dissolve units made by Arion and their programming software CAMI [Computer Assisted Multi Image] it was possible to do split second synchronisations with the projectors.

'Obviously, for the best performance you



Roy Johannesson with the two 16mm projectors he used. Photo courtesy of Antenie Carstens

needed a 4-channel recording machine where a time code was recorded onto the tape — usually on track 3, and then fed back into the computer so that synchronisation can take place and recorded. Once this was done, only the tape recorder, projectors and control units were needed to play the show'.

Real time sound

'Recording and mixing sound was also done in real time with instructions written on a piece of paper to be executed at the right time. Fade-ins and -outs needed to be practised with a stop watch, and sliders were used to control those sound fades, no moving forward or back of the sound samples, as is now possible', wrote Carstens.

'Very often the first recording was done on track one, a second recording on track two and finally the two tracks were recorded together (track bouncing) on the third track, to free tracks one and two again. Nothing was virtually represented like today's software where one can actually see your tracks with the sound sample!

Very expensive high-precision slide frames from the American company WESS could register images very precisely.

'With these slide frames, the projected image sizes could be changed: a 35mm slide could be projected by splitting the image in halves, or even quarters, for example, allowing different sizes to be projected onto the screen. Thus the screen could be filled with eight different images at a time — the choices and possibilities were endless with just as many effects! High end Rostrum cameras were used to produce precisely pin registered images.

'The increasing use of computers led to the development of more electronic and software-driven AVs. Planning and recording became a simple matter of using the computer software, recording onto a SD card, which can be plugged into the hardware and the show will play. Eventually, the hardware and software were phased out as all recording, editing and playback were fulfilled by the computer via a digital projector'.

Carstens concluded: 'AV productions of the past needed a lot more brain power compared to what we need to know at present. Apart from knowing your photography, we needed to know a lot about equipment as well. In fact, tongue in cheek, we used to be clever producers!'


AVs reach out to other clubs

As anyone who has ever attempted to make an AV can vouch, it takes a lot of time, skill, patience and creativity to combine images and music to create something more than just a slideshow — even with modern day computers.

It is therefore understandable that the AV group had always attracted a smaller number of members.

The idea of pooling the resources of members from several clubs has therefore been suggested several times over the years, including in 2014-15.

Ten years ago, Thomas Niemeyer also wrote to other clubs in the region: 'Let's get together so we can pool our ideas, learn from each other and get fresh impulses. Just let's meet to show completed AVs, unfinished ones, or listen to a piece of music that could be a base for an AV'.


 Cape Town Festival
**A FILM
AND
SLIDE FEATURE
PRESENTATION**
 BY THE
 CAPE TOWN PHOTOGRAPHIC
 SOCIETY
 AT
 THE CLAREMONT
 CIVIC CENTRE
 AT 8-15 PM
 MON. 24TH & TUES. 25TH MARCH
 ADMISSION 50c REFRESHMENTS
 BOOKING AT
 CAPE TOWN Stuttards CLAREMONT

It is not known whether this appeal had more success in 2004 than in 2014.

After WW II great strides were made in the development of film, and 8mm and 16mm colour films became available. Photographic societies, however, did not cater for this medium, with the result that independent cine clubs were formed.

But, in 1948 Bill Lewis approached Vertue to ask if their group of cinematographers could join the respected Cape Town Photographic Society? Despite objections from some members, who feared that their proceedings would be disrupted, the group was welcomed by those, like Vertue, who felt that more members and more membership fees would improve the possibility of realising the dream of a club house.

Welcoming cine workers

'Bill Lewis brought in Pim Penso, a leading 8mm worker. He was joined by Terence Stafford Smith, who had switched to 8mm, and then Ken Halliday, that stalwart member of later years, lent his weight,' Vertue wrote.

'A member of long standing, Herbert French filled the post of secretary, and so a Cine Section came into being, with their own rules and financial accounts'.

Soon, it was unanimously agreed that the cine section should be incorporated into CTPS, with one of the two vice-presidents a cine worker, reports Vertue. The president alternated between a still and cine worker.

'Originally, every Wednesday was a meeting evening: prints, 16mm, slides, 8mm was the procedure. A fifth Wednesday gave the opportunity of having a joint meeting'.

The interest in cine grew rapidly **To p58**



Hand-painted images on glass slides preceded AVs.



Double and triple magic lanterns. The chimneys allowed the illuminant heat to escape.



Images supplied by Joy Wellbeloved.

Moving picture shows through the ages

We know from historical records that shortly after the discovery of the basic principles of optics, images were created to be shone onto a surface to be viewed many times magnified. This was one of the first versions of the modern microscope.

As the only light sources in those days were candles, the projected images were very dim, and flickered in time with the candle. Also, as the brightness of the image depends on the magnification, and the brightness of the source, they could only be viewed in very dark small rooms.

A final factor was the size of the object being projected, as larger images transmitted more light, and thus gave brighter images. These were usually hand-painted images on glass slides. All these factors restricted audio-visuals to small rooms with few lookers-on.

A modern paraffin wax candle with about 13 lumens light output is very much dimmer than the brightest modern projector at 40 000 lumens.

Although the Electric Arc lamp with an output of about 10 000 lumens was invented around 1800, its widespread use was limited due to its complexity, and lack of a reliable electricity supply, and the next best was limelight. The earliest magic lantern shows must have been very, very dim by our standards.

AVs, as we know them these days, started with the person controlling the magic lantern, while narrating a story of what was being looked at.

Enter the professors

Soon light sources became much brighter, allowing more people to view the show at the same time in larger rooms, and so an entertainment industry was started, with showmen trying to outdo each other by scaring the wits out of gullible viewers, who were presented with images of ghosts and demons. These slide-shows became known as *Phantasmagoria*, and the projectionist became *professors*.

The professors would often hide the projector in another room, with only the lens peeping out, or even hide behind a sheet using back-projection.

After a short time, when audiences became more discerning, static images no longer satisfied, and the professors graduated to using two or three projectors, all projecting images on the same spot on the wall.

By using such crude methods as opening and closing shutters in front of the projectors, it was possible to create the impression of movement, such as a building catching fire, a boy falling into a well, and suchlike.

Fancy projectors mounted on top of each other became highly sought-after tools of the trade with fancy names like Bi-Unial and

Tri-Unial for 2-in-1 and 3-in-1.

Meanwhile, the light-source was constantly being improved from candles, to oil-burning Argand lamps, to limelight, then finally to the electric incandescent lamp. The brightest light of all was the Electric Arc lamp, but that never made it into projectors until much later, and then only into cinema movie projectors.

The advent of photography using glass plates, and the discovery of how to make glass positive prints that could be used as lantern slides, really gave lantern shows a big boost. And so things remained for many years until the miniature 2" x 2" slides became the standard when Kodachrome colour transparency film was introduced.

After WW II as a result of technical advances made, the old lanterns rapidly became obsolete as the new Kodak slide projectors took over.

For a while slide-shows became totally boring events using a single projector only capable of holding 2 slides at a time – one being projected, and one being replaced, with a black screen in between. Generations were bored still as everyone showed off the slides that they took on their latest trip, or of the new addition to the family.

Projector technology was dramatically improved with the introduction of the Carousel slide magazine that could hold up to 80 slides, and it was not long **To p58**

AV and cine in CTPS (continued)

and the annual report of 1970 records that on average 58 members attended the meetings.

In the heyday of cine, in the late forties, the Cine Section decided to produce a 16mm film on which as many cine workers as possible would work.

'In 1950 the script for 'Captain of None' was complete — even to the making of props and a dollie. The leading part was taken by Captain Frank Cauvin, a one time sailor before the mast, but now a pilot bringing ocean liners in for docking', writes Vertue.

Bert Fisher, manager of a cinema film company, was the director of the film shot over weekends. 'Members learnt much from the editing crew and the correct way of doing things. Tape recorders had only just made their appearance, with Staffie Stafford Smith using

one of the early machines. Again a lot of time was spent on the commentary and the subsequent synchronisation', wrote Vertue.

In 1951 The film was ready for showing. According to Vertue 'it won much praise, but what was even of greater importance, was the enthusiasm it created. 'Captain of None' has been screened many times and does not lose its appeal. Possibly because it is an extraordinary good documentary.

'The pilot climbs the rope ladder in a stormy sea, takes control of the ship, with hand signals steers the ship through the narrow dock entrance, the ship is tied up and the relieved Captain, and equally relieved Pilot, retire to the Captain's cabin for a sherry!

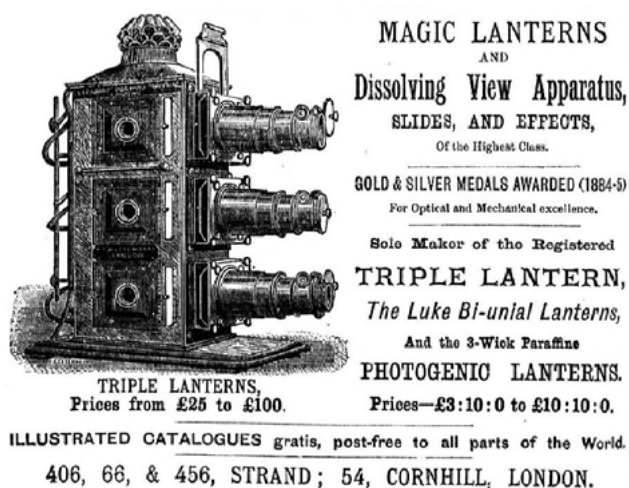
'Good story, well played and photographed. Plenty of interest and action.

'The ladies were not going to be outdone — Maureen Bateman, Daphne Thayser, Mabel Chater and helpers produced their film 'Dangerous Game'.

Apparently there was one scene, of a woman having a bath, that certain members very much looked forward to seeing. But, recounts Vertue, it turned out to be 'disappointing when all the foam virtually obliterated even the bathroom!'

The records show that in 1970 the cine section made another group film titled John Perry — Artist, about the avant garde sculptor of seagulls. This was also well received by members of the Bird Club.

But, by 1990 'The 8mm film had virtually disappeared off the market and not sufficient video was yet available to take up the slack.'



An advert for a triple magic lantern in a London newspaper.



Sir and Lady George Pollock, who pioneered the Pollock Duofade, behind two Leitz slide projectors at the PSSA congress in 1976.

Moving pictures through the ages (continued)

before enthusiasts saw the potential, and linked up two or more of these projectors with a tape recorder and pulse unit, and audio visuals as we know them were once more thrilling audiences.

Digital revolution

Then came the digital revolution. Camera technology was rapidly improved to the point that image quality soon equalled, or surpassed, that of the old 35mm slides. Digital projectors, however, took much longer to get the image quality to match the cam-

era images.

The simultaneous development of the PC, and with it slide-show software, finally set the audio visual world free of the restraints that made it a very expensive creative outlet for the few.

It is now possible to develop an audio-visual show totally on one PC, incorporating music that is synchronised to the images down to the last millisecond. And something that was only a dream 30 years ago — if you made a mistake, you just edited that portion of the show to fix your mistake, and carried on.

Using Wings Platinum, for example, it is now possible to easily set up and project from 1 to 99 timelines of images, where each timeline corresponds to a projector containing an almost infinite number of digital slide images.

No wonder the old-time audio visual Professors, with their complicated 6-projector setups with tape recorders and dissolve units, look down on PC-based AV shows and say *It just is not the same any more!* — **Joy Wellbeloved.** This article was first published in the Cape Camera of April-May 2015.

Chapter 9

Emblems and publications

From the earliest days CTPS minted badges and medals with its insignia and produced a wide variety of publications, including a printed *syllabus* with information for members



The centenary issue of Cape Camera published in October 1990 (left) and the November-December 2015 issue that covered the 125th birthday celebration and 125th salon.



125 YEAR CELEBRATION

From top left clockwise: An undated lapel badge and medallion with the old C.T. Photographic C. emblem; the 'crest' from 1895 is still in use today; a medal for 'continuous special services' awarded to Roy Johannesson in 1970; Raymonde Johannesson received a gold medal for 'mentoring services' in 1990 and bronze medal for 'special services' in 1972. Far left: a Class A Pictorial Championship medal awarded to Robert Bell in 1924.

If the CTPS logo appears somewhat dated by modern standards, it is with good reason: it was designed in 1895. The emblem embroidered on the 125 Year celebration club jackets is therefore 120 years old.

This logo, or crest, was actually designed as an emblem used on medals and metal badges and is still in use to strike CTPS medals.

While the depiction of the Cape Colony coat of arms and the drawing of Table Mountain with the homesteads as they would have nestled in the City Bowl of the time are self-explanatory — but why an alien plant like the Mexican agave should feature so prominently (left front) is a bit of a mystery.

In his publication *Cape Town Photographic Society 100 Years*, Eric Vertue offers the following explanation for the depiction of the plant: 'That it was popularly included in old paintings of the Cape during the last century is well known. Thomas Bowler incorporated it in his sketches and paintings; the delightful painting of *Kloof Nek* by Angus reproduces it and so did Baines. It is assumed that the design was finalised in Birmingham so that the designer would not necessarily know that the Agave is not from the Cape or even South Africa.

On the reverse side of the medals is a relatively simple badge, supported by clusters of silver-leaf resting on disas.

'Years ago when blazers were a popular item of dress, I wished to have a blazer badge made and asked Terence Stafford Smith to draw a badge for me based on the illustration on the reverse of the medal — and stirred up a whole heap of questions,' Vertue wrote.

'What were the colours?' was the main question. Of course, no one knew. Staffie, however, knew where to go and that was to a very keen cine worker, Bill Vye, who was the leading signwriter in the City.

Reading the colours

'It did not take Bill long to "read" the colours off the medal. The background colour is a deep navy blue, the lettering gold on navy blue and navy blue on gold. I then learned that in heraldry all these colours can be "read" by the marks, very minute, made by the engraver in the metal'.

As can be seen on the badge currently in use, the colours again changed early in the 21st century.

'Years later we came across a note with specimens of the medals that the Society of Heraldry in England had approved and registered the design', Vertue continued.

'Until just after World War II our medals were still struck in Birmingham, which proved difficult, and I was instructed to request the return of the die which is now in safe keeping in Cape Town.

'Again it must be assumed that the dyes for embossing certificates were made by the same firm', continues Vertue. 'They only supplied the male and female die and not the press, with the result that the dies were used in a letter press which resulted in small damage to the fine lines of the male dye.

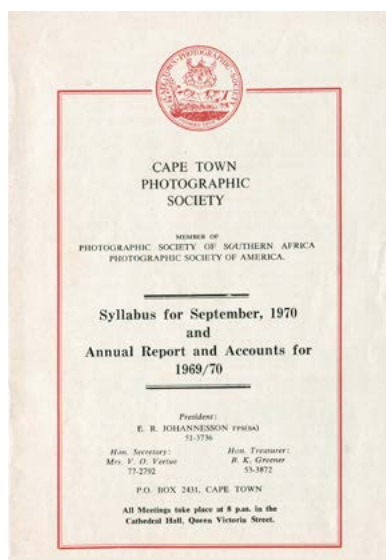
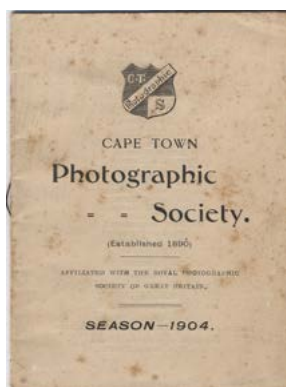
'Fortunately, I was able to find a small suitable press and after careful cleaning it is now possible to emboss the certificates without any damage being noticed.'

As can be seen above left, some lapel badges and medallions only depicted a fairly simplified design with C.T. in the top corner and C. in the bottom, with Photographic written diagonally between the abbreviations. It is, unfortunately, not known when these badges were being used.

First designs lost

It is, unfortunately, also not known what the first silver medal designed for the club in 1895 by the then vice-president Mr Andrew, looked like. It is also not known what the club shield designed during this period looked like — or whether it resembled the badges depicted above.

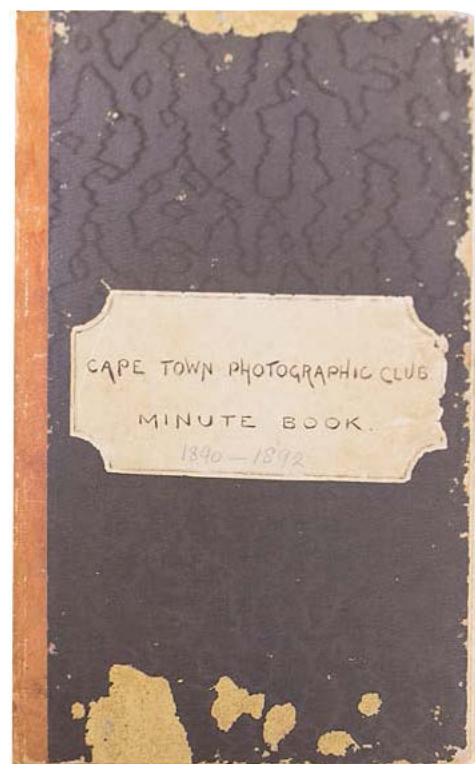
What is known, is that a somewhat difficult council member objected so strongly to a medal struck by a machine that he resigned. He believed all medals should be hand made.



Above: A monthly syllabus was published as late as the 1970's with the programme and working groups allocated for the month. This issue of September 1970 included the Annual Report.

Above left: The Latent Image from December 1959 included the results of the annual prize giving and other news about members.

Left: One of the earliest newsletters published in December 1903 for the 1904 'season'. CTPS was still affiliated to the Royal Photographic Society, before their membership criteria changed.



Above: The cover of the first CTPS minute book, which includes the minutes of the first council meeting, is a bit worse for wear; but the minutes inside are still very legible in honorary secretary Andrew Fuller's distinguished handwriting.

The meticulous records that had been kept since the very first meeting in October 1890 has made it possible to capture so much of CTPS history. Written in honorary secretary Andrew James Fuller's neat and distinguished cursive script, the minutes faithfully record how and why earlier decisions had been made.

These first minute books are still in the CTPS archives stored in a container in Ottery. Apart from a period around the turn of the 20th century, most of the society's minutes are kept there. Sadly, the missing minute books cover the crucial Anglo Boer War era, and it is therefore not possible to know how the society coped during the war.

Newsletter from 1904

Another treasure still in the CTPS archives is a gentleman's suit-pocket-size (9x12cm) publication dating from 1904. This small 20-page booklet is testimony to the quality of information conveyed to members and the printing and design of those days.

It contains all the information members of the 1904 season could wish for: names of office bearers, the syllabus of meetings for the year, information about meetings, membership and visitors, the use of the darkroom, optical lantern and slide camera, entering monthly prints, borrowing magazines from

the library, the rules of the society, etc.

The following comment will certainly resonate with members 112 years later: 'The Council fear that beginners in the Art of Photography are often deterred from joining the Society, from a notion which is found to be prevalent, that the Society is only established for the benefit of experts'.

Publishing a syllabus

The practice of publishing a printed syllabus continued well into the 1970's. These publications were printed monthly with information about the activities planned for the month, including judges for competitions, talks, outings, meetings of the various committees and the duty rosters of members making tea and who were on duty at the planned meetings.

The syllabus also contained information about forthcoming events, and recorded the growth of the building fund.

The publications were printed at a reduced price through the goodwill of members who had connections, or owned, printing presses.

In addition, another printed publication, *The Latent Image*, reported on members' activities. The September 1960 issue, for example, reported that CTPS member Otto Dose had been made a Fellow of the Royal Photographic Society in recognition of his at-

tainments in the field of colour photography.

From about the middle 1960's *The Latent Image* and syllabus were published as one publication, reporting, for example, on the activities of the special interest Survey and Adventure Groups.

The Survey Group photographed historical homesteads along the West Coast (see more chapter 6), which was of such high quality that Howard Timmins asked to publish their work in a book titled *From the Days that are Gone*. This was so popular that all copies sold out within 14 days.

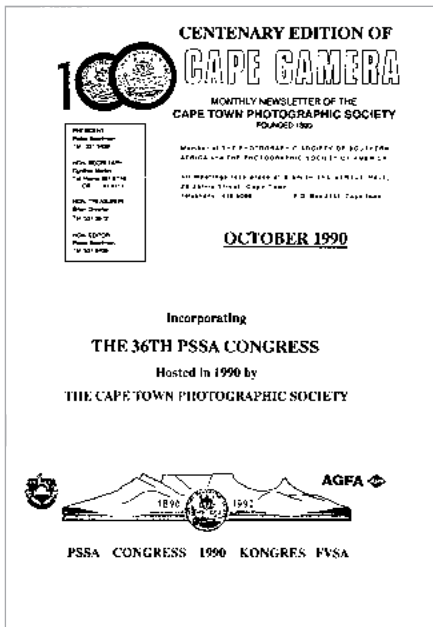
The Adventure Group explored new methods and types of photography.

Eric Vertue contribution

Eric Vertue clearly had boundless energy and a penchant for publishing: apart from being the driving force behind the Survey Group, he published another book titled *Cape Homesteads* with fellow CTPS member Ray Ryan.

But, the publication that all members should be eternally grateful for is the 102-page typewritten book on the CTPS history he compiled by scouring minutes from the earliest meetings and reproducing the news often with dry humour.

It is not clear when the society's newsletter became the *Cape Camera*, but in the mid-1990's a newsletter by that name, con-



The centenary issue of Cape Camera, published in October 1990.

sisting of four typed pages, no images, was circulated to members every two months. The editor was former president Pieter Baartmann.

The amount of work involved in producing and publishing a newsletter has always been a deterrent for volunteers. Baartmann valiantly tried to cajole fellow-members to take over the editorship from him.

Council member Mels Homburg even suggested that *Cape Camera* should be discontinued due to lack of interest. But, then Sibyl Morris stepped forward and started producing a newsletter that even modern members could be proud of.

Sibyl's newsletters

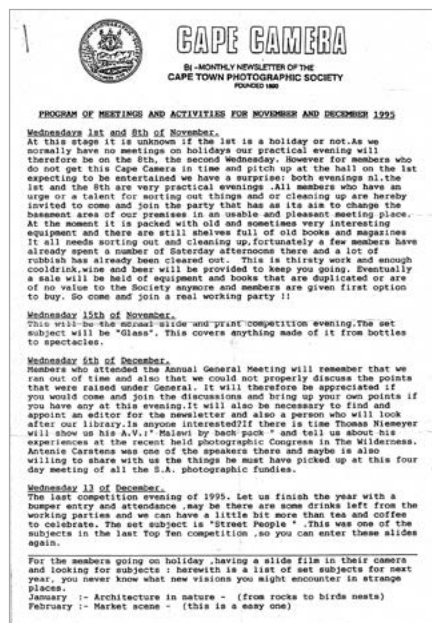
The newsletters Sibyl compiled are an invaluable source of information about CTPS during the 1990's and 2000's and act as a bridge between the history recorded in the Eric Vertue centenary publication of 1990, and the next fifteen years.

Few people realise how much work goes into compiling a newsletter like this. In Sibyl's days the compilation and editing was only a fraction of the work required. The manual production of her A5 publication and the mailing was a mammoth task.

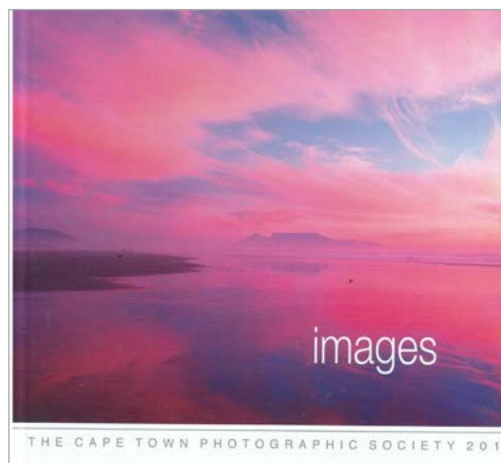
'During the eight years (more or less) that I edited it, I learnt a great deal and really enjoyed it as well', Sibyl told Cape Camera in August 2015.

'It was a source of pride to me that I managed to get it printed and posted every two months like clockwork. How well I remember printing out each page, then pasting them on to A4 sheet pages 8 and 1, 7 and 2, 6 and 3, 5 and 4, 3 and 2 and having these master copies printed on 100 or more separate sheets, stapling the pages together, putting the completed newsletters in envelopes, kindly supplied by Mels Homburg, and finally mail them with a sense of achievement'.

In 2002 someone else briefly took over



In 1995 Cape Camera was a bi-monthly roneod publication typed on four A4 pages.



the editorship, but Sibyl was back in the chair the following year when the new editor couldn't handle the workload. She volunteered for an extra year.

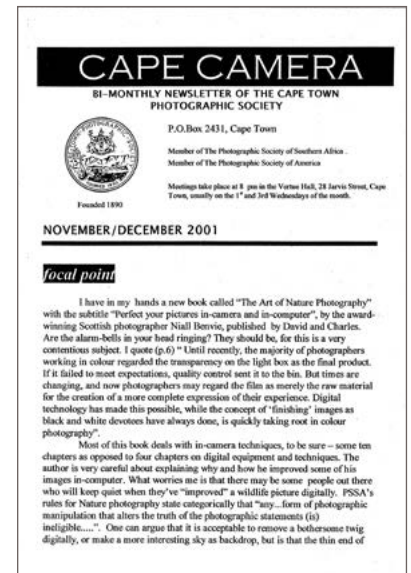
Quick succession of editors

From then on the editorship became something of a musical chairs. In 2006 Cape Camera was edited by Ilse Andrag and the bi-monthly publication had again reverted to the A4 typed and roneod format.

In 2008 Robb Anderson became editor, but he only managed to produce three copies for the year, and the editorship was transferred to Doug Young in May 2009. Council gave him instructions to produce a monthly newsletter of 3-4 A4 pages.

Peter Rymer was the next editor (who was also the first to unsuccessfully claim copyright on the design of the newsletter), who was replaced by Jason Weeks in the same year (2010).

Glynnis Schutte became editor in 2011 and when she resigned after four months, council decided if CTPS cannot do Cape Cam-



A copy of the A5 bi-monthly Cape Camera that Sibyl Morris edited and published for eight years. This included folding, stapling and mailing 100-odd newsletters to members.

Left: This beautiful photographic book was produced by Neels Beyers and Malcolm Jones in 2011 to commemorate CTPS' 120th year in 2010. It features images submitted by members and also contains a short summary of the society's history with excerpts from Eric Vertue's centenary anniversary book about CTPS over 100 years.

era properly, it shouldn't be done at all, as we have a good website. Council agreed not to recruit an editor.

In 2012 Glynnis returned briefly, but in June of that year John Spence took over the editorship to produce a monthly digital newsletter emailed to members in pdf format. He also introduced the Snapshot newsletter for short news items.

In 2014/15 editor Trudi du Toit published Cape Camera as an online magazine where each issue is read by on average 200-250 people from across South Africa, as well as some overseas countries.

In 2016 an editorial team, each responsible for different tasks, took over the publication under editorship of Anna Engelhardt.

CTPS also produced some coffee table books featuring members' images — for example the one edited by Neels Beyers in 2007. To celebrate the 120th anniversary in 2010, Neels and Malcolm Jones again produced a hard cover glossy book showcasing member images from the year. The book was published in May 2011.

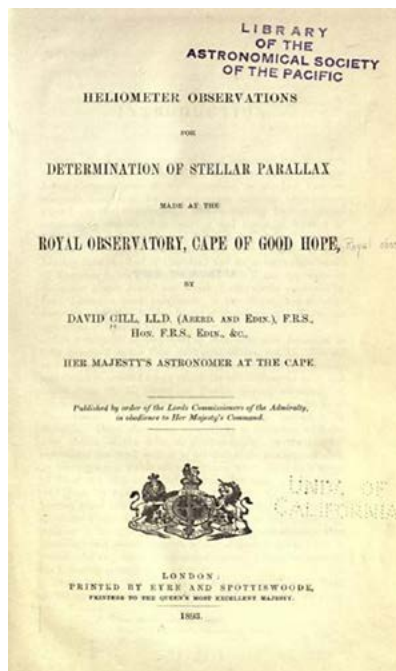
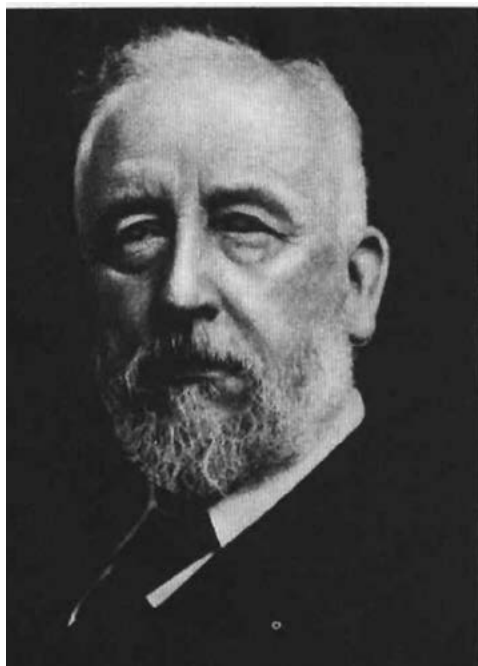
Chapter 10

Famous early members

The founding members of the CTPS were almost a *Who's Who* of Cape Town in the 1890's



Standing left is first vice-president TW Cairncross and second from right is fellow founding member and first honorary secretary and treasurer BA Lewis. Seated is comet-photographer Edgar Hallis Allis.



Above: The historical photo of the 'Great Comet' of 1882, taken by two CTPS founder members.

Far left: Dr. (later Sir) David Gill during his time in Cape Town.

Left: A copy of the Southern Sky catalogue Sir David Gill compiled as astronomer in Cape Town, now in the Library of the Astronomical Society of the Pacific.

Presidents and committee members 1890-1919

1890 - 1892: President: David Gill, **Vice-president:** T.W. Cairncross, **Treasurer and Secretary:** B.A. Lewis, **Other members:** W. Pocock, C. Ray Woods, E.H. Allis, F. Ayres (of Starke Ayres), D.C. Andrew, C. Hayne, R.T. Petit.

1893 - 1902: President: David Gill, **Treasurer and Secretary:** Andrew Fuller.

1903-1904: President: David Gill, **Vice-presidents:** J.D. Cartwright, W. Forbes, W.S. Logeman, **Treasurer and Secretary:** Andrew Fuller, **Lanternist:** G. Ainslie, **Custodian of albums:** H. W. Schonegevel, **Other members:** T.W. Cairncross, G. Campbell Dickson, Geo P. Kipps, F.M.H. Matson, E.H. Oakley, E.J. Steer, J.A. Yallop.

1905 - 1906: President: David Gill,

Treasurer and Secretary: Andrew Fuller.

1907 - 1908: President: JD Cartwright, **Treasurer and Secretary:** Andrew Fuller.

1909: President: Sir Frederick Smith (Cape Town mayor), **Treasurer:** Andrew Fuller, **Secretary:** Mudie Thomson (died) Andrew Fuller again took the position.

1910: President: Sir Frederick Smith, **Vice-president:** Andrew Fuller, **Treasurer:** JP Edwards, **Secretary:** HS Jager.

1911: President: Rev William Forbes, **Secretary:** HW Schonegevel.

1912: President: JD Cartwright, **Secretary:** HW Schonegevel.

1913 -1919: President: Dr J Luckhoff, **Secretary:** EJ Steer.

Milestones

During the first decades the name was changed from *Club* to *Society*, members kept abreast of the latest developments in photography, CTPS nearly went bankrupt after hosting an ambitious international exhibition and CTPS withstood the disruptions caused by the Anglo Boer War and WW I.

In 1904 CTPS had 140 ordinary members, 9 life members and 9 country members. The Syllabus of that year records that: *The Council fear that beginners in the Art of Photography are often deterred from joining the Society, from a notion that is found to be prevalent, that the Society is only established for the benefit of experts.* Membership was, however, not granted automatically on application: it had to be approved by members voting at a general meeting.

From the earliest days the growth and success of the Cape Town Photographic Club (later Society) depended on the enthusiasm and skills of the council members volunteering for the different tasks.

Among them were also photographers who had made their mark elsewhere, like C. Ray Woods, who was the first South African photographer to join the Royal Photographic Society in 1882.

The first committee members were a veritable *Who's Who* of 19th century Cape Town society. **JOY WELLBELOVED** introduces some of them:

Gill: our stargazing president

For Dr. David Gill, starting organisations seemed to be a thing that he just did —

Cape Town Photographic Society over 125 years

time and again. Cape Town Photographic Club was just one of the organisations that he got off the ground. He was elected honorary president at the first meeting on October 30, 1890, and remained president until he returned to the UK in 1906.

When the Cape Town Photographic Club was founded he had been the Astronomer Royal in charge of the Royal Observatory at the Cape of Good Hope for 11 years, a position that he would keep for the next 16 years.

When he arrived in Cape Town in May 1879 the Royal Observatory at the Cape of Good Hope was in a bad state with antiquated, poorly maintained equipment, dating back to 1820. When he resigned in 1906, the Royal Observatory at the Cape of Good Hope was the finest observatory in the southern hemisphere, he had kick-started Astropho-

tography, he had designed a new telescope that was so good its design was still regarded as the best 100 years later, and he was now Sir David Gill, having been knighted by Queen Victoria in 1904.

Born on 12th June 1843 in Aberdeen Scotland to Margaret and David Gill, who held a Royal Warrant as Watchmaker to Queen Victoria, young David was expected to take over his father's business.

As a boarder of the Dollar Academy in Aberdeenshire, Scotland (which is currently the UK's oldest co-educational day and boarding school) he became interested in mathematics, natural philosophy and chemistry. He must have been a bright kid, as he was enrolled at Marischal College, University of Aberdeen in 1858, aged only 15. One of his tutors was the great physicist James Clerk Maxwell who produced the

Cape Town in 1891. This is a lithograph of the 1884 map of Cape Town done under supervision of City Engineer and CTPS founder TW Cairncross that was published in 1891.

Some of the interesting features are the location of the Cape Town Station next to the Parade, where the Golden Acre Shopping center is today. The separate goods station was where the station is today.

Also note the Sea Point railway and the tramway from the Amsterdam Battery to the Standard Bank in Adderley Street. The Castle is right on the shoreline.

The image is part of a selection of out-of-copyright maps from the library of the Trigonometrical Survey Office, now known as the Chief Directorate: National Geo-spatial Information.



first colour photograph in 1861 — about the time that David left school at his father's request to learn the watchmaking business.

David spent the next few years travelling around the continent, learning the art of clock making in Switzerland and acquiring a feeling for precision instruments, knowledge of business methods, and foreign languages. At the same time he kept his interest in astronomy alive by helping a professor at Kings College Aberdeen set up a telescope. After a few years he sold the watchmaking business, but the skills that he had learned working with precision instruments stayed with him.

By 1869 he was a member of the Royal Astronomical Society, and had built his own 12 inch (300mm) telescope with which he took a photograph of the moon, which was of high quality. Taking a photograph of the moon in 1869 was not as simple as it seems to us.

The Daguerreotype process was just not sensitive enough to light as it required very long exposures, even in full daylight. Wet plates could only be exposed while they were still wet, which limited exposure time, and the invention of dry plate photography was still a few years away.

When an aristocrat, Lord Lindsay of Dun Echt, saw Gill's photograph of the moon, he knew that he had found the man to build him a private observatory at his home at Dun Echt. When Lord Lindsay offered Gill the post of director, he accepted with alacrity, despite the reduced salary.

The observatory was erected under Gill's supervision and equipped on a lavish scale with instruments finer than many of those

available in Government Observatories at the time — including a 4 inch (100 mm) heliometer with which he became an expert observer. Gill remained the Director at Dun Echt until 1876.

Thus started his career which was to bring him international fame, and provide astronomers all over the world with a priceless new research tool: astrophotography.

In 1879 Lord Lindsay was obviously a man of influence, because he influenced the decision to have Gill appointed as HM Astronomer at the Cape of Good Hope — a position that he held until 1906. Before he took up his post, Gill travelled extensively all over Europe in order to meet some of the world's foremost astronomers.

In 1882, Finlay, one of his assistant astronomers at the Cape Observatory, discovered a bright comet in the southern sky, which became known as the Great Comet of 1882.

By this time the dry plate cameras were newly introduced. Gill and a local photographer, Mr EH Allis (who later became a CTPS committee member) fastened an ordinary camera with a 2.5 inch aperture, and 11 inch focal length Dallmeyer lens to the clock-driven equatorial telescope. They took several photos over a few nights with exposures of between 30 and 60 minutes. The results were astounding. The photographs showed a good image of the comet, but the background stars were also shown with absolute clarity and sharpness.

As Gill studied the photographs, he realised that the science of photography could assist making star-maps down to very faint magnitudes. The result was the famous CPD or Cape Photographic Durchmusterung, which extended a Northern Hemi-

sphere survey, the Bonn Durchmusterung, down to the South Pole of the sky. The finished catalogue gives the brightness and approximate positions of nearly half a million southern stars

In 1886 he initiated an international congress to promote the making of a photographic catalogue of the whole sky, which resulted in the *Carte du Ciel* project. The Cape Observatory was assigned the zone between declinations -40° and -52° . He initiated the idea of a geodetic survey along the 30th east meridian stretching from South Africa to Norway, resulting in the longest meridian yet measured on Earth.

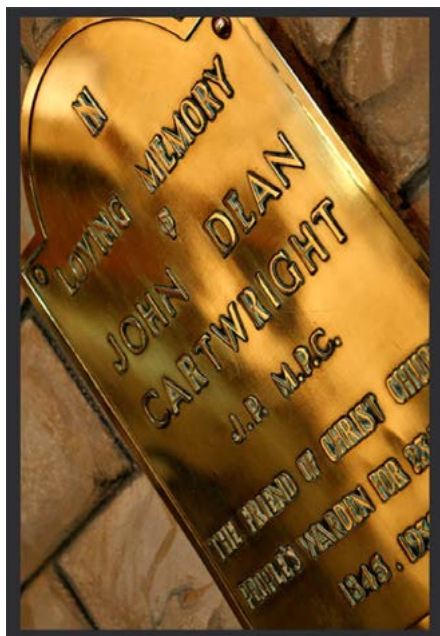
Gill's expertise in instrument making was put to good use. His design for a Reversible Transit Circle telescope proved so reliable and accurate that it remained in use until 1972. For decades, accurate positions for southern stars depended mainly on this one instrument.

On 24 May 1900 Gill was knighted, and in 1906 he resigned his position in Cape Town due to failing health, and returned to London. There he continued to involve himself in matters astronomical until his death on 24 January 1914.

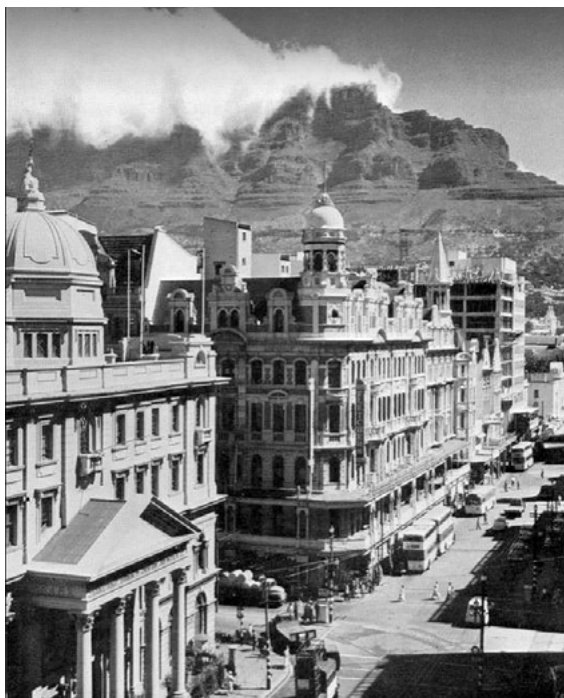
Vice-president Cairncross

Thomas William Cairncross (1845 – 1918) became City Engineer for Cape Town in 1886 and began the smelly job of designing and laying the current water-borne sewerage system in Cape Town. By 1894 the city had eight miles of sewers, seven of which had been laid during his tenure.

It was his discussion with fellow photo-enthusiast B.A. Lewis over a ticky beer in the Thatched Tavern, that resulted in the



The memorial plaque to JD Cartwright erected by the Friends of Christ Church in Kenilworth.



Left: City landmark Cartwright's Corner is one of the legacies of former CTPS president JD Cartwright.

Opposite page: Dr. Rudolf Marloth travelled across Southern Africa to photograph plants, carrying cameras that weighed up to 100lb on ox wagons. A page from his mammoth six-part publication on 'Flora of South Africa' is reproduced here.

formation of the photographic society. At the founding meeting of 30 October 1890, he was elected vice-president of the Cape Town Photographic Club.

He was also a founder member of the society for Advancement of Science.

Cairncross lived at Leeuwenhof, a popular venue for early club outings.

Founder BA Lewis

B.A. Lewis, the manager of the new Cape Town and District Gas Light and Coke Company, ensured his place in CTPS history when he was one of the two men to propose the formation of a photographic society. He was elected the first honorary sec-

retary and treasurer when the Cape Town Photographic Club was formed.

In 1890 gas streetlights were still modern technology. To be a manager of a firm supplying the latest technology shows Mr Lewis to be quite a guy. It is therefore not surprising that he was one of the three men responsible for founding the Cape Town Photographic Society.

In 1895 that electricity eventually supplanted gas lighting in Cape Town's streets — but it took a few more years before the photographers trusted this new *illuminant* enough to replace the kerosene they used for showing slides.

Secretary & treasurer Andrew Fuller

Andrew James Fuller of the Defence Department, was elected a council member at the first annual general meeting in 1891 and served as Honorary Secretary for 17 years from 1892 to 1908.

He was a very able secretary with a neat handwriting and a member who, whilst not being intolerant, nevertheless, guided the society successfully through some awkward and difficult periods.

At the second AGM in 1892 he was also elected honorary treasurer, where he did not quite achieve the same acclaim as secretary. During his tenure as treasurer the

Allis, the star photography pioneer ... or was it Gills?

EDGAR HAGGAR ALLIS was the Cape Town photographer who devised a plan to take the world's first sharp photograph of a heavenly body, namely the Great Comet of 1882. He was also a founding member of CTPS eight years later.

Up to then the use of slow emulsion and long exposure showed any stars photographed as short lines, because of the movement of the earth.

Allis had a camera with a rapid portrait lens, as well as the necessary dry plates and the means to develop these. Dr. David Gill was keen to obtain clear photographs of the comet, and therefore gave Allis permission to strap his camera to a telescope barrel at the Royal Observatory in Cape Town.

Allis attached the camera to the decli-

nation axis counterpoise of the 6" Grubb Equatorial telescope in such a way that the camera moved with the telescope. A number of photographic plates were obtained, with exposure times varying from 30 to 140 minutes.

Gill said: "I am indebted to Mr E H Allis, Photographer, Mowbray, for the loan of the camera in question, and for his assistance in the work."

Gill sent prints of the photographs to various overseas correspondents, who reacted with enthusiasm. The photos were later published in the *Annals of the Cape Observatory* (Vol. 2, Part 1). He donated Allis' negatives to the Royal Astronomical Society and they are now in the Science Museum in London.

In a letter to the *Photographic Journal* in

England, Allis, however, said that the idea of mounting the camera on a telescope originated with him, and that he obtained Gill's help to carry it out.

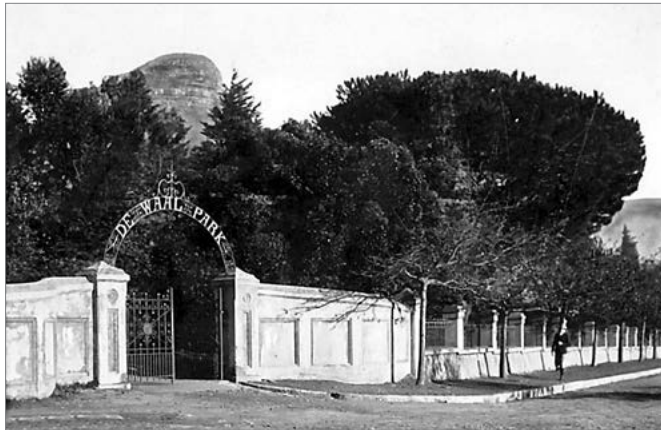
Gill responded by explaining in a letter to the secretary of the Royal Astronomical Society that he was the originator of the concept, and that Allis had merely acted as a most able assistant. Gill's version of the events was generally accepted at the time, but since then historians seem to favour Allis' version.

Either way, on 5 January, 1893 Mr E H Allis was elected an Honorary Member of the Cape Town Photographic Club — the first member to receive this honour.

A collection of photographs ascribed to Allis are in the Picture Collection of the National Library in Cape Town.



De Waal Park (right) in about 1900, five years after the Cape Town park was established as result of a campaign by CTPS council member and botanist James Luckhoff, who considered it a spiritual retreat in the city.



society nearly went bankrupt after hosting an international exhibition in 1906, but he managed to restore the societies fortunes (see chapter 5).

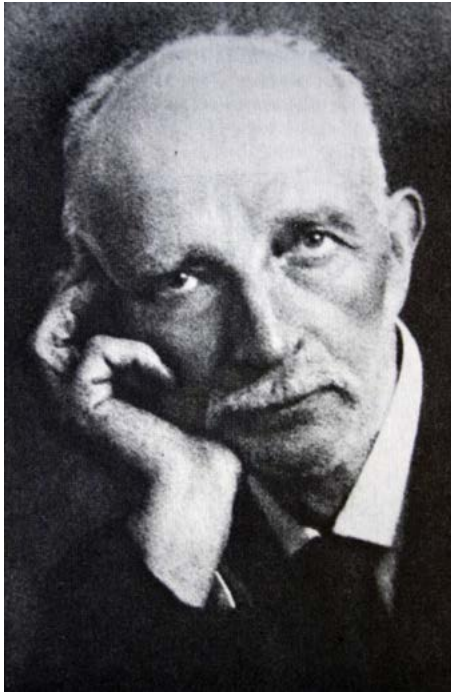
During the period he served on council he was awarded a Fellowship by the Royal Photographic Society of Great Britain — the first Fellow in the society as well as the first South African to be awarded this accolade for his photographic work.

A study of the catalogue of 1902 exhibition of the Royal Photographic Society shows that Fuller had eight acceptances, and fellow CTPS member Dr. Rudolf Marloth, had six.

Second president Cartwright

John Dean Cartwright (1845 – 1930), a successful merchant and politician, was president of the Cape Town Photographic Society twice – succeeding Sir David Gill from 1907 to 1908, then again from 1911 to 1912.

Aged only 21, using an inheritance from his mother, he invested in the Cape Town household provisions company Jacob Watermeyer and Co. where he was employed, and eventually bought the company in



1873. He grew the business considerably and changed its name to JD Cartwright and Co. By 1888 he had expanded the business so much that they had to move to bigger premises in Adderley Street.

Ten years later, he erected the six-storeyed Mansion House on the corner of Adderley and Darling Streets, which became the firm's headquarters, and for generations thereafter was known as *Cartwright's Corner*.

He was very active in politics, and was twice elected to the Cape House of Assembly and after the Anglo Boer War to the Cape Parliament. He also represented Rondebosch in the Cape Provincial Council.

Cartwright was a community man: he was one of the founders of the Y.M.C.A. movement in the Cape, whose premises hosted CTPS meetings for many years and also founded the East End Public School in De Villiers Street. He served on the Cape School Board and the board of trustees of the Somerset Hospital. A keen tennis player, he was elected vice-president of the Western Province Lawn Tennis Association

The Cartwright family is today remem-

bered by brass memorial plaques in Christ Church in Kenilworth, and by Cartwright's Curry, which one of their companies made!

Mayor Frederick Smith

Sir Frederick Smith, who was mayor of Cape Town from 1908 to 1912, followed in the footsteps of JD Cartwright as president of CTPS from 1909 to 1910.

Not a lot of information is available about him, except that Rhodes Memorial was built and dedicated while he was mayor.

He called a meeting in the City Hall on 30 April 1908 at which The Society for the Protection of Child Life (SPCL, now the Cape Town Child Welfare Society) was established.

Botanist Rudolf Marloth

Botanist and lecturer Rudolf Marloth (1855 -1931) discovered many new plant species and was also instrumental in founding the Mountain Club of South Africa, which shared many outings with CTPS.

Dr Marloth arrived in Cape Town on 30 December 1883, and the story goes that within 24 hours of landing in Cape Town from Germany, Marloth was looking for specimens on top of Table Mountain.

Spending much time botanising in the mountains, he came into contact with the mountaineering fraternity, and played a role in the founding of the Mountain Club of South Africa in 1891, of which he was chairman from 1901-1906. He received their gold badge in 1906.

He formed a close link between the Mountain Club of South Africa and the Cape Town Photographic Society that lasted for many years.

He travelled widely in Southern Africa, Bechuanaland (now Botswana) and South West Africa (now Namibia), collecting, photographing and documenting the unique flora of the region. Not so easy when your photographic equipment weighed about 100 pounds, and the only transport was by ox-wagon!

He was the first man with a broad and thorough botanical training to settle in South Africa and to study and record the country's flora. His *Flora of South Africa* is a monumental work, published in 6 volumes between 1913 and 1932. The aloe *Marlothii* was named after Rudolf Marloth, and so is Marloth Park, an important nature reserve and holiday town in Mpumalanga.

He was an indefatigable walker — he often came home so late at night from his walks and left again so early the next day that his wife did not always know whether he was returning or leaving when she saw him at home at night.

He was also an expert photographer: whatever he observed on his expeditions he photographed and used the photographs to illustrate his publications.

Naturalist James Luckhoff

Dr. James Luckhoff was president of CTPS from 1913 to 1919. Luckhoff was a lover of



One of Edward Roworth's signature paintings of Cape farms, titled *Cape Farmhouse*.



nature, and he campaigned successfully for the preservation of the area that was opened to the public in 1895 as De Waal Park. To him the park was not only a historical heritage, which is both beautiful and useful, but also of spiritual value.

Luckoff and his son were friends with Marloth, and accompanied him and other CTPS members on various outings to collect and photograph interesting botanical specimens.

Artist Edward Roworth

Lancashire-born painter Edward Roworth not only made a memorable impression on the South African art scene, but he was also one of the prominent early members of CTPS, which he joined after he settled in South Africa after the Anglo Boer War in 1902. He had come to South Africa with the British forces.

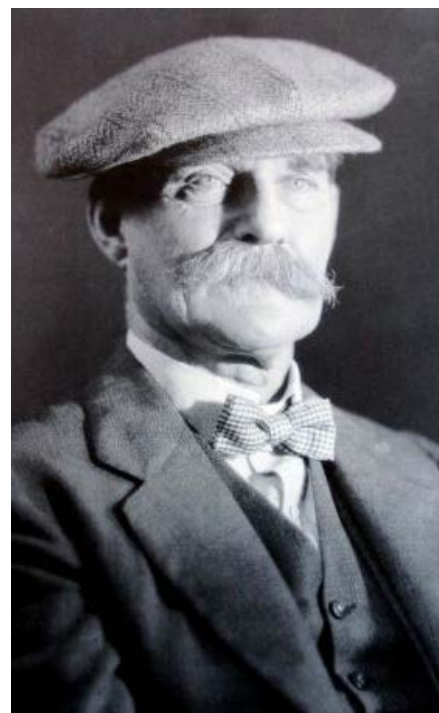
Apart from being a renowned portrait

and landscape painter of especially old Cape farmhouses, Roworth played a prominent role in South African art circles over many decades.

He was elected president of the South African Society of Artists in 1908 and in 1909 he was commissioned to produce a painting of the National Convention, depicting the 33 men who were architects of the Union of South Africa, which hung in the National Assembly for many years.

In the 1930's the South African Government commissioned him to paint six panels for South Africa House in London and he was awarded the King George V Silver Jubilee medal for services to art in South Africa. In the late 1930's he was also appointed director of the Michaelis Art School and chair of Fine Arts at UCT. In 1941 he became director of the SA National Gallery, a position he held until he retired in 1948.

Roworth died in 1963 in Somerset West.



The approximately 10 000 photographs by Arthur Elliott (above) of the old Cape Town buildings is not only valued as a pictorial record, but also for their artistic value. The photo he took of the old police station (at the top) in Wale Street is part of the collection in the Cape Archives.

'The world's greatest sea- and landscape photographer. Baron Albert

CTPS PRESIDENT from 1930-1943, Baron Albert Van Rheede Van Oudtshoorn was arguably our most celebrated member. Frank Fraprie had described him in the *American Annual of Photography* as one of the world's greatest exponents of land- and seascape photography and he was world-renowned for his bold land- and seascapes that featured in international salons on five continents during the late twenties to forties.

The Royal Photographic Society (RPS) awarded him an Honorary Fellowship, the first awarded to a South African photog-

rapher during the King's coronation in 1937 — King George VI had also accepted one of his prints. Van Rheede Van Oudtshoorn had already earned a Fellowship from the RPS in 1931 and an Associateship in 1928.

According to Dr. Kin Bensusan in his publication *Silver Image* Van Rheede Van Oudtshoorn's masterpieces included *Thundering Through, Sands and Shallows, Road to Caledon* and *The Elements*, which brought him fame in salons on five continents. He received about 300 awards in various exhibitions and competitions and had about 450

acceptances in salons.

His lineage is equally impressive: his family came to the Cape in 1745 where Pieter van Rheede van Oudtshoorn served as second in command to the Governor of the Cape. The town Oudtshoorn is named after the family — one of seventeen Dutch families allowed to hand down the title of baron to every child.

CTPS awarded Van Rheenen Van Oudtshoorn an Honorary Life Membership in 1944 before he moved to Pietermaritzburg as Assistant Registrar of Deeds for Natal.

Presidents and committee members 1920 - '39

1920 - 1923: President: H.W. Schonegevel, Secretary: EJ Steer.

1924 - 1925: President: WM Mathieson, Secretary: EJ Steer.

1925: President: Wm Mathieson, Secretary: EJ Steer.

1928: President: A.E. Kelf, Secretary: H. French.

1930: President: A.v.R van Oudtshoorn,

Secretary: R. Dekenah.

1931: President: A.v.R van Oudtshoorn, Secretary: DH Duncum.

1932 - 1933: President: A.v.R van Oudtshoorn, Secretary: R. Dekenah.

1934-1937: President: A.v.R van Oudtshoorn, Secretary: PJ Botha.

1938 - 1939: President: Fred Harris, Secretary: PJ Botha.

Honorary Life Members

1929: Hannah Watkins

1929: H.W. Schonegevel

1935: Arthur Elliott

1937: A. Blahovsky

1939: Naude

1941: W.M. Mathieson

1944: A.v.R van Oudtshoorn

1955: Herby French

1991: Fred Harris

Milestones of this period

During the period between the two world wars — 1919 to 1939 — the membership of CTPS had to be rebuilt. With so many men away fighting during the war years, meeting attendance had sometimes dwindled as low as three people. The indomitable Miss Hannah Watkins kept the society going. This was also the period when Baron Albert Van Rheede Van Oudtshoorn

made his mark.

Another landmark of the era is the introduction of Honorary Life Membership awarded to members who had made an exceptional contribution to the society.

Prior to this members could purchase life membership by paying a lump sum in lieu of an annual subscription.

The indomitable Miss Watkins

Miss Hannah Watkins, as she was always referred to, was one of the first woman to join the Society, reports **Pat Scott**.

She was instrumental in keeping the society going during the war years, even with sometimes only three members turning up for a meeting. Yet, she would faithfully transport the projector and other equipment needed to show slides to and from the meeting hall and store it again safely.

She was a grand old lady, typically Victorian, who always wore a hat to meetings.

Schonegevel, another astronomer

Another astronomer who played a major role in the early history of CTPS is Herbert William (Schonie) Schonegevel, who was honorary secretary in 1911 and 1912 and served as president from 1920-1923. He was awarded Honorary Life Membership of CTPS in 1929.

He was also a founding member of the

Cape Astronomical Association in 1912, and served on its committee as honorary secretary. He often gave lectures to the Astronomical Association members, projecting images using a lantern.

He died in 1947, aged 76.

Prolific Arthur Elliott

One of the most prominent photographers of the early 20th century was CTPS member Arthur Elliott (1870 to 1938).

His position and terms that he served on council is unfortunately not recorded, but reference is made to the important contribution he, artist Edward Roworth and botanist Rudolf Marloth made as members of the CTPS council. He became an Honorary Life Member in 1935.

Elliott's collection of 10 000 photos of Cape Dutch buildings was acquired by the Historical Monuments Commission because these artistic historical images created such an excellent pictorial record of the Cape's archi-

tectural heritage.

Elliott seems to have been determined to record as much as he was able of the old farmhouses, buildings and streets that were rapidly disappearing with the ever-growing pressure to modernise. He had an almost infallible eye for the essential elements that made up a good architectural image. He explored the south-western Cape taking photographs of old Cape Dutch homesteads.

Elliott's photographs have proved an invaluable source of information for historians and architects.

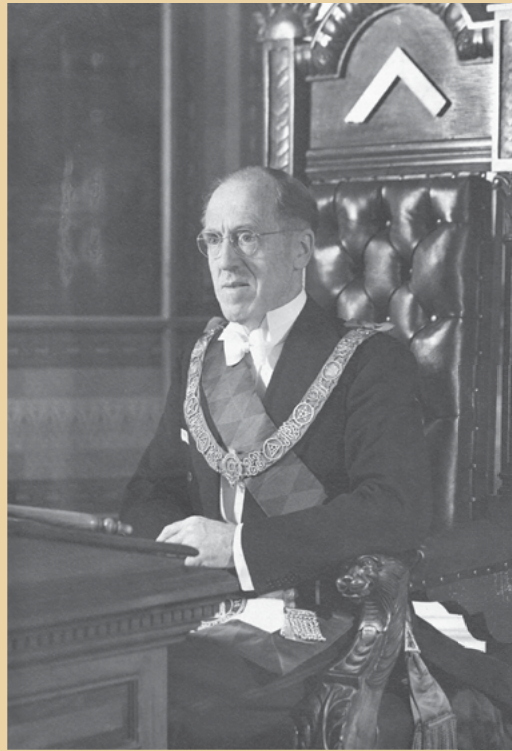
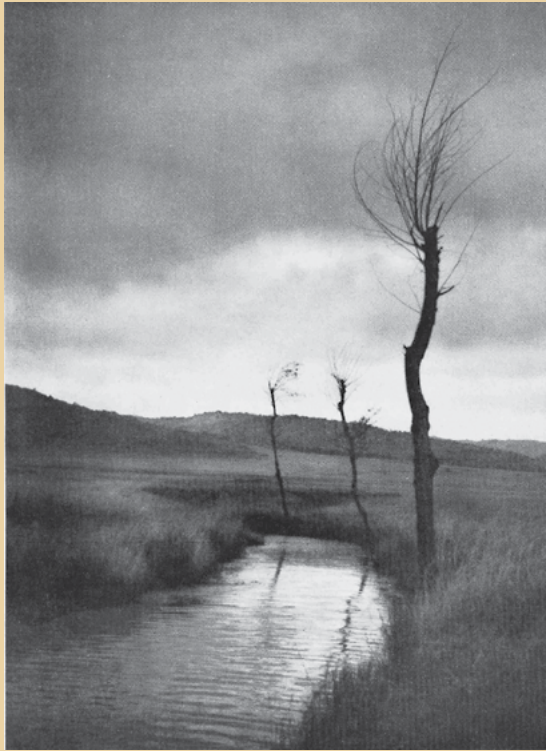
For more than thirty years he had a studio at No 134 Long Street, where you will still find a memorial tablet.

It was his greatest ambition that his collection of historical negatives should be bought by the government, and he therefore declined tempting offers to buy his negatives — such as one of R14 000 from the US — but he died without realising this

Van Rheede Van Oudtshoorn



Baron Albert Van Rheede Van Oudtshoorn not only stemmed from Netherlands aristocracy, but was also hailed as one of the best land- and seascape photographers by the photographer and editor of the American Journal of Photography, Frank Fraprie. This photo of him appeared in the PSSA publication Camera News in December 1958. Left is a reproduction of one of his famous photos: Thundering Through.



Far left: Bleak Winter, Fred Harris's favourite print.

Left: Fred Harris in the chair and collar of the Right Worshipful Master.

Below: This gavel was donated to CTPS by Fred Harris in 1948.



Fred Harris, the Royal Photographic Society man

WITH ABOUT half a century of service to photography in South Africa, UK born Fred Harris could be included in the next section as a Honorary Life member, but he also qualifies as an *early member*, because he was first elected CTPS president before WW I.

Fred came to South Africa on a contract as a quantity surveyor in the early thirties, where he joined CTPS and served as president in 1938 and 1939.

He returned to England, but came back to South Africa just before WW II to work in Johannesburg. After the war, he and his wife moved to Cape Town, where he was again elected president of CTPS for the period 1947/948.

Fred was a good photographer, who had been awarded a Fellowship by the Royal Photographic Society (RPS) for his excellent prints. He was a keen landscape

photographer, who regularly contributed a column to the PSSA publication *Camera News*, in which he shared his knowledge of photography. He was elected to the PSSA board in the 1960's, where he served as chairman of the pictorial division.

He later became the RPS representative in South Africa and was honoured with a prestigious Honorary Membership. CTPS made him an honorary life member in 1991, even though he had returned to England by then.

In Cape Town he also served as Right Worshipful Master in 1954 — the main officer— of the Scottish Masonic constitution, the oldest of the four Freemason constitutions in South Africa.

He is pictured above in the Worshipful Master chair that is still being used in the Temple De Goede Hoop in Cape Town, a building designed by Michel Thibault in

the early 1800's.

In the first issue of the PSSA publication *Camera News* in 1955 Harris was asked to write about his favourite print and his comments are as relevant today as 60 years ago.

I am very pleased that the title of this feature is my favourite print, and not my best print. The latter is a matter of opinion in which others are entitled to as much say as the author.

In any case, it is so difficult for anyone to decide which is his best work; he remembers so many extraneous things such as the picture he had hoped to make or the difficulties encountered and many other such things, that the final choice is obscured. But no one can argue with me as to which is my favourite print — except perhaps myself, for does not one's opinion change sometimes?

ambition.

A few years after his death the Commission for the Preservation of Natural and Historical Monuments bought the collection for R5 050. It is kept in the Cape Archives, Cape Town, from where the public may obtain prints of the photographs.

WM Mathieson, the rebuilder

President in 1924 and 1925, WM Mathieson is another member who made a big contribution to the society by re-organizing CTPS and regaining members after WW I. He was

rewarded with Honorary Life Membership in 1941.

Mathieson was a short, stoutish, grey haired Scot, Eric Vertue described him in his book published to celebrate the CTPS centenary. *He was very meticulous and somewhat intolerant of any views not put forward by him*, Vertue continued. He died in 1952.

Camera expert Herby French

CTPS secretary at the end of the 1920's and a hard worker throughout his membership,

Herby French was awarded honorary life membership in 1955.

He was a hard worker for the society and especially the cine section when it was formed, wrote Eric Vertue. As secretary he ironed out the early teething troubles.

There was little that Herby didn't know about photography — whether cameras, processes or repairs — as his whole career was devoted to it. He worked as manager of the photographic department at Lennon Ltd and then worked in a photographic shop.

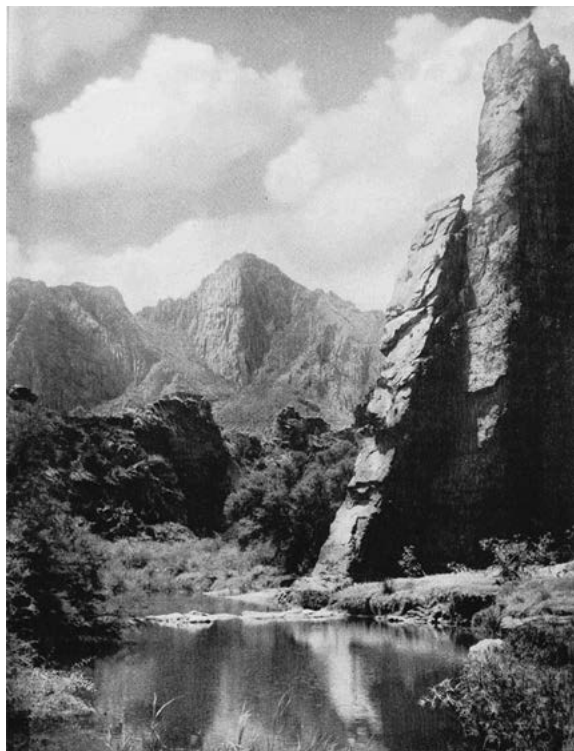
Chapter 1 1

The class of 1940-1979

The 40 years from before WW II to the encroachment on time of the TV and internet era, was a period of camaraderie and prosperity for CTPS. Among the members of the period 1940-1979 were some of the biggest names in the history of CTPS, who not only made a huge contribution to building the society, but to promoting photography in Southern Africa



An historic get-together in 1960 by CTPS Honorary Life Members Robert Page (vice-president), Eric Vertue, Don McKellar (vice-president) and Terence Stafford-Smith (president), who shared a drink in the Thatched Tavern pub on Greenmarket Square where the idea for the establishment of CTPS was discussed by Cairncross and Lewis in 1890.



Above: Eric Vertue and Robert Page, CTPS president in 1961, '62 and '66, during a CTPS outing.

Left: One of Robert Bell's favourite photographs is this image 'Bastions of Nature', which he discussed in one of the earliest issues of the PSSA publication Camera News, in which he wrote a regular column.

Opposite page: Bill Vye receives the Lentin trophy from the wife of president Brian Greener (right) in 1963. Brian is wearing the president's colarette donated by Eric Vertue when Brian took over from him as president. This image was first published in the CTPS newsletter The Latent Image in 1963.

Past Honorary Life Members

1947	HC Starke	1963	Horace Lawley	1981	Chesney James
1951	Robert Bell	1967	Ken Halliday	1983	Dick Pearce
1954	Brian Greener	1971	Ted Dickinson	1988	Ted Wilson
1955	H.A.G. French	1974	W.G. Vye	1990	Raymonde Johannesson
1955	Eric Vertue	1975	Vera Vertue	1991	Fred Harris
1961	Terence Stafford Smith	1976	Elizabeth Starke	1992	Pieter Baartmann
		1978	Tita Wilson	1997	Roy Millington
		1978	Roy Johannesson		

The 40-year period between the start of WW II up to the 1980's when South Africans became TV-watching couch potatoes could be described as the *golden era* of CTPS.

The minutes recording the many activities during the pre-TV and -internet period paints a picture of a gathering of very energetic friends, sharing common interests. Without digital stimulation, people relied on each other for entertainment and companionship and they found this by belonging to a society like CTPS.

The members of this era did a lot of thing together: they went on many outings, and engaged in varied interests through various sub-committees, like the building committee, (tasked with finding a home, see chapter 7), the cine committee, Survey Group, Adventure Group and various other groupings we would nowadays consider Special Interest Groups. These groups met in addition to the evenings when prints and slides were shown, which were considered to be core activities.

A sense of camaraderie is evident from the records of the activities and services performed. In 1970 the council minutes, for example, record the names of the mem-

bers who took turns as receptionist, tea members, duty members, etc. at the different weekly meetings. There were also librarians who facilitated the lending of the various journals from British and American societies CTPS subscribed to, as well as the new photographic books they bought.

They also had fun, for example, with very social events like the *Mystery evenings* at Suikerbossie restaurant, where members followed clues to solve a puzzle.

And in between all that they managed to print and publish a syllabus of activities every month, as well as *The Latent Image*, a printed bi-monthly newsletter, that preceded *Cape Camera*.

Not to forget one of the major achievements of this era: the fundraising and hard work to purchase and restore 28 Jarvis Street, which so dramatically changed our fortunes (see chapter 7).

Attendance numbers at meetings reflected the high member interest: according to the 1969/70 annual report on average 90 people attended the 17 lectures and demonstrations organised by the slide section, the 13 lectures and demonstrations of the cine section attracted an average of 58 members per meeting and an average of

62 members attended combined meetings of prints and slides, or meetings with other clubs.

In 1970 CTPS had 330 members, comprised of Honorary Life Members (see previous chapter), honorary members, life members (who bought membership with a lump sum), ordinary members and family members (not necessarily so interested in photography, but wanted to participate in the activities).

The trophies awarded at the end-of-year prize giving reflected the prominent names of the era:

- Lawley Trophy: best monochrome prints (Horace Lawley)
- Vertue Trophy: best colour print;
- Lentin Trophy: best film made during year;
- Herbert French Trophy: to encourage progress
- Johannesson Trophy: best colour slide
- Johannesson Trophy: service to cinematography (later the Golden Apple award)
- Millington Trophy: Portraiture

The Adventure group, which encouraged new forms of photography, also had a trophy and plaque and emblem.

At the awards ceremony members also



Right: Terence Stafford-Smith on an outing.



Robert Bell, PSSA president (honoured 1951)

One of the oldest members of CTPS, Robert Bell joined the society just after WW I when WM Mathieson was rebuilding CTPS membership, reports Eric Vertue in his book *Cape Town Photographic Society 100*

Years, Vertue described him as A most helpful and accomplished friend.

He served as CTPS president from 1942 to 1944 and Bob, as his friends knew him, became president of the PSSA after the term of the first president Dr Kin Bensusan came to an end in 1956.

He was also one of the founding members of the PSSA, as he and Eric were the CTPS delegates to attend the first congress in Durban in 1954.

Bell was a regular contributor to the PSSA publication edited by Eric, *Camera News*, in which he shared his experience as an accomplished photographer, who was awarded an Associateship of the PSSA.

He was introduced to photography through an old box camera, 'the kind into which one loaded a dozen quarter plates, and with the operation of a lever they were dropped one at a time after each exposure,' he wrote.

'Care had to be taken not to jar or knock the camera, otherwise the whole box of tricks, both plates and sheaths, would become dislodged. Without the aid of a dark

received Five star badges and Certificates of Merit for their work during the year.

The Adventure group, which encouraged new forms of photography, also had a trophy, plaque and emblem.

At the awards ceremony members also received Five star badges and Certificates of Merit for their work during the year.

Eric Vertue (honoured 1955), historian and inspiring enthusiast

ERIC VERTUE deserves the gratitude of CTPS members past, present and future, for recording the history of the society in a publication to celebrate the centenary in 1990, descriptively called *Cape Town Photographic Society 100 Years*.

His account of the activities through the decades not only gives a rare glimpse into how CTPS grew and evolved ... but also what we can learn from the past. Many of these memorable initiatives were inspired and driven by Eric and his wife Vera.

He joined CTPS in September 1936 and in 1987 celebrated his 50th year as member with a party organised by the council. During this time he was president nine times, and had served on council till the late 1980's — a period on which CTPS members can look back with pride and gratitude.

He was one of the founding members of the PSSA in 1954 and edited the society's first journal, *Camera News* — a high quality, informative publication.

Then president Dr. Kin Bensusan said of the launch publication in April 1955: 'Let us hope that in our lifetimes we can look back on this first volume as a 'turning-point' or a 'Rallying point' for the unification of scattered interests of our National photography. The first dream has been the foundation of PSSA and the second one, this very Journal, which has been so successfully launched. Photographic history is being made'.

Of Eric he said: 'He has spent more time



than seems possible to those who know him well in trying to bring to reality that ideal of a vigorous interchange of ideas, a reasoned learning from others, and the chance for that cup of tea, which should be a part of the badge of one Photographic Society, at least, in this country. We could do with a hundred or so like him; we will certainly not find them, but it is worth trying'.

This glowing testimonial will, no doubt, be echoed by the CTPS members who are aware of the many ways in which the Vertues contributed to the society.

For example, in 1963 Eric inducted incoming president Brian Greener with a collarette he and his wife Vera had donat-

ed to the society in recognition of the 27 happy years they had spent as members. Sadly, this has gone missing.

Eric's interest in history and conservation was expressed in many ways. He was especially interested in photographing historical buildings and became leader of the CTPS Survey Group, which did much acclaimed work documenting historical West Coast farms.

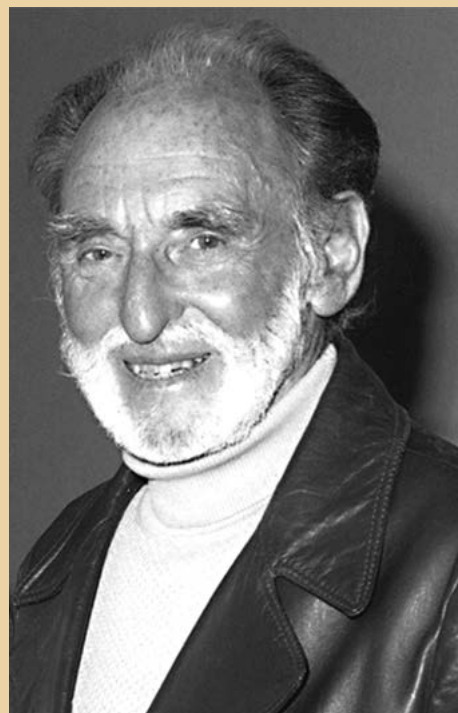
Apart from being invited to join the National Monuments Council in 1968, he also served on the Tulbagh Restoration Committee, where he played an important part during the 1970's in restoring the old Drostdy after the earthquake. He was also a member of the Simon van der Stel foundation committee and served on the Table Mountain Preservation Board.

In 1973, Eric and CTPS member Ray Ryan published a book called *Cape Homesteads*, which is also considered to be *Africana*. Vertue was assistant general manager of The South African Permanent Building Society and in 1976 they, in collaboration with the Old Mutual, published *Travels with Eric Vertue*, which is described as an excellent record of the rural Western Cape, covering informal architecture as well as many prominent Cape Dutch farm houses.

Eric was awarded an Associateship of the PSSA (APSSA) as well as the Royal Photographic Society (ARPS) for his photographic work. He was made an Honorary Life Member of CTPS in 1955.



This photo of a Canberra Bomber (left) by Ted Dickinson (right) not only demonstrates his exceptional skill as an aerial photographer, but also reflects his heritage as a RAF and SAAF pilot. The image was first published in Commando magazine.



Ted Dickinson (honoured 1971), aerial expert and honours panel chair

TED DICKINSON was another CTPS member who played a major role in South African photography, for example, as a former PSSA president and head of the PSSA honours selection panel.

Ted was a member of CTPS for 30 years and was elected president in 1990, reports **Pat Scott**.

He was a pilot, who joined the RAF during WW II, and an accomplished aerial photographer. He was reported as saying that one of his greatest thrills was when the State President pinned a Southern Cross medal on his SAAF jacket for his services in Korea.

He clearly was most innovative as a photographer as he used to add water colours to his black and white photos, and says it took PSSA some time before they eventually accepted them in the *Specialist* ratings.

He not only earned a Fellowship and

Honorary Fellowship of the PSSA, but was also awarded an Associateship for his panel by the Royal Photographic Society and an Associateship of the Institute of British Photographers. The latter panel of prints contained many landscapes, which was one of his favourite genres.

He also wrote a column for the *Rand Daily Mail's Camera Page*, wrote for *The Cape Argus*, contributed to various magazines and talked about photography on the SABC's *Women's World* programme.

Dickinson also lectured at the Universities of Stellenbosch and Cape Town and at the Ruth Prowse School of Art.

The PSSA acknowledged his expertise by making him head of the panel of judges that decided if submissions qualified for honours.

Apart from CTPS in 1971, six other PSSA affiliated clubs awarded him Honorary Life

Membership.

Dickinson had come to South Africa for training as a member of the Royal Air Force after WW II. He permanently joined the South African Air Force and went to the Central Photo Establishment at Swartkops, Pretoria. This was where he learnt the skill of aerial photography.

He eventually became an expert on various kinds of aerial photography, from surveys to publicity photographs.

He also joined the Johannesburg Camera Club, where he played a leading role.

In the early 1950's his SAAF squadron was sent to Korea and Japan, where the many photographs he took of Korean people were later exhibited.

Apart from his photographic expertise, CTPS members remember him as a true gentleman who was always happy to share his knowledge.

room it was impossible to rectify the upset.

'Came the time of joining the Cape Town Photographic Society, and I considered something better by way of a camera. The choice fell on a quarter plate Sanderson, fitted with a Zeiss Tessar 4.5 lens. The choice has never been regretted; the old Sanderson is still in use and very much in favour'.

As manager of the Salvation Army Printing Company, Citadel Press, Bell also produced the first printed syllabus for CTPS, covering the activities and topics for the year.

He was especially keen on landscape photography and in the PSSA publication *Camera News* of April 1955 Bell described

why the image *Nature's Bastions* (above) was his favourite. 'That *Nature's Bastions* was shot on this particular day was a case of the pure luck which sometimes favours the photographer', he wrote in the publication.

'Picture a rock in mid-stream, just sufficient space room to accommodate the tripod; the worker trying to secure a perch in between; and the focusing cloth (by accident) dropping into the water. Imagine the frantic grab to regain the cloth.

'In the medley of things, the camera case with slides also took a plunge. Fortunately, the launching was upright and since it is a well-sewn case, it was retrieved before any

water had entered the hold.

'I like *Nature's Bastions* mainly, I think, because of the feeling of strength and majesty in the mountain scene captured. In place of the usual tree or cottage, there is the feature of the two pinnacle-cliffs arranged on the strong third, lines lead in from both sides of the arrangement into the picture space. Yes, it is one I like.'

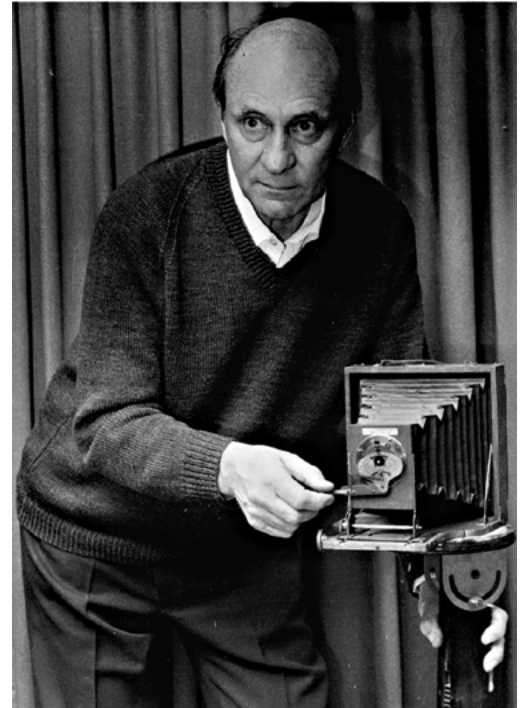
Treasurer Brian Greener (1954)

Brian Greener joined CTPS in the early 1950's and from 1957 until his death in 2000 the finances of the society was mainly managed by him as honorary treasurer, reports **Pat Scott**.



Left: Ted Dickinson talking to Teddy and Tita Wilson — the first female president — at the 1974 Cape of Good Hope salon exhibition. The photo was published in the April-May 1974 edition of the PSSA publication News and Views.

Right: Pieter Baartmann, CTPS president during the centenary year in 1990, with a crank handle projector, one of the historical cameras in the CTPS collection. This photo was published in a supplement in The Argus in October 1990, which covered the CTPS anniversary celebrations. Baartmann was awarded an Honorary Life Membership of CTPS in 1992. He was again elected president in 1993 and (reluctantly) edited Cape Camera during the early 1990's, until Sibyl Morris became a very able editor in 1996.



Left: Teddy Wilson, Ken Halliday, Roy Johannesson, Dick Pearce, Ingrid and Raymond Johannesson at the opening of the Cape of Good Hope salon exhibition in 1974.

Right: Daphne Starling, a council member in the 1990's, and Dick Pearce, who was made an Honorary Life Member in 1983. This photo was published in the April-May 1974 PSSA publication News and Views.



This included the period when the building fund was started, a building purchased and the tenants' rent had to be administered — in other words, when CTPS' fortunes took a decided turn for the better.

Apart from serving as treasurer for about 40 years, Brian also served as president in 1963-64 and 1967.

Apart from that, he served on council in various other capacities, including as secretary and vice-president and as representative for the cine section, where his main photographic interest lay.

He was made an Honorary Life Member of CTPS in 1954.

Long-serving Staffie (1961)

Terence Trafford-Smith or Staffie, as he was known to members, was elected an Honorary Life Member of CTPS in 1961.

He served as president in 1955-56, 1959-1960 and again in 1971 and served on council and various committees for many years, among them as secretary for most of the 1940's. He became a CTPS member in 1936 when the Miniature Camera Club, to which he belonged, merged with CTPS.

In 1987 the society honoured him and Eric Vertue with a party to celebrate their 50 years as members.

'A very competent artist, print and slide photographer as well as a cinematographer of great talent,' Roy Johannesson described him in 1990.

Johannesson and Staffie were also active members of the Bird Club of South Africa, where they impressed members with cine films of birds.

Printer Horace Lawley (1963)

CTPS president in 1949 and 1950, Horace Lawley played a very active role in the society in various capacities. For example, as MD of Samuel Griffiths & Co (formerly the Carmelite Press), he printed the CTPS



CREATE AN IMAGE THAT IS TECHNICALLY PERFECT AND VISUALLY INSPIRING.
THE BOTTOM LINE IN COMPETITION PHOTOGRAPHY IS SIMPLICITY.
DO NOT PUT ANYTHING MORE IN THE FRAME THAN IS ABSOLUTELY NECESSARY.
REMEMBER: EVERY PICTURE SHOULD MAKE ONE, AND ONLY ONE, STATEMENT. ANYTHING THAT DOES NOT SUPPORT THE IDEA DETRACTS FROM THE IDEA.

1. IMPACT - AN EMOTIONAL RESPONSE
2. COMPOSITION - PRESENTATION OF IMAGE. ARRANGEMENT OF THE ELEMENTS OF DESIGN.
3. TECHNIQUE - USE OF LIGHT, EXPOSURE, APERTURE etc.
4. INTEREST - VIEWER QUICKLY BORED! VIEWER SEE NEW EXPERIENCE

Above: Prize-winning photographer Jeanette du Toit cherishes the advice Roy Johannesson wrote for her in August 1998 when she was preparing for her APSSA.

One of the educational films made by Roy Johannesson, *Die Eerste Jaar op Skool*, was showed at Teachers' Training Colleges.

Roy Johannesson (1978) a giant amongst legendary figures

ROY JOHANNESSEN stands out as a giant amongst the many legendary former members that helped shape CTPS. The numerous publications, letters and council minutes he kept bear witness to a man with a passion for photography, the society and mentoring young talent, who for more than 50 years worked tirelessly in many capacities for the benefit of others.

His foresight to keep so many programmes, newspaper clippings, photos, articles and notes about CTPS, was a wonderful source of material for this book.

His influence was felt over many decades, including the 1990's, when some of the current members were youngsters who appreciated his guidance and encouragement.

Everybody clearly had the highest regard for Roy and his generosity in sharing his knowledge. One of our best photographers, Jeanette du Toit credits Roy's guidance and friendship as the biggest influence in her photographic development. Shortly after she joined CTPS at the end of 1997, Roy's succinct comments as a judge made her realise that this was a man she could learn much from.

Armed with a gift basket of fruit and some of her images, Jeanette knocked on his door with some trepidation, asking if he would mind looking at her images. For the next 4½ years Roy would critically evaluate her slides — discarding the unworthy one's in a cake tin — and teach her how to recognise and take excellent photos. With the result that Jeanette was winning salon acceptances and competitions within a year of joining.

After he passed away in May 2002, aged 76, Sibyl Morris devoted the July/August issue of *Cape Camera* to his memory. 'Roy will always have a special place in our hearts for his gentle humour and his unfailing cheerfulness, for his love of nature and photography, and for his willingness to share his love and skill with others', she wrote.

Like anybody who feels strongly about issues, his views sometimes clashed with

those of others. As Sibyl wrote: 'For 51 years he has been part of our society, encouraging others, contributing his own work, evaluating most skilfully and helpfully, stirring the pot when he thought it necessary, and keeping a proprietorial eye on all our doings'. When he celebrated his 50th year as member, CTPS gave Roy a wooden spoon, because he was always stirring.

'Congratulations! was his favourite form of greeting, Sibyl remembers, and it was always amusing to watch the disconcerted expressions of newcomers who didn't know him when he greeted them in this way.

Few CTPS members have left such an impressive legacy as Roy. 'In my position as editor of *Cape Camera*, he was the one person whom I could count on to phone me without fail as soon as the latest *Cape Camera* arrived in his letterbox, to say "The latest newsletter is great! Congratulations!" Sibyl wrote.

In the same issue his daughter Ingrid wrote about her father, who became a photographer in 1936 when he bought his first Zeiss Ikon Baby box camera. In 1949, while working as a sound engineer for the SABC, he was invited by Bert Fisher, manager of MGM in Cape Town, to demonstrate film and sound synchronisation at a CTPS meeting — and joined the society two years later, where he participated in the cine section as a movie maker.

'He met the late Terence Stafford Smith, who taught him all he knew about movie making and photographic art', Ingrid wrote. Roy also had a long association with the PSSA, who gave him a medal for service after he served as president in 1975/76, elected him an Honorary Fellow in 1978 and in 1990 gave him the prestigious PSSA President's Award.

Roy was awarded an Associateship in colour slides, cine (motion pictures) and published works, as well as two Fellowships — in colour slides and for having three Associates.

His wife, Raymonde, was also an exceptional photographer who was awarded a

Fellowship of the Royal Photographic Society for a panel of nature slides in 1987 — among her many accolades. She was made an Honorary Life Member in 1990.

'What began as a hobby turned into a career when he (Roy) found himself employed as a photographic consultant at Shaps Cameraland', wrote Ingrid. 'I'll never forget the day when Dad announced that he had sold his hardchrome engineering business at 92 Wale Street, and that he was retiring ... at 40! It wasn't long before he was known as Professor Johannesson, the nutty guy at Cameraland!'

Roy was first elected to the CTPS council in 1955, four years after he joined, and from then on made an indelible impression, among others, as president (1969-70) and chairman of the property committee when the building in Jarvis Street was bought. In 1978 CTPS made him an Honorary Life Member.

'It always gave him great pleasure to share the art of photography with others', Ingrid wrote. He did this in the form of exhibitions, photo schools and workshops, as well as written articles.

One of the educational films he made for Caltex, *Die Eerste Jaar op Skool* was used at teachers' training colleges. The exhibition of Roy's Cibachrome prints in The Shell Gallery in the 70's was the first all-colour exhibition of photographs in Cape Town.

He taught at the Cameraland Photo School, which opened in 1972, and promoted CTPS by writing numerous articles for *The Argus*.

Ingrid remembers her father as an extremely generous person and an optimist who found something good in any bad situation, or believed: just leave it alone to get on with being bad without him!

To commemorate his 50-year membership of CTPS in 2001, Roy introduced the Golden Apple Award for Service to Photography in the Western Cape, first awarded to Sibyl Morris. The last recipient was Antenie Carstens.



The image of this CTPS outing is unfortunately not dated nor is the grain farm members visited by members identified. Many life members went on this outing. Prominent members who can be identified are: Ted Wilson (4th from left), Daphne Starling (next member after the tractor driver), Roy Johannesson (three people down with hat on), Roy Millington (to the right of the boy), Dick Pearce (back row next to baby), Raymonde Johannesson (fourth person to the right of him, back row), Arnold Castle (next to her) Annette Kellerman (fifth from the right in the back row), Eric Vertue (standing in the first row on the right wearing shorts and black beret), Tita Wilson (sitting in front fourth from the left) and Nan Munro (next to her).

monthly syllabus at a very reasonable price.

'A dynamic speaker and excellent worker, never hesitant in expressing his point of view, whether it was popular or not,' Eric Vertue described him. 'An excellent print worker, particularly of intimate items.'

He was made an Honorary Life Member of CTPS in 1963.

Bill Vye, cinematographer (1974)

William (Bill) Vye served on the CTPS council for almost as long as he was a CTPS member, more specifically on the Cine Committee.

As a prolific and accomplished cine 8 photographer, he specialised in travel documentaries. Bill was made an Honorary Life Member in 1974.

His wife, Olive, was also very active in all CTPS activities.

Vera Vertue (1975, secretary)

Vera Vertue was CTPS secretary for 25 years during the '60's and '70's and became an Honorary Life Member in 1975.

Eric and Vera had met each other as youngsters in Kimberley, but lost contact, and reconnected and married after they met at a CTPS Mystery Evening.

Together the Vertues made invaluable contributions to the society in various capacities over many years.

Bessie (1976) and Chas Starke

Elizabeth (Bessie) Gray served as secretary of CTPS, but more importantly, as secretary of the Law Society, where she photocopied the CTPS monthly syllabus on their machine for many years.

She was assisted by Eric Vertue and Chas Starke, a senior partner of Starke-Ayres, during their lunch times. They also helped

her address the envelopes.

The only woman on council for many years, Vertue describes Bessie as 'a quiet and very efficient person who was admired by all'. She was made an honorary life member in 1976.

She later married Chas Starke, whom Vertue describes as 'a charming, elderly gentleman, always helpful, very practical and patient. A wise man on council.'

He had been made an Honorary Life Member of CTPS in 1947.

Tita (1978) and Ted Wilson (1988)

These two honorary life members played a major role in the society from the 1960's onwards. Tita was the first woman to be elected President — in 1976, 1979 and 1984 — during her 50 years as member. She was elected an Honorary Life Member of CTPS in 1978.

When Teddy passed away in 2002, aged 94, he was CTPS' oldest member. He had joined CTPS in 1960 and was elected an Honorary Life Member in 1988.

The Wilsons were both very involved in making cine films, complete with sound, and won the PSSA Ten Best Competition thirteen times.

Teddy won a bronze CTPS medal in 1981 and silver in 1986 in recognition for the work he had done in the cine section. Tita was the main cinematographer and Teddy did the editing and added sound.

Teddy also served as the CTPS librarian for many years during the 1980's.

When they were no longer able to attend meetings due to failing eyesight in 1996, they were thanked for their 'unbelievable photographic achievements and their dedication to the Society'. Teddy passed away in June 2002 at the age of 94 years.

Dick Pearce (1983), property

Richard Pearce, better known as Dick, was the unsung hero who found the premises at 28 Jarvis Street that turned the society's fortunes around at the end of the 1960's, and then, as property manager devoted all his available time to maintaining and improving CTPS's new home.

He had joined CTPS in 1960 and after serving the society in various capacities and many years on council (e.g. librarian, property manager, etc.) was elected Honorary Life Member in 1983. He also served as President in 1973.

When Dick passed away in 2001 fellow life member Roy Johannesson described him as a 'real gentleman, a perfectionist in all that he did and a master of black-and-white photography'.

He obtained an APSSA in 1976 and was a CTPS member for 41 years.

Inspiring Roy Millington (1997)

Roy Millington was a member of CTPS for 31 years (1966-1997), during which time he acted as a very knowledgeable judge at club and salon level.

Due to his services to CTPS and photography in general, he was made an Honorary Life Member of the society in 1997.

He was an accomplished photographer, specialising in portraits and dog pictures, who was awarded a Fellowship by the PSSA for his work.

When Millington addressed his school in Paarl, The quality of his work and passion for photography so inspired current CTPS Honorary Life Member Antenie Carstens that Antenie decided to become a photographer, because he wanted to emulate Millington.



Ray Ryan was not only a prolific club photographer; but also published several books, for example *Cape Homesteads* with Eric Vertue and *Ghoema and Glitter on the Minstrel Carnival* (below).



The 1975-76 cine committee members were (seated) Teddy and Tita Wilson, Brian Genn and Daphne Starling. Standing are Roy Johannesson, Joe van den Linden, Pieter Baartmann and Ken Halliday.

Council members

1940 - 1941: President: A.v.R van Oudtshoorn **Secretary:** T. Stafford Smith

1942 - 1944: President: Robert Bell **Secretary:** T. Stafford Smith

1945: President: Eric Vertue **Secretary:** T. Stafford Smith

1946: President: Eric Vertue **Secretary:** DK Dose

1947: President: Fred Harris **Secretary:** WS Lee

1948: President: Fred Harris **Secretary:** PJ Botha

1949 - 1950: President: Horace Lawley **Secretary:** OSJ Castleman

1951: President: Bertram Fischer **Secretary:** OSJ Castleman

1952: President: Bertram Fischer **Secretary:** MC Heginbotham

1953: President: Robert Bell **Secretary:** MC Heginbotham

1954: President: Robert Bell **Secretary:** MC Schirach

1955: President: T. Stafford Smith **Secretary:** Magda Sprenger

1956: President: T. Stafford Smith **Secretary:** Denis Sprenger

1957 - 1958: President: Eric Vertue

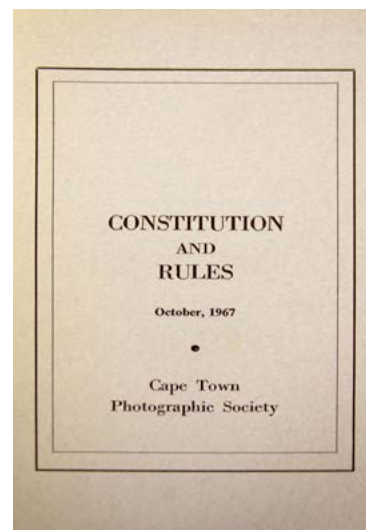
Treasurer: Brian Greener **Secretary:** Ralph Taylor **Other members:** Brian Greener, Bill Vye, Terence Stafford: Smith, Scottie Scott, Horace Lawley, Sid Burley, John Hagens

1959: President: Terence Stafford: Smith **Vice-President:** Robert Page/ Don McKellar **Secretary:** MJ Louwrens **Other members:** Eric Vertue

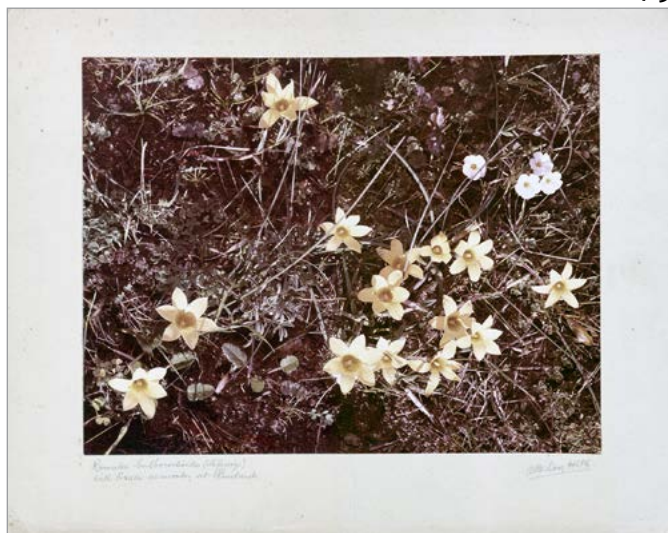
1960: President: Terence Stafford: Smith **Treasurer:** Gilbert Whiteing **Secretary:** M Caradoc-Davies **Other members:** Brian Greener, Bill Vye, Eric Vertue.



CTPS president (1975) David Fisher and his wife Jean, and members Roy and Raymonde Johannesson, Dick Pearce and Mike Warner.



An amended CTPS Constitution was published in 1967.



The impressive number of Acceptances gained by Otto Dose's pinsharp life size print of frutang and candy cane shamrock (above) in salons across the world.

Apart from the legendary Honorary Life Members featured on the previous pages, many other members played a pivotal role during this period.

Sid Burley

A council member during the late 1950's, Sid Burley worked as a tailor for Scott's Outfitters. He was also a close friend of Chas Starke.

Eric Vertue describes Burley as very quiet and recounts that he 'invariably went on outings with only one dark slide loaded. While everybody was clicking madly he would set up his quarter plate camera on its tripod, get under the black cloth and stay there, moving position ever so gently. If it pleased him, he would make the exposure, which most times was the competition winner'. This 'one shot' would even win against photographers who finished

three spools of 36 exposures on an outing.

OSJ (Ossie) Castleman

Despite having to work to the early hours on the day before one of the Union Castle passenger ships sailed from Cape Town, Ossie Castleman is remembered as a very conscientious secretary for CTPS. He worked in the catering division of Union Castle and had to meet his deadlines when a ship had to sail. In CTPS he was liked by all, not only because he was such a keen supporter of the social weekends, but also he was always courteous and smiling, reports Eric Vertue. After his premature death from cancer, he willed his photographic equipment and books to the society.

Otto Dose

One of the top CTPS photographers who was also awarded a Fellowship of the Roy-

al Photography Society in 1960, Otto Dose was a 'keen colour print worker, mainly interested in photographing flowers in situ, no matter how high up the mountain they grew', Eric Vertue described him in the book *Cape Town Photographic Society 100 years*.

He also left a lasting legacy to CTPS when he introduced typed minutes when he became secretary in 1946.

Anette Kellerman

Photography is a way of life for her, says Anette Kellerman, whose interest started at a very young age, while she was still at school, reports **Pat Scott**.

After school she progressed from her mother's old box camera to her own Olympus with a fixed lens, later a Minolta with a 11.4 lens and on her first overseas visit she bought a cine camera in Hong Kong.

1961: President: Robert Page **Vice:** Robert Page **Presidents:** Brian Greener, W. Richards **Treasurer:** Gilbert Whiteing **Secretary:** Vera Vertue **Other members:** Stephen Wellman, Y.M. Grant, Bill Vye, Eric Vertue, Marjorie Bull (librarian), Rod Rodrigues.
1962: President: Robert Page **Treasurer:** Brian Greener **Secretary:** Joyce Lodge
1963: President: Brian Greener **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1964: President: Brian Greener **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1965: President: Eric Vertue **Vice:** Eric Vertue **President:** H.R. Lawley & HCP Page **Treasurer:** Percy Scott (Scotty) **Secretary:** Vera Vertue **Other members:** Brian Greener, Dick Pearce (librarian), Roy Johannesson, Bill Vye
1966: President: Robert Page **Treasurer:**

Brian Greener **Secretary:** Vera Vertue
Other members: Scotty Scott, Dick Pearce, Eric Vertue, Brian de Kock, Roy Johannesson, Cyril Dally, Mike Warner, Bill Vye
1967: President: Brian Greener **Treasurer:** Brian Greener **Secretary:** Vera Vertue
Other members: Bill Vye, Eric Vertue, Roy Johannesson (members representative)
1968: President: MJ Warner **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1969: President: Roy Johannesson **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1970: President: Alan Thayser **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1971: President: T. Stafford Smith **Treasurer:** Brian Greener **Secretary:** Vera Vertue

1972: President: Eric Vertue **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1973: President: Dick Pearce **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1974: President: Peter Smits **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1975: President: David Fisher **Treasurer:** Brian Greener **Secretary:** May Sim
1976: President: Tita Wilson **Treasurer:** Brian Greener **Secretary:** May Sim
1977: President: Ted Dickinson **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1978: President: David Ives **Vice-President:** Ian Levy **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1979: President: Tita Wilson **Vice-President:** Ian Levy **Treasurer:** Brian Greener **Secretary:** Vera Vertue



From the left: Daphne Starling, Raymonde Johannesson and Annette Kellerman and right Roy Johannesson enjoying a sociable moment.

Right: The cover of one of the numerous photobooks Alice Mertens produced.



As she progressed, so too did her desire to excel. Anette recalls that in order to achieve this objective she joined CTPS in 1972. At first she photographed “everything under the sun”, but soon realised that her main interest was in Nature. She also took courses in black and white printing.

She was reluctant to enter competitions because she was not sure if she would be able to take the criticism, but took the plunge in 1973 and struggled through the Beginner and Intermediate categories.

“I almost lost interest but Roy and Raymonde Johannesson were the two people who most encouraged me to carry on and who taught me just about all I know of photography,” she told *Cape Camera* in 2001.

But, once she reached Salon status, she developed a sixth sense and soon won 5 Disas, 3 Diamond ratings (nature) and one in Pictorial and was awarded a prestigious Associateship by the Royal Photographic Society.

She says that photography had contributed to the quality of her life, added valued friendships, and has also helped her accept criticism.

Alice Mertens

One of the big names in South African photography, Alice Mertens, was a CTPS member for 42 years. She joined the society in 1959 and remained a member until her death in 2001, when she was 86.

In 1970 she was awarded a Fellowship by the RPS in the Educational section for the beautiful photographic books she had published. She was especially known for her books on Namibia, in particular, the Namib Desert.

She had also held several exhibitions of her photos of wild life and studies of indigenous people.

As lecturer in photography at the Fine Arts Department of the University of Stellenbosch she nurtured and formed many

budding photographers. She was world-renowned for her work and was a Fellow of the Royal Photographic Society and early in her career worked as official photographer for the League of Nations.

Rod Rodrigues

An accomplished cine worker, Rod Rodrigues served on council during the 1960's. Eric Vertue remembers him as a ‘magician extraordinary’ and recounts how Rod had made a cake for Olive Vye out of sawdust and a bit of candle – with the candle burning as it came out of the pan!

Ray Ryan

Another long-standing CTPS council member, Ray Ryan, was a professional photographer who had published photographic works like *Memories of Italy World War II*, *Ghoema and Glitter* on the Minstrel Carnival and *Beautiful Homesteads of the Western Cape*, with Eric Vertue.

He had joined CTPS in 1937.

In 1954 he opened his own studio in Mill Street, Cape Town.

He was a very good photographer, who won two certificates of excellence at the Kodak International Colour Competition at the New York World Fair in 1963, where 168,000 entries were received.

He was also a regular contributor to the PSSA *Camera News* publication.

Denis Sprenger

Another late member who was always willing to do whatever was wanted of him, according to Eric Vertue, Denis Sprenger served CTPS as secretary, chairman of the photographic section and salon secretary. He also contributed by writing columns for *Camera News*, edited by Eric Vertue.

“A very gifted pictorial photographer in both prints and transparencies,” says Vertue. His work earned Sprenger an Associ-

ateship of the Royal Photographic Society. He died in 1972.

Percy (Scotty) Scott

Scotty Scott and his wife Ivy were among the hard-working couples who made CTPS into the society it is today. He was the honorary auditor for many years, but also acted as treasurer on occasion and served on council in other capacities in the 1950's.

“He and his wife were always in the forefront when anything had to be done,” Eric Vertue described him.

The Scotts were also very active in the Salvation Army, where Scotty was a major, and both of them were also promoted to the rank of brigadier.

Daphne Starling

Daphne Starling's interest in photography started when she was still at school and took photos with her Baby Brownie of friends in Newlands, writes **Pat Scott**. She progressed to using a cine camera after her father bought one for an overseas trip.

She returned to slides after she joined CTPS in 1969. She recalls getting a Red award in the Beginners category for her first entry and didn't submit again for about a year... thereafter the local and international awards flowed!

One of these was the Geological Award she received in 1986 from the Paisley International Exhibition in Scotland, with a slide taken at Sossusvlei.

She was also awarded a Diamond (Pictorial) and 3 Diamond (Nature) ratings from the PSSA and 2 Star Nature from the Photographic Society of America.

Daphne was elected secretary of the cine section soon after joining CTPS and also served on council for many years until 2007. She held various positions, like members representative and slide convenor. This earned her the CTPS silver medal for continuous special service in 1986

Chapter 12

1980–2014: The modern era

In the last two decades of the previous century South Africans remained indoors with their new friends from TV instead of getting together with friends who shared their interests in clubs. Sanctions increased the cost of photographic equipment and new photo clubs were constantly opening in the Western Cape. CTPS was therefore battling to retain membership. Yet, the society blossomed financially during this period, thanks to the efforts of several dedicated members



The council of 1990 organised the celebration on CTPS' 100th anniversary: Back row Brian Greener (treasurer), Cynthia Martin (secretary), Roy Johannesson (property) and seated are Ian Levy (vice-president), Pieter Baartman (president) and Bob Wilkie (vice-president).



The council of 1991: Back row Brian Greener (treasurer), Roy Johannesson, Pieter Baartmann and seated Thomas Niemeyer; president Bob Wilkie and Ian Levy.



Jeanette du Toit accepting one of the numerous awards she has won..

By the early 1980's CTPS and many other clubs felt the impact of JR Ewing and his *Dallas* cohorts as South Africans turned into soapie addicts who lost their taste for enjoying the company of fellow photography enthusiasts.

Membership dwindled and by November 2000 there were only 24 paid members. The following year paid membership increased to 40. Although there were 87 members in March 2008, the minutes of February 2008 record that only ten members had attended the last three meetings.

In 1994 the criteria for membership was changed in the new Constitution, although the criteria for membership remained stringent: new members could only be proposed or seconded by a member of a section committee or council. Membership categories included junior (below 21), family and senior members — the latter members who are 70 and have 20 years of continuous membership no longer have to pay.

But, despite low membership numbers, this era also represented a turning point in the finances of CTPS. In 1997 the society had less than R10 000 in the bank after renovations had to be made to the Jarvis Street premises. A little less than ten years later the society had more than R100 000 in the bank, and the amount kept on growing.

What made the difference? CTPS vacated 28 Jarvis Street and charged a tenant a market-related rent (see chapter 7).

From this period onwards, CTPS was considered to be a well-off club and many requests for assistance had been received over the years — which CTPS often agreed to if it benefited photography, especially in the Western Cape, and members could benefit.

It was also the start of the computer, internet and digital era, which changed

photography and the administration of the society forever.

Other council decisions of the era include:

- A website was developed for CTPS early in the millenium;
- individual's couldn't vote for their own image in the monthly competitions, council ruled in March 2002;
- The amended Constitution of 1994 stated that council may not dispose of any fixed property, archival materials, the museum, permanent collections of prints, slides, cinematographic films, audio-visual sequences, video tapes or the library;
- In January 2011 council decided that a Decisions Register will be drawn up;
- It was decided that Council will rate judges in future (from September 2010) according to a PSSA rating system;
- Trophies were getting damaged by engraving and will in future be stored. Only certificates will be handed out, was decided in June 2010.

The continued success of the society was due to the hard work of council members and other volunteers. We introduce some of them in this chapter, with the current members who are Honorary Life Members introduced in the following chapter.

Jeanette du Toit

One of CTPS' top photographers, Jeanette du Toit believes the harder she works, the luckier she gets. But, she not only wins awards and salon acceptances, she had also served on council as public relations officer between 1997–2002.

She admits that she is not good in all categories — excelling in landscapes and nature — but she nevertheless makes an effort to select images for all categories. This won her a fourth very rare PSSA medal.

Her love of nature stems from a child-

hood on a farm a few kilometres from the Etosha border, where lions and elephants sometimes broke through the fences.

She wanted to study commercial art after leaving school, but as the only daughter of six siblings, her father said there was not enough money for her to study, she should rather get married. She decided there was more to life than that and left for Durban. After many years of enjoying city life, surfing, studying, and working hard locally and internationally, she settled in Cape Town, where she opened a boutique in Parow.

A *mik-en-druk* camera she received as a birthday gift launched her photographic career and she attended a course.

In 1997 she applied for CTPS membership for the second time — her first application had been unsuccessful as “they were quite fussy and strict with a long list of requirements to become a member,” she recalls.

Within a year she was a salon worker who won club trophies, medals and PSSA honours — in 1999 she received her Associate-ship in both Nature Slides and Prints. With the encouragement of Roy Johannesson she received a Fellowship in Nature Slides in 2001. In 2012 she received an APSSA in Nature Digital and also an APSSA in Reflective Images in 2012. Because she had four APSSA's she could apply for APSSA Vers.

Shortly after she joined CTPS, Roy and Mels Homburg insisted that she become active in council and she was co-opted as PR. “I did nearly everything, but high on the list was organising judges, interacting with members and new members, and also contacting old members no longer coming to CTPS, encouraging them to come back to the club,” she recalls.

Livia Daum (Van Wyk)

Livia Daum (nee van Wyk) was a member

Council members

1980: President: Eric Vertue **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1981: President: NH Patterson **Treasurer:** Brian Greener **Secretary:** Susie Hommes
1982: President: David Fisher **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1983: President: David Ives **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1984: President: Tita Wilson **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1985: President: J Wellbeloved **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1986: President: Pieter Baartman **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1987: President: Eric Vertue **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1988: President: David Fisher **Treasurer:** Brian Greener **Secretary:** Vera Vertue
1989: President: David Fisher **Treasurer:** Brian Greener **Secretary:** Cynthia Martin
1990: President: Pieter Baartman **Vice-presidents:** Ian Levy, Bob Wilkie **Treasurer:**

Brian Greener **Secretary:** Cynthia Martin
Others: Roy Johannesson, Dave Lazzarich, Henk Mulder
1991: President: Bob Wilkie **Vice-presidents:** Tom Niemeyer, Henk Mulder **Treasurer:** Brian Greener **Secretary:** Bill Bensimon
Others: David Fisher, Pieter Baartman, Roy Johannesson, Mels Homburg, Benito Basils, John Haigh, Derrick Davidson
1992: President: Bob Wilkie **Vice-presidents:** Tom Niemeyer, Henk Mulder **Treasurer:** Brian Greener **Secretary:** Bill Bensimon
Other member: Antenie Carstens
1993: President: Pieter Baartman **Vice-president:** Henk Mulder **Treasurer:** Brian Greener **Secretary:** Bill Bensimon **Others:** Pieter Baartmann, Antenie Carstens
1994: President: Mels Homburg **Vice-president:** R. Wilkie **Treasurer:** Brian Greener **Secretary:** Jenny Powis **Others:** Pieter Baartmann, Bill Bensimon, Mels Homburg
1995: President: Mels Homburg **Treasurer:** Brian Greener **Secretary:** Jenny Powis **Others:** Pieter Baartmann, Thomas Niemeyer

1996: President: Mels Homburg **Vice-president:** Tom Niemeyer **Treasurer:** Brian Greener **Secretary:** Jenny Powis **Others:** Sibyl Morris, Henk Mulder, Antenie Carstens
1997: President: Henk Mulder **Treasurer:** Brian Greener **Secretary:** Livia Daum **Others:** Sibyl Morris, Henk Mulder, Antenie Carstens, Piet Streicher, Daphne Starling, Robert Davids.
1998: President: Mels Homburg/ Henk Mulder **Treasurer:** Brian Greener **Secretary:** Livia Daum **Others:** Sibyl Morris, Jenny Powis, Jeanette du Toit
1999: President: Henk Mulder **Vice-president:** Richard Vos **Treasurer:** Brian Greener **Secretary:** Livia Daum **Others:** Sibyl Morris, Jeanette du Toit, Mels Homburg, Daphne Starling, David Gray, Andries van der Walt, Antenie Carstens
2000: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Brian Greener (dies), Mels Homburg. **Secretary:** Livia Daum **Others:** Sibyl Morris, Jeanette du Toit, Henk Mulder

of Bellville Photographic Society when she applied for dual-membership of CTPS in 1997.

She had accompanied then CTPS president Henk Mulder to several meetings before joining CTPS, where she was summarily elected as secretary, a position she held until 2001.

As secretary she was described as *absolutely indispensable* and someone who quietly and efficiently did a great job. She liked to take nature photos and her emphasis was more on enjoyment than competition.

Richard Vos

Having *played* with several different cameras, Richard Vos decided to take a two-year course at the Ruth Prowse School in the late 1980's, reports **Pat Scott**.

There he learned how to take and develop black and white photographs. But, he felt he wasn't grasping the explanations of the lecturers too well, and in 1988 he joined CTPS, despite criticism from the lecturers about the society.

He felt this was unfair as in his words "I feel one learns a great deal from viewing hundreds of pictures produced by colleagues and listening to the judges' criticism, whether justified or not."

Richard served on the CTPS council as vice-president for ten years from 1998–2008, during which time he also served as print convenor.

He also introduced current Honorary Life Member Jenny Powis to the society.

Andries van der Walt

CTPS president from 2000-2007, Andries van der Walt was an architect whose interest in photography started at school when he borrowed his dad's Kodak Retina Reflex, reports **Pat Scott**.

He then joined the school's photographic club and got his own camera. The camera was used more as a recording device, until about 1998, when his wife, a horticulturist, kindled his interest in flower photography and he attended a workshop of Colla Swart.

Thereafter he joined CTPS — and was soon elected to serve on the council. He found that applying his mind to a set subject for the competitions was very satisfying, saying that the mental process of exploring the possibilities was just as important as the final project, and that even a dismal result was enlightening if it is accompanied by learning.

A year after joining council, Andries was elected president, a position he was elected to until he moved to Stellenbosch.

Malcolm Jones

Malcolm Jones is the go-to person for any member seeking advice and informed critique of their photography, but certainly not for anybody seeking a run-down of the so-called *Rules of Photography*.

Rules in photography are really recipes, short cutting the need for original creativity, he believes. "It should be more about what the photographer tried to achieve and how well did he succeed. If he did not succeed, how can one help him to achieve what he wanted to capture?" he says.

The cornerstones of photography — light, design, form and technical soundness — had also been crucial in his career as a pioneering architect.

Malcolm's interest in photography started young, at about 14, when one of the science masters at Coalbrookdale High School in the UK started a photography club and encouraged the pupils to make pinhole cameras and their own developer and fixer. From the very first photo he took, Malcolm was push-

ing the boundaries: he photographed a fly's lungs on a microscope slide by attaching the pinhole camera to the Zeiss lens of the microscope. "It came out superb," he says.

His photographic interest continued at Sheffield University where he studied architecture and also had access to the university's darkroom. But, a burglary that resulted in the theft of his camera put his photographic endeavours on hold.

A bit of a rebel and again pushing the boundaries, Malcolm chose to design a 410-bed NHS district general hospital as a final year project, mainly because no public hospitals had been built in the UK since before the war and Enoch Powell had announced a new hospital building programme for the country. When he persisted with his proposal even after it was turned down, he was told that the department would not be responsible for the outcome because the project was much too ambitious for a student.

He did receive help from other sources, including a scholarship to visit European hospitals to see new developments and from medical school lecturers who arranged for him to spend time at Sheffield hospitals to see how they functioned. The result was that the external examiners awarded him a distinction for the project, and he got the university prize for the most distinguished student in the final examination.

He was soon asked to join the architectural firm that was redeveloping St Thomas Hospital, which was bombed during the war. Before this was completed, they were also commissioned to design the new Oxford Academic Hospital.

By then, Malcolm was working for the inspirational Sir Leslie Martin, professor of architecture in Cambridge and friend to the leading UK modern artists of the 1930's, loosely known as The Hampstead Set. Mal-



Council workers Jeanette Brusnicky and John Spence.



Knowledge sharer Malcolm Jones.



AV organiser Nellian Bekker.

colm immersed himself in this environment that included sculptors and painters who were modern masters of form and design.

In the early 1970's Malcolm was appointed Chief Architect of the Oxford Regional Health Authority, which was responsible for all health buildings in Oxfordshire and three other counties. While at Oxford he pioneered the development of the world's first integrated computer aided design system for hospitals.

Then, a call for help from a member of a British trade delegation visiting Cape Town about two new South African hospitals that had both gone far over budget, brought him to Pretoria. A member of the CSIR in Pretoria subsequently invited him to deliver a paper at an international conference on hospital design in South Africa. There he met an anaesthetist, Rosemarie, who was compiling

the *Health Trends in South Africa* publications for the Department of Health.

After the conference, Malcolm went on a lecture tour in South Africa and Namibia, organised by Rosemarie. They had known each other about two weeks, during which they had spent the equivalent of three days in each other's company, when they decided to get married.

They first lived in Oxford, but relocated to Pretoria in 1981 where Malcolm worked with the CSIR to introduce CAD for hospitals in South Africa. After 1994, Malcolm was appointed to the newly created post of National Director of Health Facility Planning.

Shortly after they settled in Pretoria, in about 1983, Malcolm came across a pamphlet advertising the Pretoria Photographic Society in a camera shop. He contacted the president at that time, Detlef Basel,

and became a member. He also became involved with the running of the society, including as president.

At the turn of the century the Jones' bought a plot with a stream in Darling during a holiday visit to the Cape, where Malcolm designed them a beautiful house with a studio for himself.

He also joined CTPS, where he not only served on council, but also played a very important role in helping to select photographs for Interclub and other competitions, to share his vast knowledge of photography, and mentor younger members.

Jeanette Brusnicky

Jeanette Brusnicky was elected to the CTPS council in 2010 to take responsibility for finding and appointing the judges for the monthly competitions — and she had quietly been

Council members (cont)

2001: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Secretary:** Livia Daum **Others:** Sibyl Morris, Neels Beyers, Jeanette du Toit, Henk Mulder, Fran & Andy Lawrence

2002: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg/ Henk Mulder **Secretary:** Jenny Powis **Others:** Sibyl Morris, Neels Beyers, Jeanette du Toit, Daphne Starling, David Gray, Antenie Carstens, Andy & Fran Lawrence, Denis Ginn.

2003: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg/ Henk Mulder **Secretary:** Jenny Powis **Others:** Sibyl Morris, Henk Mulder, Neels Beyers, David Gray, K Lawrence, D Hewitson, Karen Glisson, Ariane Jensen

2004: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Secretary:** Jenny Powis **Others:** Sibyl Morris, King Tong, Neels Beyers, Jeanette du Toit, Daphne Starling

2005: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Others:** Neels Beyers, Jeanette du Toit, Ilse Andrag, Daphne Starling.

2006: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Secretary:** Neels Beyers **Others:** Ilse Andrag, Neels Beyers, Jeanette du Toit.

2007: President: Andries van der Walt **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Secretary:** Ilse Andrag **Others:** Ilse Andrag, Jeanette du Toit, Neels Beyers, Daphne Starling, Anthony Bernstein, David Gray, Dereck Green

2008: President: Detlef Basel **Vice-president:** Richard Vos **Treasurer:** Mels Homburg **Others:** Robb Anderson, Neels Beyers, Henk Mulder, Dereck Green, Jan Swiegers, Neeltjie Smit

2009: President: Detlef Basel **Vice-president:** Neels Beyers **Treasurer:** Mels Homburg/ Henk Mulder **Others:** Robb Anderson (publications, replaced by Doug Young), Arnold Castle, Henk Mulder, Jeanette du Toit, Neels Beyers, Dereck Green, Tessa Louw, Jan Swiegers (resigns).

2010: President: Detlef Basel **Vice-president:** Henk Mulder **Treasurer:** Mels Homburg **Others:** Peter Rymer (resigns), replaced by Jason Weeks, Neels Beyers, Henk Mulder, Tessa Louw, Jeanette du Toit, Sakkie Smit, Charles King, Nellian Bekker

2011: President: Detlef Basel **Vice-president:** Steve Holliday **Treasurer:** Mels Homburg (resigns), replaced by Stephne de Klerk **Secretary:** John Spence **Others:** Glynnis Schutte, Jeanette Brusnicky, Joy Wellbeloved, Nellian Bekker, Sakkie Smit, Henk Mulder (property, resigns April), replaced by Richard Goldschmidt, Neels Beyers

2012: President: Detlef Basel **Vice-president:** Sakkie Smit (resigns), replaced by Glynnis Schutte (resigns) **Treasurer:** Stephne de Klerk **Secretary:** Pat Scott **Others:** Glynnis Schutte (publications replaced by John Spence), Cathy Bruce, Jenny Morkel, Jaco Rademeyer, (resign), Penny Cross, Henk Mulder (resign), Malcolm Jones, Neels Beyers.

2013: President: Detlef Basel **Vice-president:** Shaun Laishley **Treasurer:** Nicol du Toit **Secretary:** Jacoba van Zyl **Others:** John Spence, Malcolm (resigns), replaced by Pat Scott, Marcus Viljoen, Neels Beyers (resigns) replaced by Joy Wellbeloved, Lesley Parolis, Richard Goldschmidt, Nellian Bekker

2014: President: Detlef Basel **Vice-president:** John Spence **Treasurer:** Nicol du Toit **Secretary:** Jacoba van Zyl **Others:** Pat Scott Joy Wellbeloved, Sakkie Smit, Lesley Parolis,

fulfilling this task as an unheralded background worker until the end of 2014.

It is the ideal time for her to join the council: she had time after she retired from her post as a medical scientist at the Tygerberg Hospital. And she had bought a Canon 7D SLR camera when her interest in photography was rekindled when she and John Spence joined CTPS at the behest of a friend.

While taking on the responsibility of selecting judges might appear daunting to many members, Jeanette is used to challenges.

She obtained postgraduate degrees at UCT and the University of Stellenbosch and specialised in the newly-developing field of human cytogenetics, where she participated in research in *Mapping the Human Genome*.

During 1971-73 she worked in Germany, collaborating internationally to devise new technology for human cytogenetic testing. At the 1972 Olympic Games in Munich, she was a member of the group of German Human Geneticists implementing newly-devised techniques using hair root cells for rapid and more accurate detection of X- and Y-chromatin.

All female athletes were tested. Females with positive Y-chromatin tests were excluded from participation in the Games as it could present an unfair advantage over those females with a normal XX chromosome complement, she says.

When she was elected to the CTPS council, a three-judge panel system was in place. "We had an external judge and a senior and more junior member judges," she recalls.

At that stage members could submit six images each — three print and three digital. All three judges were encouraged to comment on the images "but the junior judge usually did not wish to comment."

Because the evenings became too long, this system was abandoned in favour of one external judge.

"Members would suggest suitable judges and I would appoint judges from this list." She continued doing this even after she stopped being a council member.

Jeanette was also responsible for selecting the set subjects and tried to select a judge with specific knowledge of the particular set subject for that month — e.g. wildlife, portraiture, action sport, etc.

John Spence

Multi-tasking is clearly not a concept that deters former *Cape Camera* editor and vice-president John Spence.

Whilst completing school in Zimbabwe, he competed in the 1964 Tokyo Olympic Games as part of the Zimbabwean hockey team. "Thereafter I toured Europe playing against the top teams in the World until I left Zim and settled in Cape Town in 1974," he says.

In South Africa he coached both Western Province and Springbok teams of various ages for nearly 40 years, whilst progress-

ing in his career as financial controller (for Checkers Eastern and Western Cape), MD of Nampak Gravure in Johannesburg, owner of marine and mechanical engineering companies in Cape Town and as project manager for the V&A Waterfront Boat Lock.

"My World Cup (hockey) coaching commenced in Cape Town in 2010, then Oxford in 2012 and I have just returned from Australia where I coached a Springbok Masters team," he says.

He also played for South Africa in each of these World Cup tournaments. "In Australia 2016 I had the pleasure of playing against Japan 52 years after I had played against them in Tokyo in 1964."

He also played cricket for (the old) Rhodesia U23 against Australia.

Although he was a member of the photography society whilst at school in Harare, he did not actively participate in photography again until he became a member of CTPS in 2011.

In 2012 he became a CTPS council member when he took over from Neels Beyers as secretary in 2012. He thereafter edited *Cape Camera* and was elected vice-president in 2013. "I am pleased to mention that as editor I initiated *Snapshots*," he says.

Nellian Bekker

Nellian Bekker's interest in photography has changed from single images to putting them together in amazing AVs, for which she received her PSSA Licentiate in 2015.

Nellian has served on council in the capacity as outings convenor, and then in 2015/16 as organiser of the AV section.

Born and bred in Polokwane, she studied at Potchefstroom university. Nellian then became a music teacher for about twenty years, starting afresh every time her husband's promotion took them to a new town. In 1994 they settled in Cape Town.

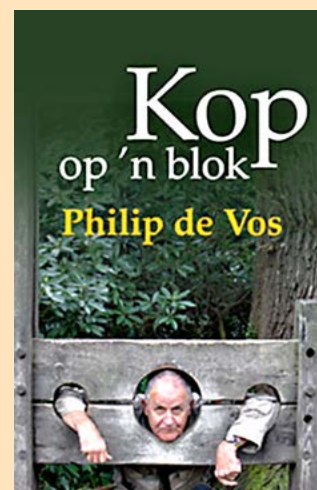
During this period Nellian had several careers, among them as estate agent, reflexologist, craniosacral therapist, business owner, etc.

Just before her husband, Willie, was due to retire in 2008, they decided to buy a digital camera "I always wanted to take photos, but it was always too expensive," she recalls. "But once I started, I've never looked back."

She joined CTPS after one of her patients told her about the society and has remained a member ever since.

While one can learn a lot through comments from judges, she felt that after some time she wasn't learning as much any more. Neels Beyers introduced her to AV's and when she attended the AV Congress in Victoria-West in 2012, her head and heart were captured by the exceptional AV's that pushed her creative buttons.

The Bekkers are adventurous camper-travellers who have been to several places with unfamiliar names seen and experienced by few other people ... offering plenty of creative material for AV's.



Creative Philip de Vos

WRITER, SINGER and photographer Philip de Vos was described as *one of the most interesting and talented members of the society in a Cape Camera* of 2000.

He got his first camera for Christmas in the mid-forties, and has been involved in photography ever since. But, he has also been a teacher, an acclaimed Afrikaans writer and opera singer. In 2015 he received the KykNET Fiesta Lifetime Achievement award for Music, Literature and the Visual Arts in South Africa.

His quirky books with titles like *Moenie 'n mielie kielie nie*, *Vincent van Gogga*, *Karnaval van die diere*, etc. have charmed many young readers. For adults, his writing reflected his love of opera, for example in the book *TRAZOM*, which told the story of Mozart. He had also written the lyrics for several animation programmes on SABC and many of his poems have been set to music.

Philip is known for the photographs he had taken of opera singers for the old performing arts councils in the Cape, Free State and KwaZulu Natal (CAPAB, PACOFS and NAPAC). His photographs of well-known authors have also been exhibited.

He has held many exhibitions of his work, and because he says he never wanted to get *bogged down by technique* or the use of artificial lighting, he used one single 28mm lens, hand held his camera and used only available light. He argued that there is no need to spend thousands on equipment to produce fine work, but rather learn to use your eye.

CTPS veteran Piet le Roux

Piet joined the society about 1975 and remained a member until he died in 1995. He so enjoyed interacting with like-minded people and was seldom seen without a camera around his neck; his passion was Wildlife and Nature. Over the years he won numerous awards both Nationally and Internationally. His wife Natalie wishes CTPS well and says *may the Society continue to grow and bring joy to others..*

Chapter 13

Life members of today

CTPS currently has eleven members who were awarded Life Membership for their long-standing services to the society and photography in general. Their combined 320 years experience as CTPS members provide interesting insights into the development of photography, and the society, over the past 40 years



These CTPS Life Members attended the society's birthday party on 30 October 2015 in the Capetonian Hotel. From the left are Neels Beyers, Henk Mulder, Sibyl Morris, David Gray, Jenny Powis, Detlef Basel and Ian Levy.



Neels Beyers viewing his image of a donkey cart accepted for an exhibition of South African and Chinese photographs.



Detlef Basel and his wife Barbara during the CTPS celebratory weekend in Stanford during 2015.

Detlef Basel, former president

Detlef Basel has been serving South African amateur photographic societies for close to fifty years. When his term of office as CTPS president came to an end at the AGM in September 2015, he had been serving on photographic association committees, boards and councils for 48 years. He was re-elected as an ordinary council member until 2017, when he will hit the half century mark.

Detlef was elected CTPS president at the AGM in 2007 and during the following eight years steered the society back to a vibrant, active organisation with more than 140 paid up members — after membership had dwindled to 40 paid members with meeting attendance sometimes as low as ten in the early 2000's.

Before that, he served on the committee of the Pretoria Photographic Society for 38 years, including three sessions of two years as president. Their constitution set a limit on presidential terms.

In fact, four months after he joined in April 1967, he was elected president — in absentia. His unexpected election was prompted by the interest he had shown in assisting beginners and new members in the club — a natural interest after running photographic clubs at the schools where he had taught science for 40 years. Detlef had agreed to serve on the committee, but was away from Pretoria when the AGM was held where he was elected president.

Apart from the long years serving on the Pretoria society committee, Detlef served on the PSSA board for 25 years as salon director, and one year as vice-president during the late 1970's. He was the Pretoria club salon director when the PSSA asked him to join the board.

He not only judged quite a few salons in Pretoria, but he also got about 300 salon acceptances to become a 4-Diamond work-

er in both prints and slides.

During the time he served on the PSSA board, he was awarded an APSSA (Associate of the PSSA) for service in the mid-1980's and Honorary Life Membership in the 1970's. He was also awarded Life Membership by the Pretoria Photographic Society.

In 2015, at the De Hoop Congress, CTPS awarded him Honorary Life Membership.

Detlef still has some of the negatives and prints he took with the Box Brownie camera he received as a ten year old. In high school he started developing his own films — a practice he kept up well into the colour era — and at the University of Pietermaritzburg he also developed films for other people.

Detlef was five months old when the Basel family came to South Africa from Germany before WW II. After growing up on a farm in KwaZulu Natal and attending university, he started working in 1960 as a science master at a Durban school, where he promptly started a photographic club and set up a darkroom used by the pupils during the day and by himself at night.

He had always been interested in drama and during this time he starred in a Passion Play in the Durban City Hall, where he was so grateful for the kind and capable way his make-up was done by a girl named Barbara, that he asked her to marry him.

They got married in Ndola (now part of Zambia) where Detlef was head of the science department at the school and in December 2015 they celebrated their 53rd wedding anniversary.

In 1965 they relocated to Pretoria — and yes, Detlef again started a photographic club at St Alban's school where he headed the science department. He taught there for 34 years.

In 1998 Detlef reached retirement age at the school, but, the Museum of Science and Technology offered him a job. Barbara

was busy completing her doctorate in English at the University of Pretoria.

In 2005, when Detlef turned 70, they moved to Cape Town, where they had bought a retirement home in 1993.

Detlef was barely in Cape Town, before the Cape Town MTN Science Centre asked to make use of his services. He does a lot of work in township schools, introducing the Grade 10, 11 and 12's to the formal science experiments required by the curriculum through a mobile science centre — a truck equipped with all the science materials that the average township school lacks.

Prolific Neels Beyers

A prolific photographic salon entrant, industrious organiser and hard working committee member, Neels Beyers clearly does not believe in doing things by halves.

He joined CTPS at the beginning of 2000, after he had again taken up photography as a hobby after a lapse of about 20 years, he explains. This second introduction was made by his brother Johan, a former CTPS member, whom he had introduced to photography more than 60 years ago.

Since then, Neels earned about 850 local and international salon acceptances and a string of honours and awards.

He was elected to the CTPS council the following year, where he served for the next twelve years as secretary and property manager, and also ran the AV group.

In addition, he revived the Cape of Good Hope Salon for CTPS in 2002, which received 2 274 slides from 401 authors and 697 prints from 133 authors. In 2013 Neels organised the first Cape of Good Hope Audio Visual Salon, which received 333 entries.

He also published books with images from CTPS members — the 2010 publication commemorated the society's 120th year.

Neels also served as PSSA Regional Director for the Western Cape for a few years.



Left: Antenie Carstens has made a contribution to photography in South Africa on many levels.



Right: Arnold Castle became a photographer to promote his family's fashion house.

As chairman of committees he organised the Cape Photographer Congresses for Calitzdorp and Struisbaai.

Neels' interest in photography started at school and continued while he was studying law at university, where his hobby provided pocket money by way of picture sales to fellow students, newspapers and magazines.

He used a Kodak Retina IIc, an excellent 35mm rangefinder film camera popular during the 1930's–1950's.

During school holidays Neels worked for a professional photographer, mostly in the darkroom, where he spent many happy hours, he recalls. From 1955 onwards he had his own darkroom in their garage at home.

After he started working as an attorney in Worcester in the early 1960's, he was for the first time able to afford a single lens reflex camera — a second-hand Nikkormat with a PC (Perspective Control) lens. This was ideal to photograph architecture, especially old Cape Dutch buildings, he says. He later bought a Hasselblad, which he believes he never should have sold.

"The Worcester Photographic Society consisted of a group of enthusiastic photographers," he says. "The slides and prints for the monthly competitions were posted to a club in Johannesburg and then returned to them with the necessary taped commentary and awards by the judges." Due to the advent of television, the society sadly died a natural death while Neels was chairman.

After working in Worcester for 18 years, he moved to Cape Town, where photography initially took a back seat to work. About ten years ago he again became interested in photography — and amazed the CTPS council when he introduced them to something very new in the photographic world: his Canon 10D camera, which did not use film to record images!

He also organised judging groups in the

Western Cape for the 2013, 2014 and 2015 International Challenge 321 AV salons from France. His own AVs received acceptances in national and international salons.

Neels has an Associateship in slides, prints and digital (Vers) from the PSSA. He also received EPSSA (Expert) honours for 500 salon acceptances. He has been awarded 58 Certificates of Merit and two medals in South African Salons.

His participation in international salons earned him AFIAP (Artiste Federation Internationale de l' Art Photographique) for 40 acceptances in at least 15 salons in at least 8 different countries. To date, he has received a total of 346 international salon acceptances, of which 24 are for prints.

Although he qualifies for EFIAP (Excellence is 250 acceptances) he may only apply for this honour next year. He has also received nine Certificates of Merit and one medal in international salons.

Multi-talented Antenie Carstens

Depending on their interests, people will attach a different label to Antenie Carstens. We at CTPS know him as an excellent photographer, considered judge, and a tireless worker to promote photography, who was awarded Honorary Life Membership for his service to CTPS in 1999.

Other clubs in the region will know him as the long-serving Western Cape PSSA Regional Director from the 1990's until the mid 2000's, the co-organiser of the Judging Appreciation (JAP) course in the Western Cape and the author of the annual Interclub Competition AV. Nationally, clubs will know him as a Director of the PSSA and a member of the honours judging panel.

Many will know him as a historian with a passion for preserving documents and photographs, ideally suited to his work as Head of Digitisation of the National Library of South Africa in Cape Town Campus. He

also served on the committee of the Historical Society.

Some people will know him as the sound expert. Then there are those who'll know him as a PIC (pilot in command) with more than 2 200 flying hours who have taken remarkable aerial images with two Hasselblads strapped to a Cessna — a device he designed himself.

Documenting the lay of the land from the sky had provided his income for eleven years after the University of Stellenbosch in 1998 closed down the Media Centre where he was employed to take academic, PR and scientific photographs.

The scientific photography was challenging work, he says, and you really had to understand the science of photography to meet some of the demands — for example, photographing things invisible to the naked eye.

But, no matter in which guise you know him, everybody will appreciate Antenie's thirst for knowledge, varied interests and passion for promoting causes he believes in.

Antenie has had a keen interest in photography ever since a science teacher at Paarl Boys High encouraged him and a friend to study the subject. He was still at school when he joined the Paarl Photographic Society in 1968, and the PSSA in 1970. While at school, he worked in a pharmacy to earn money for photographic supplies.

After school he went out of his way to seek employment that were photography-related. He even managed to do his compulsory national service in the photographic division of the air force in 1972.

As an assistant photographer for the Department of Agriculture Technical Services in Stellenbosch (1972–1980), he mainly did research and social photography. Thereafter he got a transfer to the Stellenbosch University Media Centre, where he gained experience in scientific photography.



This image supplied by David Gray illustrates his interest in cine.

Antenie had joined the Helderberg Photographic Society in 1973, where he is still actively involved. He joined CTPS in 1990, where he played an active role, serving on council, until 2000.

"I always tried to do every photographic course available," he says. Therefore, when the Cape Town Technikon started a part-time photographic diploma course in 1981, he signed up, even though it meant driving from Stellenbosch to attend classes after work, and then driving back to Paarl later the evening after class, working on the bathroom he was tiling at home, before going to bed in the early hours of the morning.

When years later the Peninsula Technikon in Bellville presented a magister in photography, he didn't hesitate dodging the political stone-throwers in order to attend. His MA dissertation on digitisation was exactly what was required when he got his present job at the library in 2008.

The correct way of digitising photographic material was also the topic of his application for Fellowship (Applied) of the PSSA.

Antenie has several PSSA honours: he has Associateships in Monochrome, Documentary and Literary, AV, Visual Art and for Service. In addition, he has another Fellowship in Audio Visual and Fellowships: three categories. In 1980 he also became an Associate of the Royal Photographic Society.

Among the many awards he received are two PSSA service medals and a PSSA President's Award.

Arnold Castle

Described as one of CTPS' most distinguished members, Arnold Castle has been a member since the 1970s.

He started doing photography so that he could take photos of the ladies' and girls' fashions designed and manufactured by his family's business, Radeen Fashions.

His parents founded the business in Cape Town in the 1940's, and Arnold and his brother Edward subsequently grew it into a thriving family business, which Arnold's sons David and Gary also joined in 1992.

Arnold enrolled at the Ruth Prowse School of Art, and joined CTPS in the mid-70s, reports **Pat Scott**.

He won several local and International awards for his photography and gained his PSSA Fellowship in 1984. He also has an APSSA and LPSSA.

Photography is his passionate hobby, declares the gentlemanly Arnold, who was made an Honorary Life Member of CTPS in appreciation of his contribution.

Documentary expert David Gray

David Gray's interest in cinematography started when he was five years old and the neighbourhood children were invited to a showing of 8mm silent black and white Mickey Mouse cartoons.

"My seat at the back allowed me to see not only the screen, but the projector as well, and I was smitten – I spent most of the time looking at the machine and wondering how it worked," he remembers.

He not only made enduring documentary films in Africa, America, and the UK, but while studying at UCT in 1960, organised the 16th International Youth Salon of Photography and an Intervarsity Photographic Salon with arch rivals Stellenbosch University.

David also served on the CTPS council at the end of the 1990's and early 2000's, where he encouraged interest in cine. He was made a Honorary Life Member in appreciation of his contribution to the society.

From a young age, he used his initiative to become an accomplished photographer. He recalls: "I experimented with projecting Indian Ink drawings on cellophane, using a

variety of light sources, eventually discovering that a magnifying glass made a good projection lens."

David recycled mineral water bottles at 3 pence each and after three years had enough money to buy a Paillard Bolex L8 camera. Having seen that he had the will to save, his parents bought him a projector and screen and a subscription to the *Amateur Cine World* monthly magazine.

"With pocket money now at £5 a month, I set my sights on 16mm equipment and in another 3 years had a Bolex H16 with three lenses and a Bell and Howell silent projector.

"A holiday in the Kafue Game Reserve gave me the opportunity to film a 30 minute documentary on Northern Rhodesia's wild life titled *Typical Africa*.

"At that time I was also school projectionist. I scripted, cast, directed and filmed *Forgery*, a school house competition entry — we won as it was the only film to be completed!"

His interest in still photography started during school holidays when he overdeveloped and under fixed film in the inky, stifling darkness of his wardrobe, where he just about passed out in the heat and lack of oxygen!

His mother worked for Kodak in Cape Town in the 1920s, and she soon sorted out his *sloppy technique*. While studying electrical engineering at UCT he joined the UCT Photographic Society, where he served as treasurer and then chairman. He also made contact with CTPS, where he met Eric Ver-tue and promptly invited him to address the UCT Society. This was in 1959.

After graduating he began working in the Northern Rhodesian (Now Zambian) Copperbelt, where he also made a nice profit out of photographing dances, weddings and entering salons with portraits and landscapes. This enabled him to buy a Hasselblad C500 with three lenses, an upgrade to a reflex Bolex H16 and a Bolex S221 sound projector.

"I set out to record life in Central Africa as I was experiencing it. Secondments to Williamsons' Diamond Mine in Tanzania and the Anglo American Corporation Head Office in Salisbury, Rhodesia, allowed me to make the documentary films *Diamonds – Tanzania's Best Friends* and *Salisbury – Capital City* respectively.

"Back in the new Republic of Zambia I managed to film *The Copper River* before it became impossible to get many of the basic necessities of life — let alone 16mm Kodachrome!

"In early 1967 I resigned and took my six months' accumulated leave in Europe. I decided that hauling a bulky 16mm camera round Europe was not for me, so armed with a Pentax 1000, I returned with 174 boxes of Kodachrome slides, which I then made into several AVs with synchronised commentary."

After marrying Ann in 1971, they built a house in Eversdal with a wet darkroom and



Left: Mels Homburg is hankering for the days when members had to process and print their own images. Photo by Joy Wellbeloved.



Right: Ian Levy has been a CTPS member for nearly 50 years.

a cinema — the ceiling mounted screen and focal length of a 16mm projection lens determined the length of the lounge.

“During that period I made four documentaries, two in the US, appropriately titled *America 1 and 2*, *Canadian Cameo* and *The Year of the Long Hot Summer* in the UK, while on a two-year long secondment.

“In 1982 I changed jobs and worked in Cape Town proper, so was able to join CTPS, where I showed a few of my films and entered slides in the monthly competitions.

“I attempted to revive the interest in cine photography at CTPS, but with Kodak closing their offices in South Africa, it became increasingly difficult to source film and be sure of the film returning after processing.

“As a one time member of the CTPS Committee I was a strong defender of the need to preserve the Society’s heritage, which included many valuable items of equipment and books. I am pleased to note that my views have at last been adopted and an effort made to hold on to the equipment and photographs of members who have entrusted their life’s work to us for safe keeping.

He still takes photographs, mainly to record technical aspects of his work as a consulting electrical engineer, but is as ever on the look-out for that elusive masterpiece.

“Over the years I have built up a sizable library of photographic and film related books and also have a good collection of old cameras, projectors and photographic trivia. My oldest find was an 1890s vintage hand turned 35mm film projector with a lime light source.”

Nostalgic Mels Homburg

Mels Homburg has been a valued member of CTPS for 32 years, and especially played a significant role on council during the 1990’s and 2000’s, serving as president,

among other roles. He shared his recollections with **Joy Wellbeloved**:

“I was given my first camera, a Zeiss Box camera that took 120 film, when I was about 12 years old. It lasted me a long time.

“I had trained as an electrical engineer (heavy current), and my hobbies were photography and hi-fi — I built my own amplifier and preamplifier, for example. A friend of mine was a member of CTPS, and I went to a meeting with him some time in 1983.

When he introduced me to Eric Vertue, he said that I was just the kind of person that CTPS needed with my interest in photography and electrical engineering knowledge, as I could help in the projection room with the sound system and the projector. So I joined.

“During my time at CTPS I served on many committees, and held many portfolios — in fact I did a little bit of everything. After some political in-fighting among members of council, the president resigned (in 1995), and I took over for two years.

“When Brian Greener died I took over as treasurer, a position that I kept for ten years. The finances were in a bad way, and with great reluctance a decision was taken to let the hall in Jarvis street during the day, with CTPS still having access for meetings. This continued for a while, then the premises were rented out full-time.”

He believes that we are in the age of photographic specialists — people who are good at one or two photographic genres — like portraits, or wildlife, or landscapes. “Very few photographers can work well outside their comfort zone,” he says.

When Agfa brought out a cheap disposable camera (le Box) that could take about 27 pictures, and whose price included the developing and printing of the built-in film, I saw a perfect opportunity to expand our members’ expertise. So, I drew up a list of

ten set subjects in a variety of genres.

“On paying of an entry fee — which covered the cost of the camera, developing and printing — each entrant was handed the list and the camera and told to go take photos of the listed subjects with the disposable camera, and then to return the camera to me for processing by Agfa. Members were marked on their entire panel. This proved to be a popular set subject, and was repeated a few times. I am proud to say that I even won once!”

Regarding present-day CTPS, he feels that the society has grown too big, and has lost the feeling of camaraderie that existed when it was smaller, and meetings were held in more comfortable surroundings.

“The large membership has resulted in a large number of entries on competition nights, which puts strain on the judging process, and does not allow for interaction. As a result, what could be a valuable opportunity to learn from the judge’s comments, has been lost.

“In my opinion, CTPS no longer carries the prestige that it used to have, and has become just another camera club.

“In the good old days, being seriously interested in photography represented a considerable investment. Apart from your camera (unless you took slides where commercial processing was acceptable), you needed a whole darkroom of equipment. Then you had to learn how to develop and print your own images, as commercially processed prints were not accepted by CTPS.

“I find it a shame that anyone who owns a cell phone these days can call themselves a photographer, and join CTPS. As a result, we now have many members in the top sections of the society who have no idea how to develop and print images.

Ian Levy, our oldest member



Sibyl Morris next to her image that was part of the CTPS 125 Year exhibition in 2015.

Ian Levy, the longest-serving CTPS member, has seen the society grow and change over nearly half a century. Since he joined in 1967, slides have disappeared, AV has taken over from cine, digital has surpassed prints and the society celebrated a centenary as well as 125 year anniversaries. He shared his memories with **Joy Wellbeloved**:

"By trade I am an interior decorator and manufacturer of soft furnishings. To this end, it was fortuitous in that photography and colour went hand in hand with my profession, as I was able to compose in my mind the finished project and colours that complimented the assignment.

"My late dad was a very keen photographer and so it was through him that I was taught the basic rudiments of photography. At the age of six, I am told, I was quite adept at developing film in a dish under his desk, moving the film, left to right in a U configuration.

"Jack Zive, a member of CTPS, moved in as a neighbour and became my mentor. By the age of twelve I was quite adept at re-touching black and white photographs to the extent that I could remove freckles completely from a photograph.

"By the time I was 15/16 years old, I was the school's photographer for the various rugby, cricket and hockey teams. This was a very lucrative period financially and it enabled me to purchase a Rolleiflex camera. "In my early twenties cine photography became my main interest and I joined the Cape Cine Club, which had a reciprocal membership with CTPS. In 1965, I became president.

"I once more gravitated to still photography, in particular printing my own colour photographs, and also became a member of CTPS.

"By 1970 I was running a parallel interest, that of producing 16mm documentary

films and prints. In the same year I was approached by the National Sea Rescue Institute (NSRI) to produce a 20 minute documentary that would inform the public and oil companies of their aim and thus promote their cause. I completed this project — their first promotional film — which I entered in the PSSA ten best film competition, where it won first place. I was subsequently approached by MedicAlert to emulate the documentary made for NSRI.

"Both films were made free of charge as a donation to the organisations. The MedicAlert film also won the PSSA ten best competition and the film was also sent to the States, where it was a resounding success.

"As I was a member of CTPS, and a competitive member in the cine section, the films indirectly brought accolades to the society. Another accolade for CTPS in 1971 was winning the PSSA medal for the best produced magazine for that year.

"I served on the CTPS print committee and was vice-president of the society (in the late 1970's). In 1992 I was presented with a PSSA service medal for organising the Cape Town Congress (of 1990) — it was the first time that a PSSA congress showed a profit.

"Part of the success of the congress was due to procuring the services of Ashley Lazarus, the producer of the famous Peter Stuyvesant action adverts, and the interception and diversion to Cape Town of the Kodak colour print exhibition, which was on its way to Fotokino (the camera store)."

His best memories of CTPS has been the many accolades he had won. For example, winning the Interclub print competition in 1999 and 2003 and being runner-up in 2002 and 2004. After receiving an award for meritorious services to PSSA in 1992, CTPS awarded him a Certificate of Appreciation for his service to the society in 2003.

He was also a regular trophy winner at the

CTPS year-end functions: in 1985/6/7, 2002 and 2005 he won the Vertue Trophy for Best Colour Print, in 1986 and 1991 he won the Kodak Trophy and in 2003 the Lawley Trophy for Best Monochrome Print. In 2002 all five his entries got acceptances in the Cape of Good Hope International Salon.

"In 2013 the high point of all the above was being made an Honorary Life member of CTPS," he remembers.

His worst memory of his time as a CTPS member is of the period when he was vice-president. "A gentleman by the name of JR Ewing of Dallas appeared on the Wednesday night scene (in 1978) and at times we had an attendance of only five to eight members — a very difficult time. I would place the exhibition free standing boards in a semi-circle closer to the front of the hall, so that the hall did not seem so big!"

"I think that CTPS has done admirably in progressing with the times, but the tools used today do not give an insight into the comprehensive manual workings of photography as in years gone by, when certain techniques were achieved by an intimate insight of the tools needed to produce the perfect print."

"To me, the satisfaction of a winter's night, working in the darkroom, enlarging your print and watching it materialise as a manifestation of your creation, cannot be surpassed by handing your work over to some machine, which automatically corrects any errors in exposure and colour."

Editor Sibyl Morris

Nowadays, the CTPS publication, *Cape Camera*, is compiled, edited and designed on computer, and instantly saved to an online site and the CTPS website.

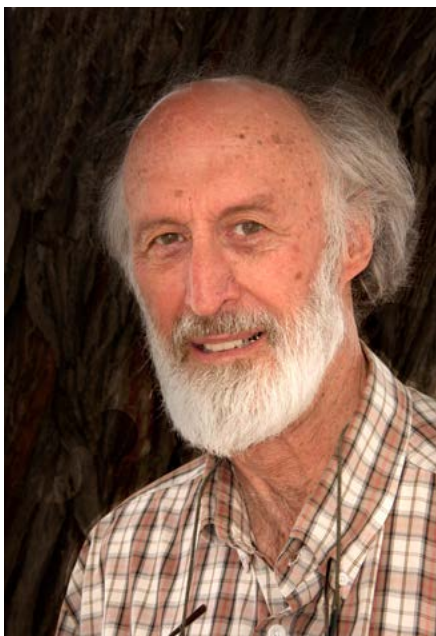
This is a far cry from the hours of manual labour Sibyl Morris spent on the production of the newsletter for eight years after 1997. Sibyl tells it in her own words:

"In October 1990 I attended some of the celebrations of the CTPS centenary and, as I recall, was so impressed that I joined the society and went to my first meeting in December that year. In 1995 the cry went out for a volunteer to edit *Cape Camera*, the society's bi-monthly newsletter, which was at that time mailed to members on an A4 roneoed sheet.

"Sensing that I needed to learn about computers, which were then a closed book to me, I volunteered, purchased a computer, and asked my elder son to set up AS pages for me. I had to learn fast!

"But, during the eight years (more or less) that I edited it, I learnt a great deal and really enjoyed it as well. It was a source of pride to me that I managed to get it printed and posted every two months like clockwork.

"For my effort I was awarded the CTPS gold medal in 2002. That year I handed over the editorship to someone else who had grandiose plans, but could not stay the pace. So, in late 2003 I took over again with



a bumper July/ December 2003 issue, and continued in a temporary capacity for another year.

Her photographic interest was stimulated many years before when her husband gave her her first SLR. She believes he bought the Exakta in total ignorance of all things photographic. "I suspect that he approached a smart salesman who knew that the brand would die within the next few years and wanted to get rid of stock," she says.

"I recently Googled the name and came up with the interesting, but useless, information that an Exakta was the camera used by James Stewart in his role as the photographer in the Hitchcock classic *Rear Window*. The body of my camera was an Exakta, made in Germany, but I think the lens was Japanese. In any event, it was a quality camera and I learnt a lot using it.

"I ultimately donated it to the CTPS museum, so who knows where it is now ... Some 12 or so cameras later, I have an insatiable appetite — depending on finances — for the latest in camera gear. I had a lot of fun with my camera in those early years.

"The most helpful aspect was entering the CTPS monthly competitions, especially the set subjects, because that forced me to think about subjects that I had never tried, or which did not particularly interest me, and to try to produce a meaningful photo."

She entered several salons and collected a number of acceptances and a few Certificates of Merit. In 1999 she was awarded an APSSA in colour slides.

"At club level, I won the Johannesson Trophy for nature slides in 1995, 1996 and 2006, plus Roy Johannesson's Golden Apple award for service; the Poichet trophy for Pictorial slides in 1994 and 1997, and the

Agfa trophy in 1992, 1994 and 1997 for highest point aggregate in slides. During those early years of my membership, the CTPS numbers gradually decreased, so I didn't have a lot of competition! At its lowest point there were as few as a dozen members at an evening meeting.

"I think we could all sense that photography needed to change course radically in order to attract new members, and digital proved to be the spur needed — slow to start, but increasing dramatically in momentum each year. I bought my first digital camera in 2005 and life has not been the same since!"

Henk Mulder after 3 decades

Henk Mulder has not only been a CTPS member for 33 years, but a good deal of this time was spent serving the society in various capacities. He shared his memories of the early days with **Joy Wellbeloved**.

"I was very young when I got involved with photography. I was somewhere between 6 and 16, as they say, when my father, a keen amateur photographer, gave me a Kodak 620 folding camera that used 120 film.

"Later, when I was in Std 1 (Grade 3) I got what was called a miniature camera — a 35mm Nikkorex 35mm that was first introduced around 1960," he recalls. "Later still, but while I was still at school, I got a 120 twin lens reflex camera — like the Rolleiflex I still have."

At school, he was the sports events photographer. After school, he qualified as an accountant.

"In 1974, when I was a financial director at Anglo American, I was transferred to the Cape to handle the merger of the Boschendal Estate to Rhodes Fruit Farms. With my

interest in photography it was not long before I joined a photographic club in Bellville, where I lived at the time."

He heard about CTPS from his dentist, Johan Kloppers (the PSSA regional director). "Around this time we discovered that my son Lawrence — although brilliant — required special schooling as a result of his dyslexia. So we moved to Newlands in Cape Town and in 1982 I joined CTPS."

He was soon involved in council and contributed in many ways to the running of the society over the next decades. "I call myself a Jack of all trades as I have been involved in many projects at CTPS," says Henk. He had been print coordinator, served on council as a member responsible for various portfolios, including president (1998-1999), vice-president, treasurer, in charge of property, etc. He has also been judging in competitions.

Henk is a top photographer, who, for example, won the Interclub prize for the best PDI image in 2007.

"The thing about CTPS that I liked best was the sense of camaraderie. If you had a problem, someone was there to help you. There were no arrogant members who were not prepared to help new members."

He has special fond memories of Colin Richards, a professional photographer.

"He was very knowledgeable, and always willing to help. One evening while I was judging, Colin submitted a large black and white print of a lion kill which had just happened, with a herd of zebra looking on.

"I gave it a score of 30, and suggested that Colin change the name to *Street Mugging* as it was just like in the city — when someone has been mugged, everyone stands around looking on, but no-one saw anything. When Colin died, he left the print

Far left: Henk Mulder and some of the cameras he used — a Kodak 620 folding camera and Roliflex. Photos Joy Wellbeloved.

Left: Jenny Powis, smiling as always.

Right: Joy Wellbeloved receives her Honorary Life Membership award from CTPS president Nicol du Toit.



to me in his will.”

“These days I find that the St Stephen’s Church hall lacks the cosy atmosphere that existed in Huis Den Nederlanden, and the seats are very hard on the bum. The meetings are too long and hurried. There is no time allowed for meaningful dialogue between the judge and the author of the image.”

He now attends the Durbanville Photography Club, which is 5km closer to where he lives in Duiynfontein (near Koeberg). Other members also live in the area and they share lifts.

His advice for other members? “Pardon the youth for their ignorance — it is part of their joy and charm.”

Print worker Jenny Powis

Quiet and always smiling, Jenny Powis was awarded Honorary Life Membership of CTPS for her service to the society — as a council member and in other capacities over the past 26 years.

Jenny is also a top photographer who has won a trophy just about every year between 1993 and 2001 in the annual club awards.

She became a photographer after her parents gave her a Pentax MV camera as a present when she graduated from UCT with a BSc degree in 1980.

But, she became a serious photographer after her boyfriend, Richard Vos, introduced her to CTPS in 1989. He was vice-president of the society for many years and after a few meetings she joined.

Fortunately for CTPS, her passion for photography outlived that for her boyfriend and she has been a dedicated member ever since, although the relationship ended.

“I sat and listened to the judges for a year before I joined in and started enter-

ing competitions every month,” she says. “Then I became hooked on competitions. I entered the maximum number of prints each month for many years.”

She won the Vertue Trophy for Best Colour Print in 1993, 2000 and 2001; the Lawley Trophy for Best Monoprint in 1995 and 1996; the Warner Trophy for Service to Still Photography in 1994 and 1998, and in 1999 she won an award for Meritous Service.

Print is her preferred genre. One of her print images got 14 out of 15 points in a club competition — but when she entered the corresponding slide, it only got a red award. With the result that she only entered prints from then on.

“After accumulating so many prints from entering competitions every month, I decided to apply for my Honours in Commercial Colour Prints. I had to submit a panel of 18 colour prints, which was judged in all the major cities in the country.” She was awarded an Associateship by the PSSA in 2002.

She has also held a few exhibitions of her prints and had won several Certificates of Merit for salon entries.

“My photography has improved over the years and this can be accredited to our monthly competitions,” she says.

Jenny served on the CTPS council as secretary (1994-1997) and print convenor in 1997 and 1998. A few years ago she also organised outings.

“My best memories of CTPS were when each year a team of us decorated our hall (in Jarvis Street) for the Awards Dinner,” she recalls. “We were proud to have our own premises. The Society has changed over the years in that we have moved venues for our meetings several times.”

Researcher Joy Wellbeloved

Several of the profiles in this book have been written by Joy Wellbeloved, a seventeen-year veteran of CTPS. She is known for her love of history, research skills and ability to make sense of technical terms and descriptions, as well as her willingness to help out when called upon.

More recently, she is also promoting an interest in macro photography through a Special Interest Group (SIG), whose members are impressed by the macro set-up she designed and had made herself.

Joy has been interested in photography for most of her life — or more precisely, since she received a box brownie when she was about eight. At school she joined the photo club, and in about 1957 she bought a 35mm Robin camera.

“A roll of Kodachrome slide film cost one pound ten and six (about R3.50) at a time when my weekly pocket money was one shilling (10c).”

While working in the emerging computer industry in Johannesburg during the 1960’s, she joined the Johannesburg Photographic Society for a few years. “My first salon acceptance was a black and white print,” she says.

In 1975 she was transferred to Cape Town, where she added a double garage to their cottage in Constantia as a studio. Portrait photography became a paying hobby, because as she says, “Hasselblads are very expensive!”

She joined CTPS in the same year and served as chairman of the print section for about two years, before she was elected president in 1984.

1985 was a traumatic year: her divorce cost her all her photographic equipment, and she was declared redundant by the computer bureau. She had no choice but to leave CTPS.

Joy had joined Leo Computer Bureau in 1966 as a computer operator, working shifts, and moved to programming within a year, followed by a promotion to a systems analyst specifying custom designed applications. She was transferred to Cape Town as an account manager.

After the retrenchment she was unemployed for two years, and then had various jobs in the computer industry, doing customer training across the country, as well as in neighbouring countries Botswana, Zimbabwe and Namibia.

She retired as a quality controller in 2007 — and ended the lean photographic years by buying the Canon 40D she still uses. This enabled her to rejoin CTPS in 2008, where she has been very active in various positions, like organising the audio-visual section in 2013 and 2014.

She was made an Honorary Life Member at the end of 2015.

“If money were plentiful, I would be a wildlife photographer,” she says. “But, I am concentrating on macro this year — I can do it in my study, and close to home.”

Chapter 14

Organising the 125 year celebrations

The year leading up to CTPS' 125th birthday was a memorable and exciting time for all ... but it entailed a lot of work. The council members of 2015 made sure it all went well



Coordinator Pat Scott with husband Jack.



President Detlef Basel.



Outings organiser Richard Goldschmidt.



Secretary Jacoba van Zyl.



Salon organiser Nicol du Toit.



Competition convenor Lesley Parolis.



AV maker Robert Maginley.



Editor Trudi du Toit.

Pat Scott: main organiser, including the exhibition, congress, gala dinner and some outings

When traits like passion, dedication and hard work were being handed out, Pat Scott was standing at the head of the queue. One of the most enthusiastic workers in CTPS, she organised some of the most memorable festivities of the CTPS 125 Year celebrations.

These include the CTPS 125 Year Photo Exhibition at the Artscape theatre complex. Pat, aided by Malcolm Jones, not only spent hours selecting historical images taken by members from 1890 to 2000, but also cajoled present members into submitting more recent images. Then she had everything framed, and with the help of Robert Maginley and Richard Goldschmidt, hanged them. And for good measure, organised a successful opening night.

That was after she had organised the CTPS De Hoop Conference at the end of May (see chapter 5) and the Bein Wein outing in April, as well as the historical Cape Town walkabout in June and a picnic outing to photograph the spring flowers at Postberg (chapter 6).

One of the year's highlights was the gala dinner with guests of honour Royal Photographic Society president Walter Benzie, PSSA president Francois Rousseau and Western Cape Regional Director Johan Kloppers and their wives. She took it in her stride when the venue suddenly had to be changed three days before the event (see chapter 1) and organised a party that was thoroughly enjoyed by all.

And if that wasn't enough, she also undertook to select the judges for the competition evenings last year, and organise the monthly E&D speakers.

Pat is also one of our most accomplished wildlife photographers.

She admits that she has always been known as a workaholic — also during her 41-year teaching career spanning “from schools to university level, in Zimbabwe, KwaZulu Natal and the Eastern Cape, culminating in being professor and HoD (head of department) of the Department of Ergonomics at Rhodes University.

“I loved research, lecturing and to a lesser extent, administration,” she says. “Through my work I travelled a great deal, nationally and internationally, to conferences, meetings and conducting workshops.”

While she had an interest in photography for many years, she never had the time to really get involved. “I always said when I retire, I would like to be a wildlife photographer. Little did I realise what a challenge that would be!”

After she and her husband, Jack, retired at the end of 2005 and moved to Cape Town, she finally found time for photogra-

phy. “Within two months I went to my first (of many) photography course at the Cape Town School of Photography — and since then I have loved every moment of my growth in photography,” she says.

At the school she met Malcolm Jones and he encouraged her to join CTPS. She attended a few meetings and was bowled over by a stunning image of a cheetah taken by Rashid Latiff.

“It was a bit intimidating and it took me a couple of years to build up the courage to join CTPS.” She eventually joined in 2010 and says she has thoroughly enjoyed her experience with the society.

“I very soon got involved in the running of the society and have been secretary (1 year), convener of Education and Development (2½ years), organised judges (1 year) and am now the coordinator of the 125 year celebratory events.

“Yes, there have been a few lows and frustrating spells, but these have been far outweighed by the rewards, and amazing experiences I have had,” says Pat. “I have met some excellent photographers who are so willing to share their expertise with the society, and so our knowledge and photographic skills are improved. The huge appreciation from so many members of the society have also made my commitment to the society so worthwhile.

“Probably the highlight in my photographic life was having *Bonding*, my photo of a Cape fox and her cub, selected as the favourite of one of the judges at the Interclub Competition in 2012... a good wildlife image at last!”

Richard Goldschmidt: Outing organiser and property manager

Richard Goldschmidt not only organised the first outing of our celebratory year to Table Mountain, he also used his considerable organising skills to plan the much enjoyed weekend outing to Stanford and helped his friend Keith Bull with the arrangements for the Red Bus Tour in March.

But then, organising should come naturally to a seasoned engineer.

Richard is a born and bred Capetonian, who was given his first SLR on his 21st birthday to capture his mountain climbing exploits.

He remembers attending at least two meetings of the Cape Town Photographic Society in the late 1960's when the meetings were held in the Cathedral Hall in the City. They were daunting and not conducive to encouraging a young, inexperienced, photographer to join.

A working life spent building up a mechanical/electrical consulting engineering company left no time for photography, other than to capture a growing family. Richard has designed the building services for many well-known projects, such as the Victoria Wharf shopping centre, many high-rise of-

fice buildings, numerous five-star hotels, shopping centres, and ended up leading the teams working on the Port Elizabeth and Green Point Soccer Stadiums built for the 2010 FIFA World Cup.

After retiring in 2010, he was talked into attending a CTPS meeting by Keith Bull. His wife, Joyce, also wanted to know more about photography, and so digital cameras were purchased, and they started to learn the ropes. They especially enjoyed the outings organised by Nellian Bekker, which encouraged their progression from beginners to a little way up the ladder.

With his knowledge of the building industry and management, Richard had his arm twisted to serve on council in 2012 to look after the CTPS property at Jarvis Street.

The sale of the building, which required more and more expenditure on renovations, was also concluded during 2015.

Nicol du Toit: salon organiser and treasurer

A firm believer in the benefits of entering salons to obtain alternative views of your photographic work, Nicol du Toit organised a CTPS 125th Anniversary Salon with a public exhibition of acceptances and award winners in the Cape Town library to end a successful year of celebrations (see more chapter 4). The work of many CTPS members were also exhibited, as a special medal just for club members was introduced for the CTPS member who scored the best in each category.

During the celebratory year, he also kept a wary eye on expenditures as treasurer. Nicol is a qualified chartered accountant and obtained an MBA from UCT in 1984.

After he passed the board exam as CA in 1980, he left the Deloitte auditing firm to join Safmarine and rather go into general management. In the Safmarine and Rennies group he had a variety of jobs in different group companies. He worked his way up through senior management to positions of MD and CEO in group companies.

In 1997 he and his wife, Trudi, decided that they had enough of working for other people and bought a publishing company, which they are jointly running, lately in partnership with one of their daughters.

“My oldest brother introduced me to photography at a very young age and I grew up with cameras from before going to school,” he says. “Money was tight in those days and I learned to improvise to the extent that I built my own enlarger while at high school.”

Nicol joined the photographic society as a student at the University of Stellenbosch and through the years the Du Toits endured many makeshift darkrooms in their bathrooms. “I bought my first SLR with my first pay cheque after passing my board exam. When the children and my career started taking its toll on my time, my photography consisted mainly of family snapshots.”

His youngest daughter, who trained as

cinematographer, inherited his interest in photography and took him with her to a CTPS meeting in 2011. "I was immediately hooked."

He was elected to council as treasurer in 2012/2013, vice-president and treasurer in 2014 and as president in 2015.

Jacoba van Zyl: updating the planning diary

During the celebratory year Jacoba van Zyl had the unenviable task of updating the diary of ever-changing events and reminding council members of decisions that were made and tasks to be completed.

And all greatly benefitted from her calm control during oft heated discussions, and her impressive recall of past meetings.

She has been CTPS secretary for almost as long as she had been a member: she joined the society in May 2012 and was elected secretary in August of the same year. She recalls that she did her first set of minutes before she entered her first image in January 2013.

Before joining, she did two basic courses at the Cape Town School of Photography (CTSP) to master the technical aspects of photography, but felt that she did not really progress from there.

She therefore joined CTPS to learn more through club activities and from other members. This was due to encouragement from Pat Scott, whom she had met at CTSP when they were amongst five photographers invited to make photobooks when ORMS introduced their photobooks.

"The courses I did with Martin Osner during the past year helped me to improve my photography more in one year than in any other stage since she bought her first camera," she says.

Jacoba is already looking forward to all the photo opportunities she'll be enjoying when she retires from her demanding job at the end of December. She is a medical scheme executive responsible for client relationships, mainly dealing with principal officers and Board of Trustees of medical schemes, where they do outsourced administration.

Lesley Parolis: competition and salon PDI convenor

As the regular monthly competition convenor on council, it was only natural that Lesley Parolis would also take responsibility for the evening where the best images of the 125 year celebrations were selected. In addition, she was responsible for the PDI section in the anniversary salon.

"I have always had an interest in photography and learnt much from my husband Lambe, who has been a keen photographer for many years," says Lesley.

Seven years ago she did the first of two photographic courses at CTSP. After the second course a group of fellow students decided to keep contact and formed a small photo club (Full Spectrum PC).

There are now eight members — Anna Engelhardt, Kathy Priday, Sue Docherty, Jean Bradshaw, Joan Ward, Pat Scott, Kim Stevens and Lesley — who are all CTPS members as well. "We continue to inspire each other. Photography is our passion and we love to share our knowledge, experiences and images with each other and with the wider community."

"CTPS has been a large part of my life for four and a half years now and it has been a very enriching journey," she says.

A Pretoria girl, Lesley relocated to Grahamstown to study for a Bachelor of Pharmacy degree (1977–1981). After qualifying as a pharmacist, she changed track and completed a PhD in polysaccharide chemistry (1982–1986), which is the study of complex carbohydrate polymers.

"Thereafter I held the position of research officer in the School of Pharmaceutical Sciences at Rhodes for 13 years. After my husband Lambe retired from Rhodes at the end of 1998 we came to Cape Town and I joined the Chemical Engineering department at UCT, where I was a senior scientific officer in the Minerals Processing Research Centre for 9 years."

She retired from UCT when she turned 50 at the end of 2008 and decided to take up photography seriously.

Robert Maginley: AV maker

During the anniversary year, members were encouraged to submit the images they took during the various activities to be included in *Cape Camera*, as well as in AV's made by Robert Maginley. A DVD with these AV's is distributed with this book.

Robert ran the CTPS AV group in 2014/15 — a special interest that had brought the Maginley's to CTPS in 2012.

He had made his first AV a few years before that to promote the guest house he and his wife, Leslie, ran in Franschoek. She sadly passed away in 2015.

"In Franschoek we started a small photographic group, meeting once a month at members' houses, usually with a glass (or two) of wine, to discuss our photographs," he recounts. "This is where I started to make AV's."

After retiring in 2011, the Maginleys became more involved with photography and joined the Durbanville Photography Club. Neels Beyers was the judge on one occasion and when he told the Maginley's that CTPS had an AV section, they decided to join the society.

"Not only did our AV's get better, but our overall photography improved," says Robert. "We found that CTPS was a very forward thinking club and we thoroughly enjoyed being members."

But, it was stills photography that first peaked his interest in 1954 during his first overseas trip while at school. His father had bought him an Agfa 35mm camera. "It was guess the speed, aperture and focus, but I managed to get a few shots and still

have the camera today," he says.

Over the years he progressed to taking mainly slides with both Fuji and Canon cameras, as well as a 8mm cine camera. "Then came the advent of digital and Leslie bought our first digital camera in London after seeing the one my son had."

"On our next trip to London I bought a Fuji 6900z — this was one of the top cameras of the time around the year 2000. Then came the Canons: a 350D, a 550D and now the 7D, complete with Photoshop and also Lightroom."

London-born Robert was trained at the Acton Hotel and Catering School after school, and thereafter worked in progressively more senior positions at hotels with well-known names like Claridges, Waldorf, Criterion, etc.

After he and Leslie got married in Bulawayo in 1968, he became general manager of the Imperial Hotel in Malta. Back in South Africa, he joined the Southern Sun hotel group, before they opened a guest house in Franschoek.

Trudi du Toit — editor of Cape Camera and this book

The various activities during the anniversary year, as well as some historical articles, were recorded in the online *Cape Camera* newsletters Trudi du Toit edited from October 2014 to April 2016. Thereafter, she asked for time out to complete this commemorative publication.

She was also responsible for sourcing and selling the 125 year anniversary CTPS jackets.

A journalist since she joined *Die Burger* as a reporter in 1973, Trudi has spent nearly 45 years as a member of the media. She worked full-time on the newspaper's weekend supplement BY, the women's magazines *Sarie* (fashion and entertainment editor and feature writer), *Rooi Rose* (deputy editor in charge of features) before becoming a freelancer after the birth of the first of her three children in 1983.

She had married CTPS president Nicol du Toit in 1975.

After the birth of her children Trudi freelanced for a wide variety of publications — *Vrye Weekblad*, *Huisgenoot*, *Sarie*, *Rooi Rose*, *Fair Lady*, *Living & Loving*, *Moederskap*, *Radio & TV Times*, etc. — until she and Nicol bought a small publishing company, Rocklands Communications, in 1997.

Over the past 19 years they have grown the business-to-business magazine *Sports Trader* to an undisputed market leader, and launched the Department of Sport and Recreation magazine *Your Sport*, among others.

She is a latecomer to photography and only started entering CTPS competitions after Nicol had given her a 100D Canon as a birthday gift shortly before a trip to Namibia and the Okavango in 2013. Now, she hardly leaves home without this camera.

Special Meeting

Tuesday 26th June 1894.

The Chair was occupied by the President and the meeting being called for the special purpose of according a welcome to Sir Benjamin Stone (President of the Birmingham Photographic Society):

The large Hall was tastefully decorated by Messrs F. Cartwright & J. W. Litch - The refreshments provided and the Table decorations by Mr. Cairncross, Mr. Laidup & Mr. Fuller.

Dr. Gill opened the meeting with an address of welcome to our guest, in which he recounted some of the special ~~work~~ photographic work in which Sir Benjamin had been engaged.

The Vice president (Mr. L. W. Cairncross) also welcomed the guest, and requested that he would allow his name to appear on our roll of Honorary Members; Sir Benjamin having assented the motion was put to the members, and he was duly elected by acclamation.

Sir Benjamin Stone then addressed the meeting recounting some of his experiences in Photographic ~~Work~~, especially in connection with his visit to Brazil with the expedition to watch the solar eclipse. He gave a humorous sketch of the part photography had played in connection with one of the Brazilian revolutions.