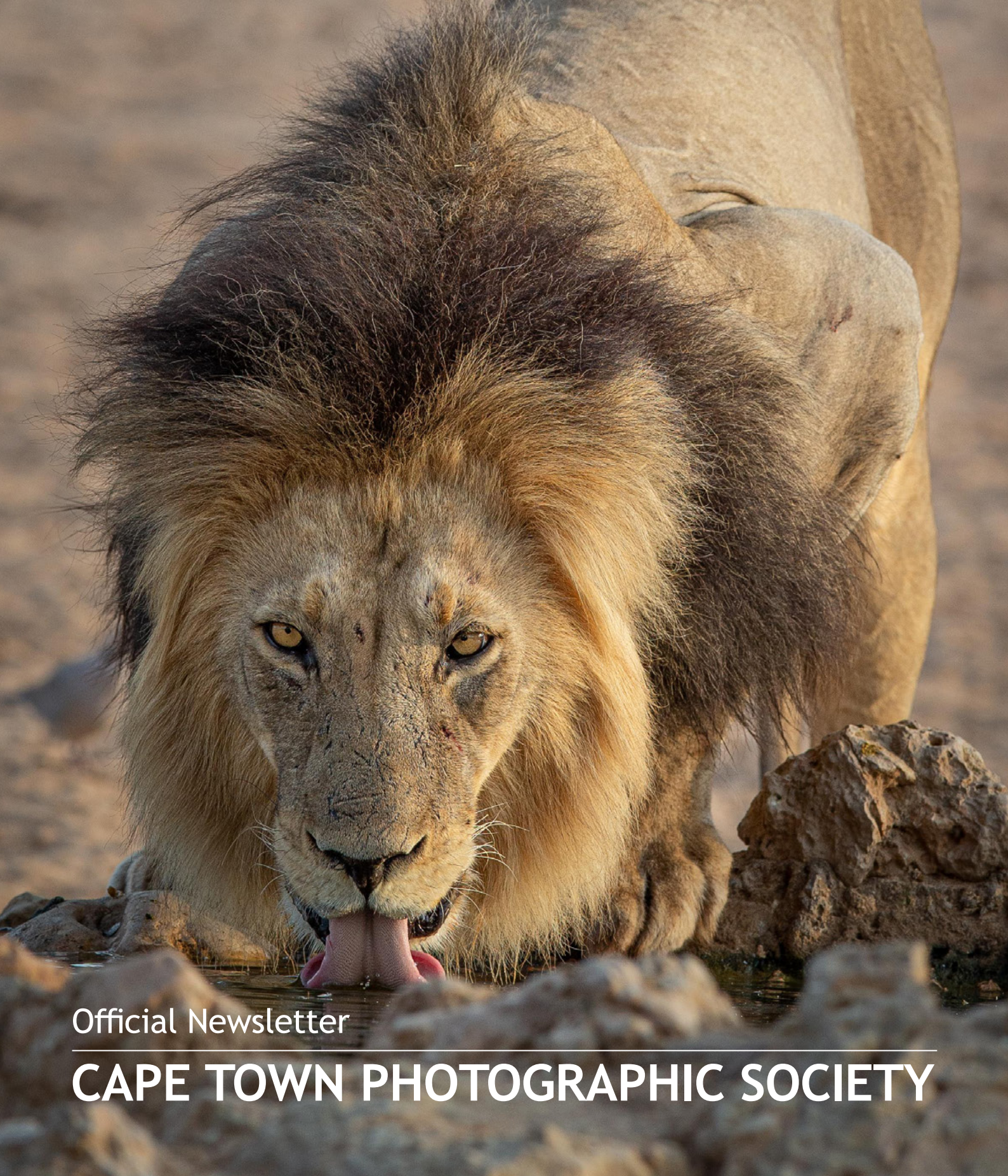


# CAPE CAMERA

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January/February 2020



Official Newsletter

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CAPE TOWN PHOTOGRAPHIC SOCIETY

## CAPE CAMERA

## WHAT'S INSIDE

## Editorial Team

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Contributions for Cape Camera are welcomed. Please let us know what you want to see in your newsletter. Please submit any contributions to editor Anna Engelhardt at email [editor@ctps.co.za](mailto:editor@ctps.co.za).

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## On the cover

Our front cover image *Morning After* by Peter Turnbull was one of the winning images entered in the Open Category for our February 2020 competition.

This particular image was taken early one morning at the Craig Lockhart waterhole at the Kgalagadi Transfrontier Park while I was trying to capture images of a jackal hunting doves while they were drinking. Suddenly my vehicle shook with sounds of an almighty roar and this magnificent cat sauntered down the dune and up to the waterhole. Fortunately, he positioned himself facing me and in reasonable light and started to drink. As we all know, a drink of water for a lion is a long leisurely affair, after all, what other animal does he have to fear? I had the sighting to myself and with a bit of maneuvering managed to get his mouth and tongue in the gap between the rocks surrounding the waterhole. All I had to do was wait until he looked at me, and he did!

The Kgalagadi has to rank as the premier South African park for photographing wild lion. The terrain perfectly mirrors their wild and harsh nature and the colours are absolutely the perfect backdrop for the images we take of these savage but magnificent beasts.

This photograph was taken with a Canon EOS-1Dx and a Canon EF 400mm f/2.8L IS II USM Lens at f5.6, 1/640 sec and ISO 640.

# News from the Council

There is no point in wishing you a happy new year, already about 60 days into 2020, but may you have an exciting and fruitful 2020, participating in all the events of our Society. Council has held its first meeting of the year and we are in the swing of planning all sorts of outings, events and instructional evenings for our members. Outings have been a problem for me because one goes to a lot of trouble arranging them to find only the same few loyal supporters turn up. This was the case on Saturday 15th February when, besides Andre Mouton who organized it, only four of us arrived. But we had a great time walking the unsafe streets of Salt River, photographing amazing artwork on the walls of houses – I say unsafe, but we were safe in numbers – and that is the beauty of organized club outings.

We had been challenged by Joy at the previous week's Audio Visual evening to make a story telling AV of the Salt River BAZ-art, so in due course many of our images will be seen. We are talking about two 'unsafe' outings later this year, one to the derelict Macassar pavilion on the False Bay coast at sunrise, and the other to a township for street photography. They will be safe in numbers and with a guide, being Peter Haarhoff, who has been specializing in photographic day tours in and around Cape Town for the past 20 years. You can't do it alone but it will provide exciting photographic opportunities that you are normally unable to capture.

You will all have received the Snapshot a week or two back when I asked for an indication of support for a weekend outing in mid-Winter (17-19th July) to the Kromrivier farm in the Cederberg. If you haven't done so yet, please do respond urgently. Take a look at their website for the accommodation options, some of which are extremely luxurious. But you can camp out in your tent in the snow if you prefer! We are also planning an outing in winter to the Strand area where you have all seen those beautiful images of sunset over piers and what looks like poles sticking out of the sea, with dramatic skies and milky water. This is also only safe in numbers. Both of these cannot be described as 'comfortable' outings as they could be cold, wet, and with photography done when you are normally still in bed or thinking about going to bed. But the 'real' photographers will have a ball. We are also investigating a Society visit to the Kgalagadi in twelve months' time.

After the reporting of the deaths of our two members, John Cross and Arthur Fitt, in the last Cape Camera, I am sad to report

a further two deaths, long serving member Andre Wijn and honorary life member Henk Mulder. Both served CTPS over many years and will be sadly missed by many of our older members who shared many photographic journeys with both of them. Tributes are included elsewhere in this issue.

The City Carnival is scheduled to roll down along the Fan Walk in Green Point at 7pm on Saturday night the 21st of March. I would like to make this our second outing of the year. We will notify you where and when to meet etc via Snapshot. To keep our photographers completely together at this event will be very difficult, but the only real danger on this one is being pick-pocketed. So if you are aware, you can take mitigating measures. The Cycle Tour race (what used to be called The Argus) is taking place on Sunday the 8th of March for any of you who may wish to practice their panning skills – (or you could get a picture of me and Keith Bull marshalling the riders at the Hout Bay Refreshment Station in Princess Street)!

A factor Council will be monitoring will be the future of load shedding in Pinelands on the nights of our various meetings. We decided to move the last AV meeting from Wednesday to Thursday as we had been experiencing quite a few days of Level 2 load-shedding, only to find that it was discontinued that morning. It was too late to change back as we had notified all our AV members of the change. So that is probably what lies ahead of us - last minute notifications to all members of a change in a meeting day.

Lastly I would like to say that those of us who listened to Russell Smith's talk on how to take fantastic photos of food at our February E&D evening will really do things differently next time we whip out a cell phone to take a photo of an artistic plate of food in a restaurant. I never imagined so much goes into taking a picture of even a lowly hamburger! Wow! If you were not there – you missed a really good educational session.

**Richard Goldschmidt**  
President



## Upcoming Salons 2020

We want to encourage all our members to enter Salons, particularly those (and there are quite a few) which still need a few Salon acceptances to qualify them for the next higher grade in their photographic journey.

- |               |   |
|---------------|---|
| 14 March 2020 | Benoni National PDI Salon ( <a href="#">View brochure</a> )         |
| 21 March 2020 | 6th PSSA National Salon ( <a href="#">View brochure</a> )           |
| 28 March 2020 | Kriel PDI Salon ( <a href="#">View brochure</a> )                   |
| 04 April 2020 | Edenvale PDI Salon ( <a href="#">View brochure</a> )                |
| 18 April 2020 | 17th PSSA Up & Coming Competition ( <a href="#">View brochure</a> ) |
| 25 April 2020 | Boksburg PDI Salon ( <a href="#">View brochure</a> )                |
| 09 May 2020   | Magalies Foto Fun Club PDI Salon ( <a href="#">View brochure</a> )  |
| 23 May 2020   | Paarl PDI Salon ( <a href="#">View brochure</a> )                   |

Refer to the [PSSA website](#) for full list of Salons for the year ending June 2020.

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

## Congress 2020

The Cape Photographers Congress presented by the Port Elizabeth Camera Club takes place from the 11th to the 14th of May 2020 at Cape St Francis.

Visit the PSSA [website](#) for the updated exciting line-up of speakers, photoshoots, more information and to how register.

The venue is the [Cape St Francis Resort](#) an ideal venue with access right onto the beach and all sorts of accommodation available to suit any pocket.

## Farewell to two CTPS members

*Council is sad to announce the death of two of our long-serving members - Andre Wijne and Henk Mulder. Our thoughts and well-wishes go out to both their families and friends.*



*Photos by Trudi du Toit, Jeanette du Toit (middle) and Ariane Jenssen (right).*

**Andre Wijne** died suddenly on the 15th of January after suffering a stroke the day before. Andre was a keen supporter of our outings and events, although we have not seen much of him during the past few months. He will be missed by many of his photographic friends at CTPS. The photograph above shows him together with his two dogs (who were very well behaved and often accompanied him on the outings) next to the dam in Greyton on our outing in 2016 - together with Nicol du Toit.

One of his close photo friends, Ariane Jenssen, remembers with fondness the beautiful and adventurous hours and days they shared over the many years: "Thank you Andre for all the

*special memories - when we climbed with your friend into the mountains, jumped over rivulets and gullies looking for a path over the rocks and through bushes until we found the most beautiful view over the valley and down through the cliffs onto the still waters way below. You lent me your lens to help me get that special picture and even offered to let me share your tent with Johan when I had arrived late for an outing. We prepared the food together and you were grateful that I had taken some onions along. We had similar ideas and could laugh about the same things. RIP, dear friend."*



*Photos of Henk are by Trudi du Toit*

**Henk Mulder** passed away peacefully in his sleep two weeks ago after a long, debilitating illness. He was a life member of CTPS and contributed a lot of his time and knowledge to the running of the club, serving as president (1998-1999), vice-president, treasurer, and in various other portfolios on council like print coordinator, in charge of property, etc. He was also prepared to judge competitions and was a top photographer who won the Interclub prize for the best PDI image in 2007.

A certified accountant, who became financial director of Anglo American, he was transferred to the Cape in 1974 to oversee the merger between the Boschendal Estate and Rhodes Fruit Farms. A keen photographer since childhood, he soon joined a photographic club in Bellville, close to where his family initially lived. In 1982, the family moved to Newlands to be closer to the school his son attended and Henk joined CTPS.

# Themes for 2020

Month	Set Subject	Competition Date	Entry date
April	<b>The blue hour</b> The blue hour can be defined as the period of the day when the colour of the sky ranges from blue to dark blue, followed by black sky or vice versa depending upon the time of day it is being considered (i.e. for sunrise or sunset). In reality it lasts between 30 to 40 minutes approximately. Long exposures are generally needed to capture it.	1 April 2020	25 March 2020
May	<b>Wildlife focusing on interactions between individuals</b> Your images should show how wild animals, or birds, interact with each other, either within a species or across different species. You should not enter a simple portrait here.	6 May 2020	29 April 2020
June	<b>Circles and curves</b> Curved lines are feminine in nature, they have no beginning and no end. In Nature you will find an abundance of circles and curved forms: our Earth, the Sun, seeds, water drops, and even our own irises, the circle or subtle versions of it are a dominant form. Create an image in which the circle, or part circle (a curve) is the dominant form. It can be natural or man-made.	3 June 2020	27 May 2020
July	<b>Bridges</b> These can be of all shapes and forms, traditional, modern and ancient. You may enter a total of 3 images.	1 July 2020	24 June 2020
August	<b>Bad weather</b> Your images can depict all forms of bad weather such as rain, hail, sleet and snow, high winds and heavy seas (tornadoes, hurricanes, bad storms). Emphasize the drama.	5 August 2020	29 July 2020
September	<b>Low key photography, monochrome only</b> A low-key image is one that contains predominantly dark tones. Like high key images, low key photography conveys atmosphere and mood. Where a high-key image feels airy and light, a low-key one is usually dramatic and full of mystery. Shoot this in monochrome only.	2 September 2020	26 August 2020
October	<b>Environmental portraits</b> An environmental portrait is a portrait executed in the subject's usual environment, such as in their home or workplace, and typically illuminates the subject's life and surroundings.	7 October 2020	30 September 2020
November	<b>Square format</b> Compose for the square format. It is not as simple as it sounds. There is no restriction on content but the image should be well balanced. It could be a Macro image	4 November 2020	28 October 2020
December	<b>Story telling triptych</b> Create a triptych in which you tell a story.	2 December 2020	25 November 2020

# NEWS ITEMS

## CTPS member gets international recognition

Kim Stevens, who is not only a Council Member of CTPS and in charge of our monthly Education and Development programme, but also one of the most talented and highly successful photographers, is prominently featured on the cover and in an interview published in the latest Canon magazine The Vision. Click [Canon magazine](#) (go to page 25).

## CTPS members excel in latest Salons

### 10th Tafelberg Digital Salon



*Hiding between rocks*  
by Jeanette du Toit



*Drosera Capensis*  
by Jeanette du Toit



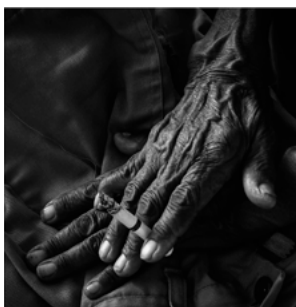
*Spectral highlights in Harmony*  
by Jeanette du Toit



*Approaching storm*  
by Anna Engelhardt

In this salon Jeanette du Toit received 3 Certificates of Merit for her *Hiding Between Rocks*, *Drosera Capensis* and *Spectral Highlights in Harmony*, and 8 Acceptances; Anna Engelhardt received one Certificate of Merit for *Approaching storm* and 4 Acceptances; Sonja Grünbauer got 4 Acceptances; Dieter Bütow 3 Acceptances; Jonathan Burchell, Crighton Klassen and Nicol du Toit got 2 Acceptances each; and Lambe Parolis, Trudi du Toit and Lesley Parolis one Acceptance each.

## Madiba Bay National PDI & Print Salon



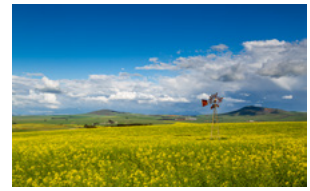
*A well deserved Rest*  
by Anna Engelhardt



*Drinking from the dam*  
by Nicol du Toit



*Strong Dune Design*  
by Jeanette du Toit



*Windpump in the canola*  
by Nicol du Toit



*The Meeting of two elements*  
by Anna Engelhardt



*Music is his life*  
by Anna Engelhardt



*The Last Breath*  
by Chris Coetzee



*Sea Lion tenderness*  
by Dieter Butow



*Empty* by Marianne Meyer



*Siblings Share*  
by Peter Turnbull

This salon was one of the best supported and a host of CTPS members received their due rewards: Nicol du Toit was the print category and PSSA Bronze Medal winner with *Drinking from the dam*; received a Certificate of Merit for *Windpump in the canola*, plus 2 additional Acceptances; Anna Engelhardt got 3 Certificates of Merit for *Music is his life*, *Meeting of two elements* and *Well-deserved rest*, as well as 3 Acceptances; Dieter Bütow got a Certificate of Merit for his *Sea Lion tenderness* and 3 Acceptances; Chris Coetzee got a certificate of Merit for his *The Last Breath* and 3 Acceptances; Jeanette du Toit got a Certificate of Merit for her *Strong Dune Design* and 3 Acceptances; Marianna Meyer got a Certificate of Merit for her *Empty*; Peter Turnbull got a Certificate of Merit for his *Siblings Share* and 3 Acceptances; Theo Potgieter got 4 Acceptances, Jacoba van Zyl 3 Acceptances, and Jonathan Burchell one.

## Bloemfontein PDI Salon

Jeanette du Toit achieved 5 Acceptances, and Anna Engelhardt and Lambe Parolis 4 Acceptances each.

**Congratulation to all the deserving winners – you make us proud!**

## AV Round Up

Robert Maginley reports that after having to change the date again (thanks to Mr. Eskom), the AV group managed to arrange a later meeting with their faithful members where Joy Wellbe- loved posed an interesting question: Why make an AV? The key answers were: To create memories; to enter both local and inter- national competitions; to use it as a great medium to show off your photography; to have a lot of fun while doing it; and finally, to get your creativity going.

"Our Salon round up was looked at and members were advised to check out the PSSA website along with [www.avnews.org.uk](http://www.avnews.org.uk) which has a varied selection of information.

"Two challenges were given to our members - the first one was to make an AV of the recent CTPS outing to look at the street art in Salt River. Members are invited to show their creations at our next meeting on 8th April where ideas for improvement would be made, with the final showing at our June meeting. Members that were unable to attend can still go to Salt River and take photographs of the artworks as it is an ongoing process. A Saturday or Sunday morning would be ideal - but take a couple of friends

with you. There are also [organised tours](#) of the area available. "The second challenge was for the 'CTPS AV Trophy' which will be presented at this year's awards. The basics are a choice of subjects: Documentary, Music, Photo Harmony, or Open (your choice). AVs should not be longer than 5 minutes with a mini- mum of 3 minutes. Entries will close on the 31st July.

"Ken Woods has very kindly offered to host a small PTE Work- shop; the members who have said they are interested will be contacted directly with details.

"Thanks to all the members that had their AVs shown and we trust that you will be able to make any adjustments worth- while. Thanks must go to Antenie for sharing the AVs from a recent competition in which members were given a number of images and asked to make an AV from them. A final AV was shown on 'Why are fire engines red?' - just to add a little bit of humour to the evening.

Our next meeting will be on 8th April (subject to Mr. Eskom's availability)," advised Robert.

## Forthcoming Events



### Cape Photographers 2020 Congress

11 - 14 May 2020

### CapeStFrancis

Monday 11 May 2020

Registration & Photo Hunt at  
St Francis Bay Golf Club from 2.30  
Marimba Band & Supper



Don't miss this time to enjoy a particularly beautiful part of the Eastern Cape and at the same time learn valuable photographic tip from experts, revitalise your portfolio with unique photo- graphic opportunities, as well as having valuable time to social- ise with fellow-photographers from across the country.

The registration form, programme and accommodation sug- gestions are available on the PSSA website. This year's congress is organised by the Eastern Cape PSSA Regional Director, Char- maine Joubert from Port Elizabeth. Cape Photographers was formed to organise an annual congress for photographers from the Eastern Cape, Garden Route and Western Cape - although photographers from anywhere else are welcome to attend.

Among the speakers at the three-day event (preceded by a reg- istration day) are PE photographers Luc Hosten, Rob Heffer and Cecile Nowers, nature talks on Addo Elephant Park and marine conservation, Jill Sneesby on judging and Francois Roux on PSSA membership, with the festivities ending on a high note with a talk by Obie Oberholzer on the last evening. AVs from the award-winning Howard Bagshaw and the PECC International AV Salon will also be shown.

### 14th March 2020 - Honours group resumes

Last year, the Western Cape Photographic Forum started an

honours group under the leadership of Antenie Carstens. The first session this year is planned for Saturday morning of the 14th of March at 10am at the SASNEV Centre in Pinelands. An- tenie served as a PSSA honours judge for a number of years and we use his expertise to advice people about the composition of their panels.

### 30th October 2020 - Interclub

This year, it will be hosted by Durbanville Photographic Club at the Sanlam Auditorium. A project manager will be appointed shortly to co-ordinate the different aspects of the competition as well as the awards evening.

### Join the Whatsapp group for AV makers

All AV makers are invited to join the AV Makers South Af- rica WhatsApp group, Discussions about AVs, to receive up-to-date information about happenings in world of AV making, such as salon, competition and product an- nouncements of relevance to AV makers.

# First E & D evening of the year a mouth-watering and visual feast

[Russell Smith](#), an award-winning and sought after professional food photographer, was our first E&D guest speaker of the year. He treated us to a most interesting and inspiring evening as it pointed us into a photographic direction that most of us have not explored. It was disappointing that so few members were present to benefit from his talk, reports KIM STEVENS.

He photographs for such world-renowned brands as Le Creuset, Colcacchio and Vida. He is also in the process of taking the accompanying photographs for a cook book for the celebrated chef Bertus Basson.

He started off by explaining how he became inspired by the Australians who were the first to photograph food in a 'sexy' way in the early 2000s. At the beginning of his career he developed his particular style with a medium-format Linhof camera. He stressed the importance of an intimate knowledge of the quality of directional light (natural or studio) to achieve good results when photographing food; and using clean compositions, paying attention to styling and props, as well as colour relationships and textures in the image. The objective to produce story telling images is as important in food photography as it is in general camerawork. This can be achieved by using different qualities of light to create a certain mood and to whet the appetite.

He explained the reason for photographing from the top down (graphic) as well as from lower angles (cut surface) and emphasized that choosing the correct backgrounds and props are of utmost importance as these can make or break an image. The key in creating successful images is the use of colour, spot col-

ours and colour harmonies. He always uses a tripod and shoots tethered.

Some shooting tips: Keep light directional; never use front light; soften the light and reduce contrast by bouncing light into the shadow areas; the bigger and closer the light source the softer the shadows; use available natural light such as large windows with tracing paper or large soft boxes - not tungsten or fluorescent; shoot in the shade and not bright sunlight; use DSLR and tripod and shoot RAW; use RAW processors; work with a stylist or someone who can prepare the food; have a backup subject for testing; pay attention to all the details such as backgrounds, props, cloths, bowls etc.

He went through some lighting case studies and explained how he achieved his signature shot of ingredients suspended in free fall. He also showed us a series of images that were shot on a set he built from scratch called '[Pastoral Kitchen](#)' for which he won an international award and led to him securing some lucrative contracts.

## Forthcoming E & D Lectures

18th March 2020 - Eugene van der Merwe from the Cape Town School of Photography will demonstrate the power of Lightroom processing with a hands-on editing session of some of club members' photographs.

In April a young photographer and recent graduate, Santjie Viljoen, will treat us to a view of her thesis on architectural photography.

## A letter to the Editor



I am referring to the "Open Letter about judging" by Trudi du Toit which you published in Cape Camera, December 2019 issue.

Trudi is absolutely correct in pointing out the various issues we would like to address at the Western Cape Judging Forum. I would also like to add the following:

I found that most members who are criticizing the "judges", never READ about judging, reviews or criticism in art, photography or

music or for that matter any form of art. Trudi pointed out the issue of what is right or what is wrong and the "definition" of judging (or any other form of comment). She also mentioned the "opinion" of a person or judge. There is nothing wrong with a personal opinion and those who care to read Chapter 20 of "The Visual Experience" will benefit greatly. Another important "must read" is "Cruising Photographs". I can bet that most "serious" members will rather spend hundreds of rands on equipment to take better images but never spend a few rands to understand images. Thomas Wheeler pointed out the important fact that an image can have different meanings for different people and even a different meaning for the same person at different times because of CONTEXT.

I always refer to the "Four owners of a photograph" (David Präkel), and the fact that "complete" satisfaction or that 30 score, will most probably happen at the intersection of all four circles, in the middle of the diagram. The question is, can it happen in reality? It is a risk to judge, for the judge, and a risk for the owner of a photograph because either one may be "wrong" in the assessment process. So when you enter, you also need to accept the "risk" of not being understood as an author.

In our judging program, discussion is encouraged, in clubs and in smaller groups. If you grow in your photography, you may reach a point where discussion will become more important than judging and you are looking for other factors effecting your photography, why do you have a certain style, why do you take photographs at all, for who etc etc. These become critical questions for you.

To properly understand the task of judging both the judge and the participant need to study all the factors applicable to judging and understand the different genres of photography. Let us be honest, certain genres will NOT do good in amateur photographic clubs at all.

Photography is about understanding but also a good healthy debate or discussion to help a judge to grow. Those interested in judging will go that extra mile. The presenters of the judging program do not know everything and we do not claim to present the judge with all possible outcomes therefore we strive to improve our presentations all the time.

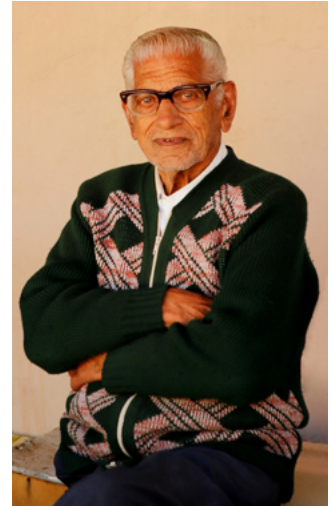
And finally, photography as any art form, is not a science where exact numbers can be used to reach the same objective outcome each time. Any participant must understand this principle.

Just looking at the winners of last month in Cape Camera, I differ in some respects for the very same reason, that from my point of view I probably "see" differently. But does that mean the "judge" was "wrong"? Absolutely not, for reasons mentioned earlier.

You need to become a lifelong student in photography to come closer to understanding images and their meaning.

Regards  
Antenie Carstens

Refer to full article [here](#) for a list of the reading material mentioned above.

*February Outing**(from left) Photographs by Andre Mouton and Mike de Villiers (far right)*

## Street Art is turning Salt River into a dazzling outdoor public gallery

*By Andre Mouton*

Every February since 2017, local and international mural artists turn the walls of private homes, public spaces, schools, offices and factories into spectacular pieces of art.

The trend started a few years ago in Woodstock (part of the Adidas Originals | Art SA community mural project in 2011) and has now moved to the suburb of Salt River, once the textile and industrial epicentre of the Western Cape, where a proliferation of incredible outdoor art is now on display and smartly curated

through the 4th annual International Public Art Festival (IPAF). It highlights the power of street art to bring positive change together with a feeling of upliftment to the local community; one of only a handful of places that managed to escape the forced removals during apartheid.

A walk through Salt River is a deal more than just a stroll through its streets. It is one of the most transformed areas in the city with many social interventions from NGOs to help improve the community.

On Saturday morning, the 15th of February, I was joined by four CTPS members (Richard Goldschmidt, Mike de Villiers, Robert Maginley and Judith Dodds) for a walk through Salt River to explore the streets and art pieces on display. Unfortunately, we did not get to witness any of the artists in action on the sidewalks on ladders or lofty cherry pickers, but we were treated to lots of brilliant and larger than life completed wall art, old and new, from very gifted artists. It's any art lovers' paradise who enjoys photo-realism, bold graphic elements, portraiture and full-scale murals.

We also visited the final preparation of the Community Food garden, Children Safe park which is a joint collaboration between Unicef, Baz-Art, Progress London and the local community. The weather played along and it was a great outing and certainly worth more than one visit at various other areas of Salt River as we only had time to explore one of the routes. So go, see and explore for yourself, it is a photographic treasure trove!

*Photograph by Mike De Villiers**Photographs by Richard Goldschmidt**Photograph by Mike De Villiers*

## New members

# Theo Potgieter



My interest in photography started already in primary school but really took off when I received a Kodak Instamatic for my 15th birthday. At that time my school had a photography club which I promptly joined. The club's darkroom was my little haven where I could experiment undisturbed and process and print my own films. This carried on through to my time at varsity but slowed down after I lost access to a darkroom and the opportunity to develop and print my

own images. It is just not the same having them printed by the local photo lab.

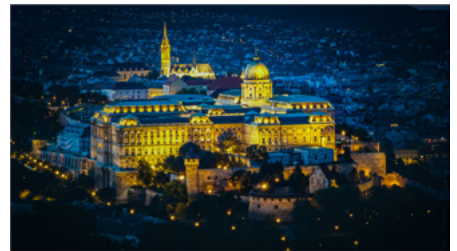
My photographic flame was rekindled about five years ago when I, at a whim, bought a DSLR and restarted the journey via many courses and a membership at the Creative Camera Club. I am an accountant by profession and therefore deal largely with

facts and figures, with very little creativity required, whereas photography gives me the opportunity to be creative and just do something different.

I enjoy a wide variety of genres. I love to travel and do as many overlanding trips as possible into Southern Africa - with wildlife, astro and landscape photography being my favourites. In Cape Town I enjoy photographing the landscapes around Kommetjie and Noordhoek. I am also fond of air shows and try to get to at least one a year. Quite recently I got hooked on macro work and particularly water drops, because I enjoy the highly technical nature and the unpredictability of the results.

I have invested quite heavily in equipment (thanks to GAS) and currently use two DSLR's (Nikon D750 & D7500) with a range of lenses ranging from 10mm to 600mm, tripods and all the other kit to go with it. My two go-to rigs are the D7500 with a 18-200 lens for air travel and the D750 with a 24-120 F4 lens, when weight is not an issue.

I believe that anything worth doing is worth doing well. Photography is more than a hobby to me – it is an outlet and passion. To grow my photographic skills I have to brush shoulders with, share ideas and learn from photographers who are much better than I. For this reason, I have joined CTPS because I believe that this club offers that opportunity.



*All photographs by Theo Potgieter*

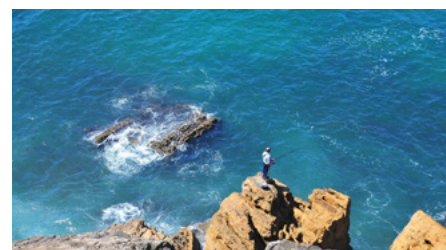
# Judelle Drake

My love of travel got me involved in photography many years ago and both have never lost their attraction. I tend to favour landscape photography but also enjoy wildlife and nature. I am using a Nikon with two lenses, a 16 – 85 mm and a 70 – 300 mm.

Some of my most memorable experiences during my photographic journey include my travels through Argentina, Namibia and the Seven Lakes Drive in the Hudson Valley region of New York, where the scenery is just so incredibly beautiful and dra-

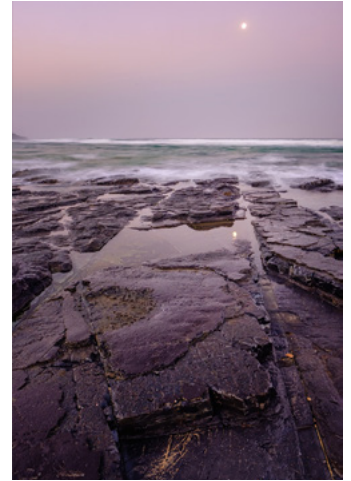
matic. But I also enjoy photographing wild life and one recent incidence is still clear in my mind – it happened when we were sitting at the café in Pilansberg watching a giraffe drinking and the spray from the water was a real 'grab' shot.

Feeling a bit uninspired lately, I decided to join a photographic club and CTPS looked as if it could provide me with some new and fresh ideas.



*All photographs by Judelle Drake*

## A member's profile



# Steff Hughes

Who knew that my love of art and all things visual would combine with my other love, technology, in such a wonderful way? I certainly didn't. I have often said that there are two types of photographers: the technical ones and the creative ones. I am a bit of an anomaly as I fall into both camps; training as an Art teacher then spending my career working in IT support. Looking back, it seems that photography was an obvious choice for me.

I started out as many photographers do, with a Brownie box camera, which I still have on display at home. It was a hand-me-down from my grandfather and became my first way to record what I was seeing. I loved the act of capturing something in a more permanent way and being able to show the resulting image to others. As primitive as the technology was at the time, I was already hooked. Then, as a teenager, I asked for a more modern camera as a birthday present. My dad bought me a very basic instamatic Minolta, which saw me through high school and an overseas holiday backpacking around Europe as a student. I even won two photography competitions with images I'd taken on that tiny little camera.



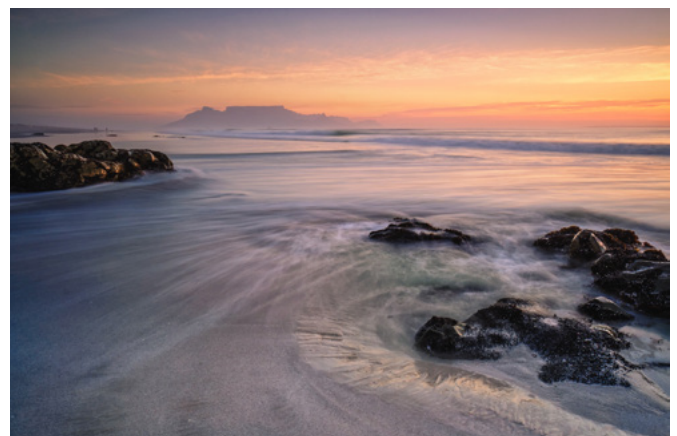
I studied art right through school to college level, qualifying as an Art teacher, and so composition, line, colour, and form were already intrinsic to my way of seeing the world. I noticed shadows, patterns, colour and beauty every day as I moved through the world – often wishing that I could capture it instantly, recording it for posterity. I would look at a line of trees along a road, seeing the light slice through the branches and marvel at the beauty. I remember lying on my back in a storm water culvert, looking up towards the long grass and flowering weeds,

intrigued by this unusual bug's eye view of the world. I already had an appreciation for the splendour of nature, the quality of light and of the unusual angle.

I painted, drew, made pottery, sewed, created jewellery and pursued the Arts in any number of ways, while my photography remained centered around taking pictures of family and events. I used my camera simply as a recording device, not a tool to express myself or create my art. Yet, sprinkled amongst the family photos are a few landscapes – a glimmer of where my photographic future lay, even though it was still hidden from myself.

A procession of point and shoot cameras followed the growth of my children and my photo albums record their growth and our outings. I continued to take up and then drop creative pursuits – getting excited at the possibility of learning a new craft, buying the equipment and losing interest very quickly thereafter. Quick fixes for a restless creative mind.

As a single mom of two, my role as mother/provider was all-consuming – concentrating my efforts on bringing home the bacon and raising two decent humans. Then after my son graduated and left home, I realized that I was going to be hit hard by the "empty nest syndrome" if I didn't take myself in hand and do something creative. I decided to take up photography but knowing my history for picking up and dropping hobbies I bought the cheapest entry level camera that I could, a Nikon D3100 with a kit lens. My first "proper" purchase was a macro lens so that I could explore the micro world that we don't normally get to see. I was fascinated by the unseen textures and



details on objects and most of my photography in that first year was Macro. I learned about Depth of Field the hard way!

I am a self-taught photographer, relying on my interest in IT and my natural affinity with gadgets. I watched YouTube videos and read at least three photography related articles a week. Trying to absorb as much as I could in as short a time. I would look at beautiful images taken by photographers, trying hard to understand what their posted settings meant. I didn't yet understand the exposure triangle and it was hit and miss for me until I bought and read Bryan Petersen's book "Understanding Exposure". The lights went on! I nailed my exposure within a shot or two and I suddenly felt free enough to use my camera as more than a recording device, starting to realise my artistic vision. I signed up to 365Project.org, taking and posting a photograph every single day for almost two years, honing my skills by taking part in their challenges, learning to receive and give constructive criticism. I quickly outgrew the D3100 and bought a D7000, moving from a consumer camera to a prosumer camera felt like a big step forward and I loved that camera. Even though I was posting to Facebook and 365 Project, and receiving positive comments on my images, I was still unsure of myself photographically.



Then, while attending a free Nikon workshop, I sat next to this friendly lady who asked me if I belonged to any photographic club. I told her that I was thinking about it, but that I was too nervous about my skill level. But the persistent and persuasive Nellian Bekker wouldn't take "No" for an answer and told me to come along that same evening to a meeting at CTPS. That was in June 2013 and I signed up as a member immediately after the meeting.

The high standard of photography at CTPS, the useful crits at competition evenings, and the well-structured E&D evenings have really helped me to develop my style and knowledge of photography. I have found a soul-fulfilling passion for landscape and seascape photography and I am so enriched by it.

I now plan my travels and holidays around the moon phases,



the Milky Way appearance and the tides! I have the wonderful opportunity to help other photographers develop their talents by hosting photography workshops, teaching editing classes, and by offering one-on-one photography mentoring. What began as a way to stave off empty nest syndrome has led to a rewarding second career.

Thank you to each of you for your inspiration and encouragement. I have no doubt that I would have still been a hobbyist had it not been for the timeous introduction to you all.



*All photographs by Steff Hughes*

## *A member's travelogue*



# Facinatingly different - Vietnam, Laos and Cambodia

*by Ken Woods*

Why visit Vietnam, Laos and Cambodia. Well one of our daughters went on a backpacking trip to these three countries and really loved it, so we decided to give it a try. Whenever we asked others who had been to this destination the responses were always very positive. One has to keep in mind all the rewards, as well as all the challenges of travelling in a country with a history, culture and attitude so unlike our own. A typical day of sightseeing involved walking the city streets, where life was hectic, noisy and at times overwhelming. In the countryside and rural villages life moved at a slower pace. Costs are also lower than travel in Europe, so your Rands get you more.

So an overnight flight to Singapore and then a short connecting flight to Vietnam landed us in our first major city Saigon (Ho Chi Ming City). The city of Saigon is driving Vietnam forward into the modern world. During the 1960's and early 1970's it was the Pearl of the Orient and flourished under American occupation. In more recent times, it was the seat of the South Vietnam government until the events that led to the country's reunification. Today the old mixes with the new; you can wander through timeless alleys and temples and visit modern malls beneath sleek skyscrapers. We were on an organized tour and had a local guide in each place we stayed, and this is essential as English is not widely spoken, and you need someone to guide through the chaos and excitement of Asia. Our group was small with only seven others joining us, and we had our own small bus to take us around.

The first amazing experience was the traffic where motor cycles are the order of the day, and the rules of the road only appear apparent to those riding the machines. However, it's a very effective way of moving the 16 million people around the city. Cars are only used by the wealthy as they cost a lot more than elsewhere.



Our first day was exploring bustling city Saigon with its mixtures of local culture and colonial influences. A chilling visit to the war

remnants museum on our first morning illustrated a harrowing period in the nation's history, where the Americans were at war with the Vietnamese from 1961 – 1975. (The Vietnamese call it the American War as they had previously suffered and been at war with the French Colonialists). The museum showed the horrors of bombing, napalm and agent orange that was inflicted on the local peasant population, and showcased a moving collection of photographs by many of the brave photographers from both sides who documented the horror of war (many died trying to capture their images).



We also saw the Notre Dame Cathedral, influenced by French design and built between 1863 – 1880 which overlooks downtown Saigon.

Our next stop was a visit to the reunification Place which is a landmark in Ho Chi Ming City as it was the home and workplace of the President of South Vietnam during the Vietnam War. We wandered through the many opulent state rooms and private quarters of the then president and thought how this opulence must have contrasted with the lives of the minions outside the palace gates.

It was also the site of the end of the Vietnam War during the fall of Saigon on 30 April 1975 when a north Vietnamese Army Tank crashed through the gates and the north had finally won the war.

On the next day our tour bus took us on a drive to a province along the Mekong River. This area is known as the "Rice Basket of Vietnam" because its rich fertile lands produce large amounts of rice, coconuts, vegetables and tropical fruit. The rice cultivated here is said to be enough to supply the entire country. We explored some of the waterways on traditional sampan boats. The people live, trade, travel and even go to school on the river banks of the Mekong Delta.



Our next day in Saigon area was a visit to the tunnels of Cu Chi, which was a fascinating insight into the hardships and reality of guerilla warfare during the war. An immense network of narrow underground tunnels running kilometers were used by the Vietcong soldiers as hiding spots during combat, as well as serving as communication and supply routes, hospitals, food and weapon stores. These cramped tunnels were central to a few of the war strategic operation including the famous 1968 Tet offensive. We departed Saigon and a short flight to Danang in central Vietnam and a transfer by road brought us to the ancient town of Hoi An. This town was delightful and for over 500 years merchants from China, Japan, France and Portugal settled in the prosperous town with a mixed blend of culture, cuisine and Religion. It's a very popular tourist destination and much fun was had browsing the many shops, markets and restaurants at night. Crowds wandered along the banks of the river beautifully lit by hundreds of lanterns.

The next morning we visited a local community farming project to experience the long practiced traditional methods where the farmers have created a large vegetable farm. Later we enjoyed a locally cooked lunch with some very different but tasty ingredients (not always sure what you're eating).



Later that day we flew to the bustling city of Hanoi with a population of nearly four million. It's a charming and richly historic city of lakes, shaded boulevards and open leafy parks and had an afternoon of well-earned rest.



The next day a 2 ½ hour drive from Hanoi took us to Halong Bay which harbors some of the most stunning scenery in Vietnam. Unique rock sculptures jut out dramatically from the waters of the bay and wherever you looked the scenery was breathtaking. (A photographers paradise). The sails of Junks and Sampans of the locals mixed with the tourist cruise boats, as most of the tourists overnight on one of the many boats cruising the bay.



The following morning was spent cruising through the bay, and at lunch we returned to Hanoi for an afternoon of leisure and some more browsing in downtown markets. The final day in Hanoi was a visit to the Ho Chi Minh mausoleum where we saw the body of Ho Chi Minh in a glassed tomb. He first declared independence from the French rule in 1945 and is considered to be the father of modern day Vietnam. Later that morning we took a cyclo ride through Hanoi's old quarter. Each cyclo takes one passenger and is operated by a cycle driver behind the carriage (this was a raw experience of life on the street level and the chaos of all the motor cycles).



That evening we said goodbye to Vietnam and flew to Luang Prabang in northern Laos. It is known for its many Buddhist Temples which are in abundance. We arose early the next morn-

ing to view Takbat, a Buddhist ceremony where all the priests walk along the street and receive offering of food and other gifts from the locals. Later we visited a Buddhist temple Wat Xieng Thong in the town and it is one of the most important of Lao monasteries and a monument to the spirit of religion, royalty and traditional art. The detail of the artwork was astounding.

Later our group boarded a boat to cruise up the mighty Mekong River up to the sacred caves of Pak Ou, noted for their hundreds of miniature Buddhist sculptures.

The influence of China was evident by some of the large railway bridges being built across the river to open trade movement across the country. The boat trip showed the tranquility of the lives of the locals along the river banks.

On our final morning we visited the National Museum, which was built in 1904 in the French Colonial era and was the original Royal Palace. The remainder of the day was rained out so we forgo a trip to the Kuang Si Waterfalls. Not many of us were disappointed as the busy schedule did not give us much down time.

The following day we departed Laos and flew into Siem Reap the capital of Cambodia. A very modern airport greeted us on arrival and we were taken aback by the number of large opulent hotels lining the streets into town. A sign of a flourishing tourist industry. As usual, motorcycles were everywhere and added to the bustle of city life.



The highlight of Cambodia was the Angkor Complex, with over a 1000 temples built from the 9th – 15th century. It was the seat of the thriving Khmer Empire.



Angkor wat surrounded by a 190 meter moat, and taking 30 years to build was the grandest of all the temples, and also the best presented temple in the complex. One is awed by the beauty and grandeur of the structures with their beautiful stone carvings and patterns in the stone. One imagines the scene when these structures were inhabited by the people of the time. The complexity of its history is too much to absorb in a short visit, and again photo opportunities were endless.

Ta Prohm Temple was the next stop and had been swallowed by the jungle where large trees had entwined themselves around the ruins. It showed how nature reclaims its space.

The next day we had a visit to the temple of Bens Mealea which has been completely overrun by the jungle, and continues to collapse as nature takes back from mans' intrusion hundreds of years ago.



Later that day we took a drive to visit a unique village on stilts on a large inland lake. All the locals living here live on the water and ply their trades by boat. They even had schools on stilts on the water, and their daily routines are determined by the rise and fall of the lake.



Sadly this was the last afternoon of our trip and we returned to our hotel in Siem Riep to prepare for our flight the next morning from Cambodia back to Cape Town via Singapore. We can highly recommend a trip to these Asian countries, and an organized itinerary with localized guides is optimal. It's probably less costly than Europe and the cultures are just so different from our own. I photographed using only a Fuji XT 2 with a 18 – 55 zoom (27 – 80 mm full frame zoom). A wider zoom would have been more practical at times, and a small tripod was most useful as often light was low and it enabled more night shots. I used a flash quite often and would have liked to have had a more powerful unit.

The photographic opportunities are vast but as a tourist on the move from one place to the next, it was not easy to be completely in the photographic zone.

However fun was had by all of our group, and we engaged with the many locals and had good company with the westerners in our group.



# Winning images from January

## Set subject: Traditions, Festivals & Celebrations

*The first competition for the year challenged our members to depict the ways in which we humans celebrate in traditional ways. Although the set subject was not particularly well supported, it was interesting to see the different aspects of human celebrations that our members presented, reports LESLEY PAROLIS. The judge for the evening was Christo la Grange.*

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

### Set Subject



Winner PDI - Set (Master) *Long day in the sun* by David Barnes (26). By presenting a small area of the parade captured the occasion beautifully. Exposure and focus were well-handled. The expression on the boy's face is nicely captured by the title.



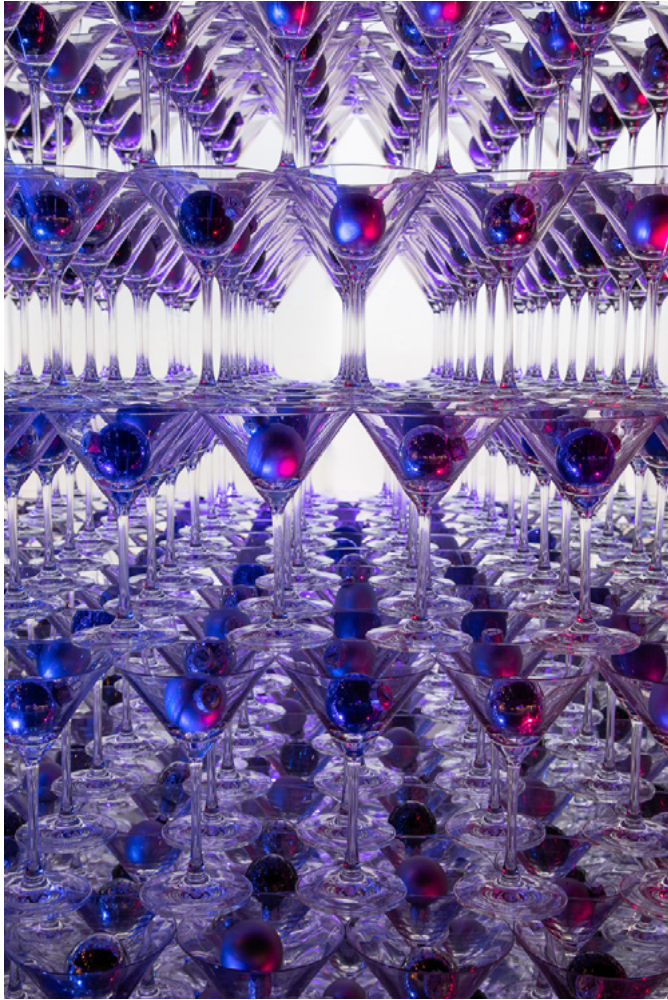
Winner PDI – Set (Beginner) *Sega tambour* by Gaetan Manuel (21). Lots of movement and energy are portrayed in this image. The vivid colours enhance the image. Using a selective “Depth of Field”, the background could have been blurred and thereby less distracting.



Winner PDI – Set (Advanced) *Bhutan dance known as Cham* by Roger Trythall (23). Movement and celebration are nicely portrayed in this joyous occasion. Focus and exposure are well handled. It is a pity that some of the facial features of the front dancer are hidden behind her arms.



Winner Print – Set (Intermediate) *The Finals* by Barend Paul Stander (21). Although it may look like a record shot, it portrays a tired group of participants after a long day. It is a pity that the background competes with the attention of the viewer. Selective “Depth of Field” would have made it a stronger image.



Winner Print – Set (Master) *Cheers* by Kim Stevens (26). This Image fits in nicely with the theme of “Celebrations”. The special arrangement of filled Cocktail glasses is an extraordinary example of “Repetition”. The backlighting is a bit strong but left still enough detail for the viewer. Well seen by the photographer.

Winner Print – Set (Advanced) *Minstrels celebrating New Year* by Trudi du Toit (24). Another well-chosen Image to portrait “Celebrations in the Cape”. The image of the boy with the brass instruments in the background puts it into context, with the selective “Depth of Field” being nicely handled.

“A lot of photographers think that if they buy a better camera they'll be able to take better photographs. A better camera won't do a thing for you if you don't have anything in your head or in your heart”

- Arnold Newman.”



Winner PDI – Set (Intermediate) *Celebrating God Muruga* by Antonio Chavry (25). This central composition works very well in this image. The image is further enhanced by the colours and the framing. The red clothing against the black background makes it a very strong image. The left and right building frames are not straight and could have been corrected in post-production.



## Open Subject



Winner PDI – Open (Master) *Love is a complex thing* by David Barnes (28). An excellent example of “Altered Reality” via a composite image. It is obvious that a lot of planning went into this image. The “Story telling” qualities are nicely conveyed and the lightning and shadows are well handled. The different hues of red and yellow enhance the image. However, the absence of a right hand and arm makes the image unbalanced



Winner PDI – Open (Advanced) *Cauldron cascades* by Crighton Klassen (26). A well-handled and well-balanced image. The timing of the shot with the correct shutter speed, angle and perspective all worked together. Leading lines to the sun at the colourful horizon elevate this image to the next level.

Winner Print – Open (Master) *Topping the Matterhorn* by Lambe Parolis (25). An outstanding image with effective use of leading lines towards the top of the mountain. Exposure of the snow is well handled under difficult conditions, and the sunlit top with one side in shadow gives a nice differentiation. However, the foreground is a little flat and lacks differentiation.



Winner PDI – Open (Intermediate) *The Pride* by Nicholas Moschides (26). To capture the attention of three lions in a row must be a special occasion. The sharpness on the lions is outstanding, and the background is just enough out of focus to show us the environment, without competing with the foreground. The solitary tree is not disturbing.



Winner Print – Open (Master) *Cape Town Stadium* by Nicol du Toit (25). This wide-angled shot of the Stadium captured the scene very well. The use of symmetry enhances the image and the few clouds add some background interest. Exposure and DoF are well handled.





Winner Print – Open (Advanced) *Quiver tree sunrise* by Trudi du Toit (23). The central composition and softness of the quiver convey a certain mood of “Soft amidst the Rough”. The attractive sunset colours with a few birds work well to enhance the mood. A little extra exposure on the tree trunk would have lifted this image to the next level.



Winner Print – Open (Intermediate) *Mara Traffic* by Nicholas Moschides (25). The chosen angle of the view and the dust created by the action creates a powerful image that captures all the drama of the famous annual migration of wildebeest in the Mara. The backlighting and part-silhouetting of the animals add to the overall mood of the occasion. Well seen and executed by the photographer.

*“The camera is an instrument that teaches people how to see without a camera.”*

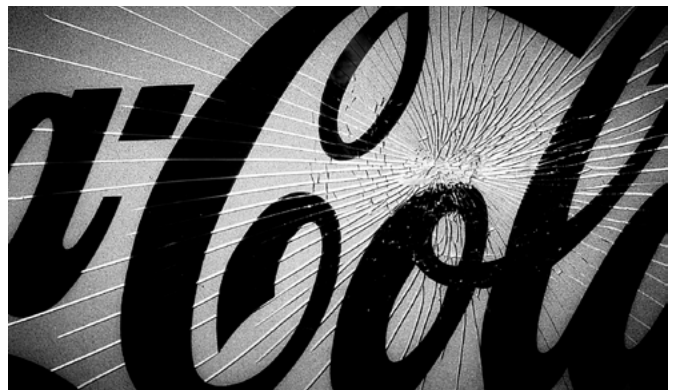
*- Dorothea Lange*

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

**(24 & above)**



*Tuscan Sunrise* by Anna Engelhardt (26)



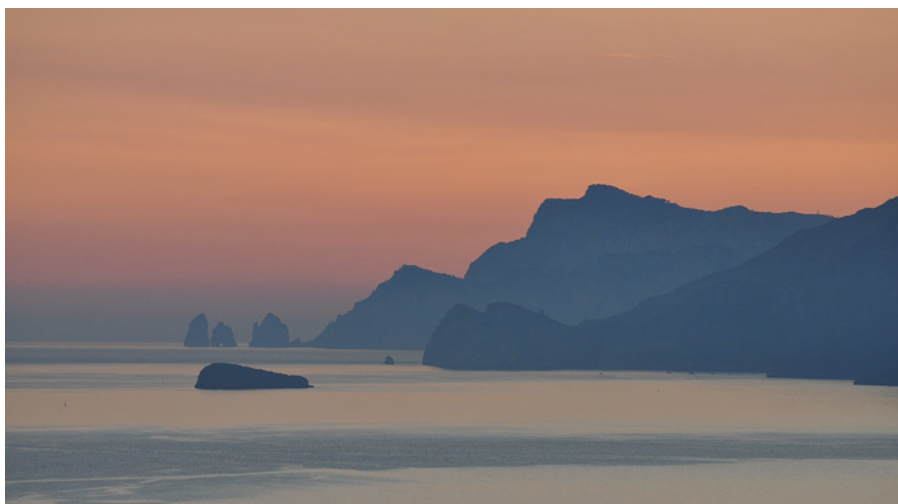
*Shattered icon* by Vivien Harpur (25)



*Sossus Vlei Dune Nr 2* by Jeanette du Toit (24)



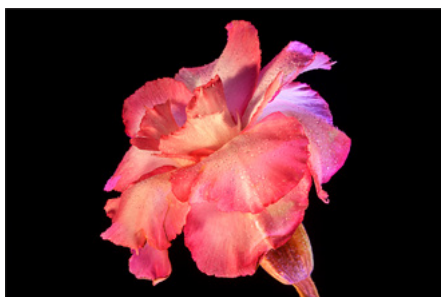
*Shelley Point lighthouse*  
by Nicol du Toit (24)



*Serenity* by Keith Bull (25)



*Every drop counts*  
by Jonathan Burchell (25)



*Adenium Obesum Double Pink*  
by Jeanette du Toit (25)



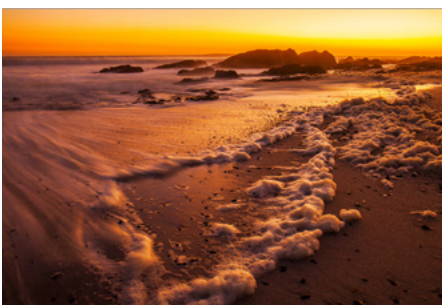
*Guinea Fowl for Lunch*  
by Jeanette du Toit (24)



*Canola diagonal lines* by Neels Beyers (24)



*Lone man* by Kim Stevens (24)



*Foam washed ashore* by Neels Beyers (24)



*Giraffe dance by San* by Neels Beyers (24)

*New Year Carnival* by Richard Goldschmidt (24)

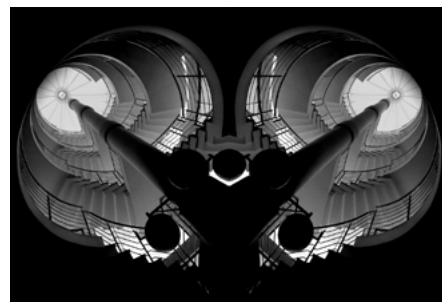




*Spaceship stranded*  
by Sonja Grünbauer (25)



*Simba* by Nicholas Moschides (24)



*Let's Google* by Sonja Grünbauer (24)



*Zermatt Snowscape* by Lambe Parolis (24)



*Meeting of two elements* by Anna Engelhardt (24)



*Cape chestnut blooms* by Lesley Parolis (24)



*Skukuza sunset* by Lambe Parolis (24)



*Walk this way* by Steff Hughes (24)

# Winning images from February

## Set subject: Cityscapes

*The theme for February attracted a wide variety of cityscapes and included many diverse cities from around the world. Venice and New York City were the standout favourites with members producing some beautiful long exposure work. Some outstanding art photography images were also presented and suitably rewarded with high marks by the judge Francois du Bois, reports LESLEY PAROLIS.*

*There were two promotions this month. Dieter Bütow and Nicholas Moschides were both promoted to Advanced.*

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

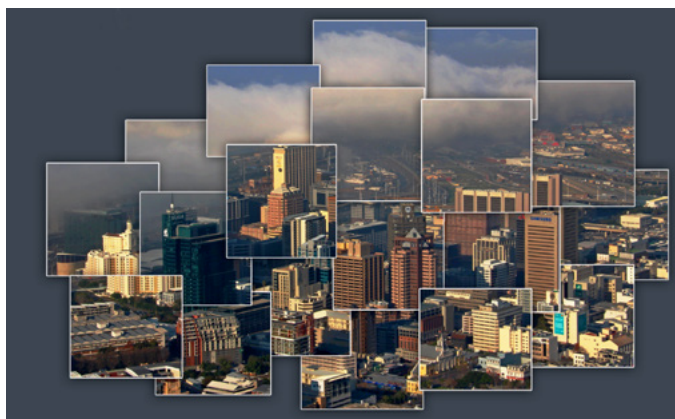
### Set Subject



Winner Print - Set (Master) *Early morning view of the Grand Canal* by Lesley Parolis (25). The overcast skies during sunrise created these attractive soft and pastel like effects. The photographer has managed to capture the mood of tranquillity and peacefulness in this image. The boats in the foreground form a strong base from where your eye follows the canal, past the approaching boat, to the end of the canal. The dramatic sky helps to frame the image. The sharpness and correct use of long exposure and DOF contribute to the success of this image.



Winner PDI - Set (Advanced) *Budapest from Gellert Hill* by Trudi du Toit (25). A beautiful image of the river flowing through Budapest. All the elements in the image work well together. The boat travelling up the river takes the eye from the beautiful buildings up the river to where it disappears in the distance. Placing the largest building in the centre of the image also helps to balance it. Exposure and DOF are handled well in light conditions that could not have been very easy.



Winner PDI - Set (Intermediate) *South Easter shatters* by Vivien Harpur (24). The puzzle-type effect used in this image turns an ordinary cityscape into an interesting image. Although there is not a strong focal point, the photographer managed to force the eye to the centre of the image by the clever positioning of the squares. Using a strong grey background works well in this case.

*"If your pictures aren't good enough  
you're not close enough"*  
- Robert Capa



Winner PDI - Set (Master) *Venice* by Jacoba van Zyl (26). A peaceful image of a usually very busy area. The long exposure contributes to the softness and the hi-key effect of the image. The pier forms a strong leading line towards the dominant tower and then to the city in the background. Good control of light and DOF.



Winner PDI - Set (Beginner) *New York City* by Gaetan Manuel (20). The reflection of the old into the new creates an interesting image. Nice and sharp with the green foliage forming an attractive frame. However, the buildings on the side of the reflection make the image too busy.

## Open Subject



Joint Winner PDI – Open (Salon) *Peaceful evening* by Pat Scott (26). Everything in this image works. Sharp, good DOF, spot-on exposure, strong focal point, true colours, well balanced etc. The exposure was well handled including the rocks in the foreground and enough light on the tree to separate the mountains in the background from the sky. The tree in the right corner gets just enough exposure to balance the image. My congratulations to the photographer on this excellent image.



Joint Winner PDI – Open (Advanced) *Bonding* by Peter Turnbull (24). A different perspective of wildlife with a strong storytelling element. The image is sharp and has the correct aperture that makes the background go out of focus and thereby forcing the eye to the action of the two cheetahs. Including more of the cheetah on the left would have enhanced the image ever more.



Joint Winner PDI – Open (Salon) *Resting place* by Sonja Grünbauer (26). All the elements in this image were used to create an abstract image. The intense blue background with the out-of-focus jetty (duotone-like) creates a strong visual impact. Placing the jetty on the top third contribute to a well-balanced image.



Winner Print – Open (Advanced) *Curiosity* by Nicholas Moschides (26). This mono image really creates a dramatic impact. It has a strong focal point. The buffalo in the centre, staring at the photographer, captures the viewer's attention. The image is sharp, well exposed and placing the main subject on a third in the centre of the frame contributes to the success of this image. The other buffalo behind creates the illusion of a reflection or a mirror image of him. Well spotted.



Joint Winner PDI – Open (Advanced) *Morning After* by Peter Turnbull (24). Perfect angle and excellent sharpness. Good angle and a tight crop lead the eye to the focal point. The staring eyes and drinking action are well captured, and the shallow DOF separate the lion from the background. A little more space at the bottom would have made this an even stronger image.

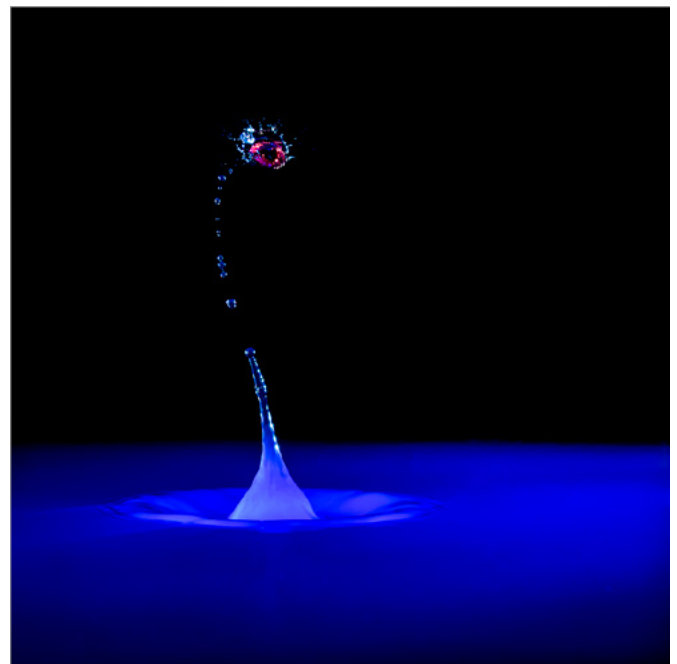


Joint Winner PDI – Open (Advanced) *Svalbard Lonely Boy* by Roger Trythall (24). A difficult shot of a white bear in the snow was handled with expertise. The photographer has managed to successfully separate the bear from the background. Exposure and focus are well handled. The somewhat unusual pose and the stare of the bear add to an interesting pose. Well captured.

*“Look and think before opening the shutter. The heart and mind are the true lens of the camera” - Yousuf Karsh*



Joint Winner PDI – Open (Advanced) *Big rich town* by Crighton Klassen (24). The beautiful colours add to the success of this image. Taken from an elevated point place the buildings in perspective to the area. Exposure was well handled. The long exposure creates a soft but still dramatic sky. Placing the bigger buildings in the centre of the image forms a strong focal point.



Joint Winner PDI – Open (Advanced) *Red Eye* by Theo Potgieter (24). This unusual image of a water drop was well captured. The black background enhances the action. The image is sharp and the use of blue and red works well. Nice leading line created by the drop takes the eye to the red ball.



Winner Print - Set (Intermediate) *At the Biscuit Mill* by Barend Paul Stander (22). A striking image taken from an unusual angle. Although there is not a strong focal point, the four white tables do draw attention. The image is sharp and with the conversion to mono with a great tonal range, the desired effect was achieved.



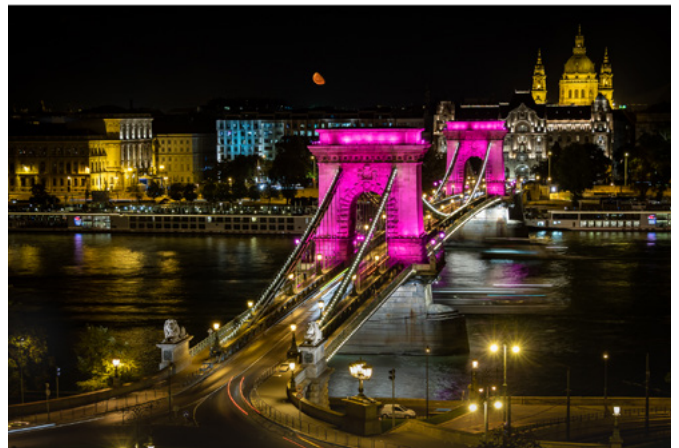
Winner PDI – Open (Intermediate) *In memory of a life lived here* by Vivien Harpur (24). A very simplistic but striking image. The use of vertical, horizontal and diagonal lines helps to create a very strong focal point without detracting from the flower and the window in the background. There is just enough detail through the bottom right hand window to show the emptiness of the room. Good black and white image with good tonal range.



Winner Print - Set (Salon) *Departure* by Sonja Grünbauer (25). The combining of the different elements has created a visual image of high impact. The flow created by the direction of the sky and the direction of the flight of the birds gives the impression of a spaceship taking off into the unknown. The clever selection of colours contributes to the success of this image.



Winner Print – Open (Salon) *Cape Rock Thrush* by Dave Gordon (26). A striking image of this bird where all the boxes can be ticked. It is sharp, shows perfect lighting and has great DOF. The placement of the bird on a strong third creates the space in front to make it easy on the eye. The moss on the branch do not only fill the empty space but also helps to balance the image.



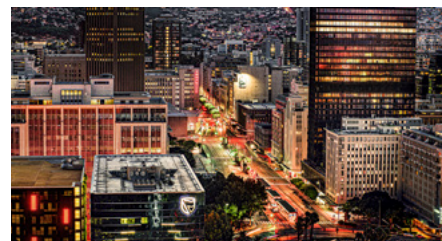
Winner Print - Set (Advanced) *Budapest Chain Bridge* by Theo Potgieter (25). Well captured and colourful image of the bridge. The long exposure created elements and effects that contribute to the success of this image. With the unique angle the photographer manages to create a strong leading line drawing the eye through the image from the one side of the river, over the amazing bridge to the impressive building on the other side. This is maybe one of the best illustrations of the term "a Leading line". To crown it all the photographer captured the halve moon to add to the mood of the image.

# Other high-scoring images from our February competition

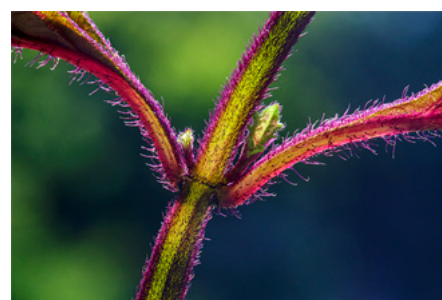
(24 & above)



*Santa Maria della Salute* by Jacoba van Zyl (25)



*Cityscape Cape Town*  
by Christo la Grange (24)



*Close up back lit* by Jeanette du Toit (24)



*Escape* by Kim Stevens (25)



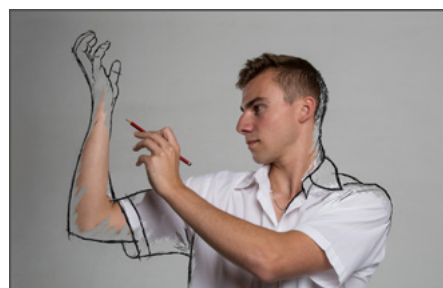
*Stone Pine in Swiss Alps*  
by Lambe Parolis (24)



*View from my balcony Zermatt*  
by Lambe Parolis (24)



*San Giorgio Maggiore*  
by Jacoba van Zyl (24)



*Discovering myself* by David Barnes (24)

*City reflections*  
by Dave Gordon (24)





*Streptocarpus stamen close up*  
by Jeanette du Toit (24)



*Vincent* by Dave Gordon (24)



*Small fry* by Joan Ward (24)



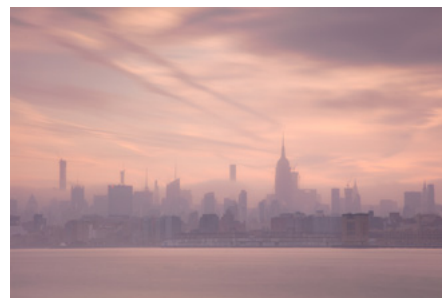
*Reflections of glory* by Keith Bull (24)



*Dawn at Piazza San Marco*  
by Lesley Parolis (24)



*The City that never sleeps*  
by Kim Stevens (24)



*Misty Manhattan morning*  
by Kim Stevens (24)



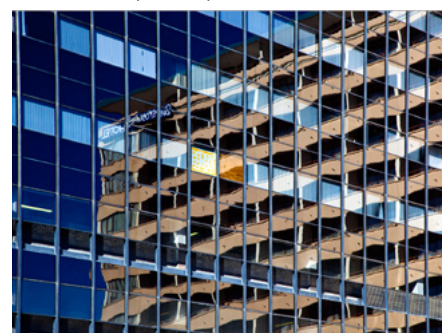
*Santa Maria della Salute at dawn*  
by Lesley Parolis (24)



*Bridge in between*  
by Neels Beyers (24)



*Beadmaker and son* by Nicol du Toit (24)



*City windows* by Neels Beyers (24)



*Dunes and trees* by Nicol du Toit (24)



*Rugged beauty* by Pat Scott (24)



*Night Walker* by Peter Turnbull (24)



*Waiting for nightfall* by Nicholas Moschides (25)



*St Stephens Reflection* by Trudi du Toit (24)



*Feeling abused* by Marleen la Grange (25)



*Monolithic* by Richard Goldschmidt (24)



*Mt Kerkeslin overlooking Athabasca Falls*  
by Lambe Parolis (25)



*Cape Town City* by Sonja Grünbauer (24)



*Baltimore Skyline* by David Barnes (24).

# Jodi Bieber – South Africa's overlooked 'master'

by Trudi du Toit

**The work of South African photographer Jodi Bieber was the subject of a CTPS Learning from the Masters Special Interest Group (SIG) meeting**

Jodi Bieber's portrait of Bibi Aisha went on to win the 2010 World Press Photo award. Competition judge, Ruth Eickhorn, said in a statement: "It's an incredibly strong image. It sends out an enormously powerful message to the world: about the 50 percent of the population... are women, so many of whom still live in miserable conditions, suffering violence. It is strong because the woman looks so dignified, iconic." The story doesn't end here. Aisha's portrait brought forth such kindness in those who saw it, that Aisha was assisted in escaping Afghanistan. She was taken to the USA, given a home, surgical assistance and an education. Although she suffers from post-traumatic stress, she is thriving and has a bright future ahead of her, all because somebody took her photograph.



The iconic Afghan girl image by Steve McCurry published on the cover of the June 1985 National Geographic has been likened to the photographic version of the Mona Lisa, was selected as one of

the 100 photographs of the previous century and launched McCurry's career. At first glance the cover of Time magazine of 9 August 2010 seems to mimic McCurry's evocative image: it is also of a young Afghan girl draped in a headscarf, looking directly at the camera.

And then you see that her nose had been cut off.

Yet, even though photographer Jodi Bieber won the 2010 World Press Photo of the Year award for this enigmatic image of 18-year old Bibi Aisha, she is not a household name in her own country – South Africa.

Bieber was born into a white middle-class family in Johannesburg in 1966. She later wrote on her blog [www.jodibieber.com] that as a born and bred South African, living in a middle-class suburb, she had little political understanding of what was really happening in the country. She was ten years old in 1976 when Hector Peterson was killed in the Soweto uprising and townships all over the country erupted in violence for most of the next twenty years.

"The townships, and the lives of the people there, seemed far removed. Whilst growing up I had always felt like an outsider – rebelled at school and at home, chose boyfriends from the other side of the tracks – it seemed that I never followed the rhythm of how my life was supposed to be."

And yet, she would later become famous for documenting the lives of people living in Soweto and other townships through photographic books that sold across the world.

After school, Bieber began studying marketing on a part time basis, but the course of her life changed in 1993 when she attended three of David Goldblatt's short courses at The Market Photography Workshop in Johannesburg.

"I had gone on to study marketing management and was set for a life writing media strategies for brands that meant nothing to me," she wrote on her blog [www.jodibieber.com]. "It was only by chance and great fortune that I found photography. With its discovery I found a vehicle to explore my country and the people I knew so little about."

She was subsequently selected as a trainee darkroom assistant at The Star newspaper, where Ken Oosterbroek was chief photographer and images from the Bang, Bang Club filled the pages. The work and lives of this fearless foursome – Oosterbroek, Kevin Carter, João Silva and Greg Marinovich – who documented the volatile early nineties transition period in South Africa were featured in the film with the same name.

Despite this stiff competition, a photo from the trainee Bieber was published on the front page on her third day. The next year she began freelancing for the newspaper and her coverage of the pre-elections period earned her numerous press awards.

Early 1994 was an intense, volatile and traumatic time for press photographers operating on a daily basis amidst the township violence – Oosterbroek was killed while on assignment and colleagues Carter and Gary Bernard took their own lives.

The following year, her photographic career began following a more Goldblatt-course when she met David Jakobie, a 19-year-old living in Vredepark, Johannesburg – a predominantly conservative white lower-class Afrikaans area with at the time strong ties to the National Party and the extreme right, the AWB. This led to her project "Between Dogs and Wolves – Growing up in South Africa", which in 2006 became a book that was published in five countries.

"Many of the people I met through him had little to do," she described the meeting with David Jakobie. "They smoked mandrax and crack cocaine, and involved themselves in crime. My time with David drew to a close when a friend of his family – a man who had been charged for murder and armed robbery – was released from jail. David was obsessed with the Fast Guns, a notorious gang living in Westbury, an economically deprived 'coloured township' west of Johannesburg. That is where I went next."

Three years after her photographic career began as a trainee darkroom assistant, Bieber was selected to participate in the World Press Masterclass held in the Netherlands. This opened the door for her to travel the world on assignment for international magazines and NGO's and she began freelancing for various magazines and newspapers, for example covering the Ebola outbreak in Uganda for The New York Times Magazine in 2000 and Women of War photographed in the Democratic Republic of Congo for Médecins Sans Frontières.

In 2010 her book Soweto was published. "The importance of Soweto in the collective consciousness is hard to overstate," she explained on her blog. "It registers as a place born of resistance, perhaps even embodying the South African struggle for freedom. Like the rest of Johannesburg, Soweto came into being as a consequence of the discovery of gold; the mines and resulting industrialisation needing workers. Sections of the shanty town that grew up were gradually turned into formal structures of mortar and brick, and apartheid policies swiftly followed, with devastating result."

In the same year Time magazine commissioned her to shoot a portrait series of women – from politicians to talk show hosts to abused women – in Afghanistan for the feature called "Afghan Women and the Return of the Taliban" written by Aryn Baker. The August issue where it was published had the now famous image of 18-year old Bibi Aisha on the cover.

"Aisha was living in a shelter for women in Kabul when I met her," Bieber explained in a video after she won the press award. "She was held down and had her nose and ears cut off by her husband and family as punishment for trying to run away from her husband in southern Afghanistan and to teach other women a lesson." Sold to her in-laws as a child and married to her abusive husband at puberty, she had run away because the family beat her and treated her as a slave.

The art publication The South African Art Times of March 2014 included this image in their 100 South African Great Works of Art Series.

Her sympathetic approach gave shy, disfigured and abused Afghan women the confidence to be photographed, because she did not portray them as victims, but asked them to project their inner beauty. This was a natural introduction to her next project and book published in 2014, *Real beauty*.

Her photographs of a wide variety of South African women - some overweight, some underweight, some old, mainly not conventionally beautiful - in typical glamour poses adopted by the women themselves, redefines the definition of beauty.

"Real Beauty has been inspired by a number of events, the primary being my own life. My forties have brought a feeling of more comfort within my own skin than when I was younger," she explained in a video, "Photography as a Collaboration." [<https://vimeo.com/67546869>]

"This project is an extension of a Dove billboard advertising campaign in London showing ordinary women in their underwear advocating and speaking up for Real Beauty," she explains on her blog. "I felt a strong need to create a body of work that goes against what the media has depicted as beautiful."

The shoot was a collaboration between herself and each of the women, whom she photographed in their homes, where they could feel free to adopt any pose they wished. "I wanted each woman to project their personality or their fantasy into their shoot."

A selection of her images taken between 1993 and 2004 was curated for an exhibition *Between Darkness and Light* at the Goodman Gallery in 2011, which was also shown to great acclaim in various galleries in Germany, before opening at the

Wits Art Museum in Johannesburg in 2014.

This later became another global-selling photographic book published by the Swiss art book publisher Skira in 2017, loved by critics. The book also included images from her series *Women Who Murdered their Husbands* and other images that are lesser known.

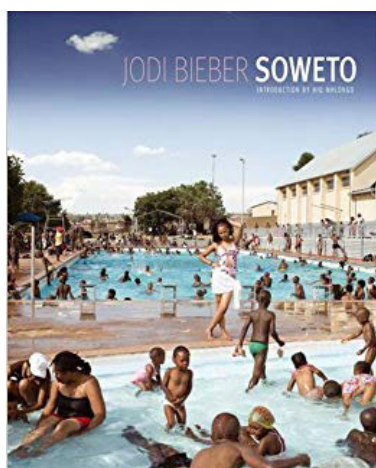
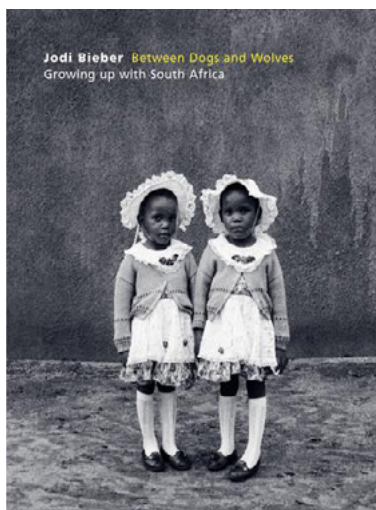
Subsequently, her work has been shown in solo and group shows and some of her work is included in significant collections like The Artur Walther Collection, The François Pinault Collection, The Johannesburg Art Gallery and Iziko Museums Collection. She mentors students with their projects, lectures, and gives photographic workshops all over the world. She also serves as a "master" at the Joop Swart Masterclass in the Netherlands.

In addition to the top World Press Photo Award in 2010, Bieber has won five other World Press Photo awards; she won the Prix de le l'Union Europeene at the Recontres de Bamako Biennale Africaine de la Photographie, among many other accolades.

And yet, she is so often overlooked when people talk about South Africa's master photographers.

Jodi Bieber talks about her photography in the following videos:

- Women of Afghanistan (<https://vimeo.com/67517750>)
- Jodi Bieber, Part 2: Photography as Collaboration (<https://vimeo.com/67546869>)
- Figures & Fictions: Jodi Bieber ([www.youtube.com/watch?v=LAKa4YTVnfk](http://www.youtube.com/watch?v=LAKa4YTVnfk))



"Jodi Bieber was honoured by the art publication *"The South African Art Times"* of March 2014 when it included her image of the Afghan girl Biba Aisha in their 100 South African Great Works of Art Series."

