

CAPE CAMERA

March / April 2020



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

WHAT'S INSIDE

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| | |
|----------------------------------------------------|----|
| NEWS FROM THE COUNCIL..... | 2 |
| NEWS FROM THE WESTERN CAPE PHOTOGRAPHIC FORUM..... | 2 |
| FAREWELL TO TWO MEMBERS..... | 4 |
| NEWS ITEMS..... | 5 |
| TOP HONOURS FOR CTPS MEMBERS..... | 8 |
| A MEMBER'S PROFILE..... | 11 |
| A MEMBER'S TRAVELOGUE..... | 13 |
| MARCH WINNING IMAGES..... | 18 |
| OTHER HIGH-SCORING IMAGES FROM MARCH..... | 22 |
| APRIL WINNING IMAGES..... | 24 |
| OTHER HIGH-SCORING IMAGES FROM APRIL..... | 25 |
| DAVID GOLDBLATT - OUR MASTER CHRONICLER..... | 29 |

On the cover

Our front cover image *Not Eishkom* by Kim Stevens was one of the high-scoring images entered in the Set Subject Category 'The Blue Hour' at our April 2020 competition.

Whenever I travel to new destinations I always research a special website called www.locationscout.net, to get an idea of where the best photographic spots are. While visiting my daughter last year, who works at the Nationaltheater in Mannheim, Germany, I decided to have another try at this particular location because when I had been there previously, the wind had been howling and no bridge reflection was possible!

That is when I had earmarked this specific composition for the upcoming Set Subject - "Blue Hour".

I dragged my long-suffering husband along on the shoot, which involved a tram ride, a bus ride and a 1km walk, led by google maps! Despite the icy conditions, we were rewarded with a beautiful reflection and steam rising from this very impressive industrial site.

Wrapped in warm winter clothing and with gloved hands, I set up my Fuji gear on a tripod with my three-stop filter and waited for the sun to set and the blue hour to start. This highly efficient heat and power generating power station serves three cities and its 2.4 million users. I could not help thinking that at the very same time we in South Africa were in the midst of rolling blackouts - hence the title I gave my image "Not Eishkom"!

Taken with Fuji XT3, a 16-55mm lens at 27mm, f/16, 8 sec., ISO 160, 6-stop Nisi ND filter, 2-stop soft graduated filter, tripod and delayed timer to prevent camera shake



News from the Council

In preparation for writing this article for this issue of Cape Camera, I re-read what I had written just two short months ago. Not a thought entered my head back then about the changes that were about to happen to all of us due to the Covid-19 virus and our subsequent lockdown. How things have changed! Much of what I wrote about has been postponed until some future date.

After the lockdown, we should not rush to open up our activities and meetings (whilst still adhering to social distancing), as most of us belong to the higher risk population, being older. So, for the moment, we will stick to our virtual monthly competition, and the outings I wrote about are very much on the back burner. We held one Council meeting just before the lockdown and are now investigating the use of Zoom to hold future meetings. In fact, I hear that we may also be able to get E&D talks out to members via that route. Certainly the trial of getting the judge's comments in some form out to all participants in the May monthly competition is heartening. Council will keep members informed via our Snapshots of developments.

Once again we are saddened to report on the death of another two members, Arnold Castle, who has been a long-serving member and Christo la Grange. Arnold had been rather quiet for some time and Christo had not been 100% well for some months, but he happily judged our January competition in his inimitable and often humorous way. Christo's competition entries often raised a laugh, with pictures of himself dressed as a pirate, or looking through a red hot oven, or even through the radiator grille of a rusty car. Our sincere condolences to both families!

Back in 1964, one of CTPS's prominent members, Eric Virtue, formed a survey group and held outings to various old Cape Dutch homesteads around the Cape Province. Eric published a book, which is in our Ottery Store, of the various homes. Two

months ago Nigel Amschwand (who I knew as a refrigeration engineer in my consulting engineering days), contacted CTPS, as he knew of Eric Virtue's work. He visited our store one morning when Detlef and I were sorting things out there, to look for any photos we may have of a farm called Soutekloof, which is somewhere between Picketberg and Hopefield. Nigel is a member of the Vernacular Architecture Society of SA, and as part of their Sandveld Project, has chosen to report on the farmhouse at Soutekloof, which has been in the Brink's family for four generations. It was built around 1750.

During a recent visit to the present Brink owner, Nigel was lent a book of photos of the farm that was given to the family by CTPS in 1964. He has now scanned that in for us and emailed it through. It contains photos taken by our then members, Alice Mertens, E.C. James, Miss M.K. Steveni, Ernest C Lodge and Robert Page, taken over two visits in July and October 1964. It has CTPS proudly on the cover. The Brinks have treasured the work done by our members for the last 56 years.

It is just a thought, should our present CTPS members embark on some similar project that will be useful to historians in future? We need to now delve further into our Ottery store, as surely there must be further photo books of old houses taken by Eric Virtue and his team. For those of you who are interested, look up the website of the Vernacular Architecture Society of SA, otherwise known as VASSA.

Keep well and safe!



Richard Goldschmidt
President

News from the Western Cape Photographic Forum

Report from the Chairman Nicol du Toit

Our Clubs think creatively around Covid-19

The Corona virus and consequent lock-down status implemented by the South African government certainly had a major impact on photography clubs. The main impact was obviously that they were not allowed to meet anymore.

But it was not long before some creative thinking kicked in. Some clubs immediately switched to remote judging to at least be able to get scores for their monthly competitions. Photo Vault Online made this process quite simple, because after the competitions coordinator uploaded the results the results could be emailed to the members.

A few clubs went further and asked judges to write down some comments on each image so that they could forward this to their members. Some judges obliged but some did not really want to do that. This is understandable, as it meant a lot of time-consuming work for the judge.

Then, CTPS went one step further and asked Antenie Carstens to make an AV for them of his judging session in April. Although this was even more work for him, he agreed to do it (one thing Antenie has never done is to shirk away from working to promote the knowledge of photography!) and will record his com-

ments on each image and sync it to the image. CTPS will then save the AV to their website so that members can download it and watch at home.

But Swartland also took a step forward and organised a virtual meeting through an application called Starleaf. It works similarly to Zoom, which has become incredibly popular very quickly after the worldwide lock-down. Sixteen of their members attended - some even as far away as Tzaneen. Lynne Kruger-Haye was the judge and I was invited to observe as well.

The meeting was very realistic with a lot of social chatter initially, similar to arriving at your real club for a meeting. This was followed by the announcements by their chairperson, Adriaan Vlok, and then the judging started. The meeting was recorded and will be saved on their website for people who might have missed it to watch at a later stage.

There was no teatime, but I noticed quite a few drinks being enjoyed at home! And the other major difference was that you could not pelt the judge with rotten tomatoes! You would have just succeeded in damaging your screen.

But, other club activities were also shared digitally. Tafelberg, for example, made a digital recording available of their annual exhibition at the Sanlam Gallery to give everybody who was unable to visit the exhibition a chance to view it online.

I can see that some of these methods will stay with us even after life has returned to normal. Some members who find it difficult to attend meetings might be able to join the meeting through the virtual meeting procedure. Some outlying clubs might also want to try the AV procedure where the AV can be emailed to them and be shown at the meeting. Or perhaps they can get a judge from another town to do the judging live for them, or get educational speakers to do the same.

Excellent WC results in PSSA's monthly club competition

With three months to go until the PSSA monthly club competitions close in June, CTPS remains the front runner in the Western Cape in all categories, and #3 in the country with the junior and senior points combined. The club is also #3 in the country in the junior competition and #5 in the senior competition.

With the scores combined PE Camera Club (620 points) and Knysna Photographic (615 points) outrank CTPS countrywide. They are also the two leaders in the senior competition, where PECC has 326 points and Knysna 315. In the junior competition AFO is the leader with 308 points, followed by Knysna with 300.

It is very heartening to see that West Coast has also joined the competition with a bang – scoring a high 35 with their first entry in the March junior competition. Creative Camera Club is currently #2 in the Western Cape overall and in the junior competition, with one of the smallest clubs - Worcester punching high at #3 – when the scores are combined and in the junior competition. Hermanus is runner-up in the Western Cape in the senior competition.

*Please note: only three clubs in the region have entered all 9 junior and senior monthly competitions (CTPS, CCC and Worcester) and their scores will obviously reflect this. Some clubs (e.g. Helderberg and West Coast) only entered one category in a limited number of months.

Themes for 2020

Please refer to our [website](#) for details for a comprehensive list for the year. Please note that these dates are subject to change.

| Month | Set Subject | Competition Date | Entry date |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|-------------------|
| June | Circles and curves 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.w | 3 June 2020 | 27 May 2020 |
| July | Bridges 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 | Bad weather 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 | Low key photography, monochrome only 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 | Environmental portraits 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 | Square format 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 | Story telling triptych Create a triptych in which you tell a story. | 2 December 2020 | 25 November 2020 |

Farewell to two CTPS members

Council is sad to announce the death of two of our prominent members - Arnold Castle and Christo la Grange who joined us in 2017. Our thoughts and well-wishes go out to both their families and friends.



Arnold Castle passed away on 26th January 2020 and, according to his wife Sybil and daughter Elana, had made photography an intricate part of his life for the past 40 years, photographing landscape and his fellow men. "My father first picked up a camera in the early 1970s to shoot a fashion catalogue for his family-owned clothing manufacturing business," wrote

his daughter Elana. "Knowing very little about photography at the time, and being encouraged by his neighbour, Dick Pearce, he joined the Cape Town Photographic Society while simultaneously taking evening classes at Ruth Prowse Art School to learn the techniques of darkroom photography.

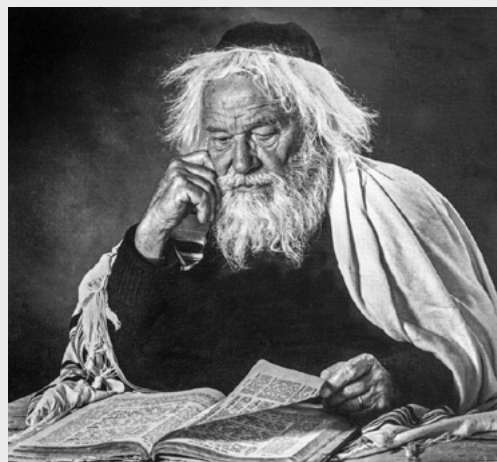
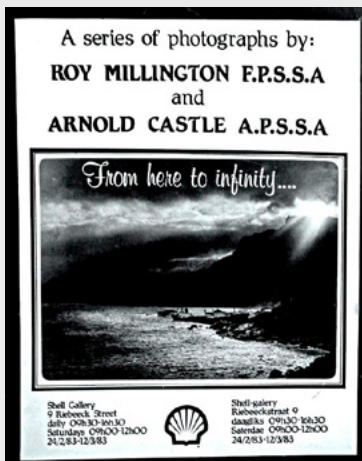
"He quickly developed a passion for the medium. During those early days of his ingress into the photographic world, he received tremendous support and encouragement from members of CTPS, particularly from such masters as the late Ted Dickenson, Dick Whittington-Jones and Roy Johnnesson. By the late 1970s, he was shooting and developing dramatic black and white landscapes in his own darkroom.

"He was soon drawn to portraiture and added a studio in his garage to his photographic setup. Working primarily with a square format (6x6) Hasselblad, he sought out interesting people, who would be willing to sit for portraits in his "home studio". From local personalities to people on the fringe of society, he photographed a wide range of subjects, often using the simplest of backgrounds to create dynamic and intimate imagery. He was also known for his fabricated "character sketches", created through the use of props and photographic storytelling.

"My father joined Roy Millington's Venture Camera Club and participated in the Venture Club Photographic Exhibition and subsequently had a joint photographic exhibition with Roy in 1983 (see image below left) at the Shell Gallery which was opened by the then Cape Town Mayor, Alderman Solly Kreiner.

"In 1978, he had achieved an Associateship (APSSA) in monochrome prints and five years later, he attained his Fellowship (FPSSA). Awards and acceptances in International Salons soon followed including an International Gold Medal for *The Eternal Scholar* (below middle) which transformed a local glass-grinding craftsman into a learned Rabbi pouring over an ancient text. He was appointed an International Judge and was one of the judges at the Cape of Good Hope International Salon in 1984.

"One of the things I admired particularly about my father was that he took to the new digital age with diligence and determination, and at 87 still continued to develop his craft, focusing primarily on colour landscapes, all the while honing his digital manipulation skills," concluded Elana.



All photographs supplied by the Castle family





Christo la Grange, was admitted to Panorama with acute pain and diagnosed with Pancreatic cancer on 19th of February. "After 10 days he wanted to come home", his wife Marleen wrote, "and I cared for him as best as I could although he was already very weak. Due to extreme pain he was re-admitted to hospital where he passed away on the 10th of March.

"Christo was born in Ladysmith Cape in 1945, where he also attended school,

although he grew up on a farm at Plathuis between Barrydale and Ladysmith. During the week he would stay at the school hostel and for weekends he would go home on the Makadas steam train that was still running way back then. Sadly this iconic railway track was destroyed in the big floods in 1994.

"He obtained his university degrees at Stellenbosch and got his MBCHB degree in 1972 - the same year we got married.

We spent 1973 and 1974 in the Transkei (Umtata and Butterworth) where he also acted as Superintendent of the hospital. On weekends, we assisted at Missionary stations in the rural areas. When we returned to the Cape in 1975, he started his study of Gynaecology at Tygerberg Hospital; and in 1980, we opened a practice in the Louis Leipoldt Medical Centre. He retired in 2012.

"In 2013, and after many years of professional quad bike endurance racing, we switched to photography - as a much safer hobby, joined TPS and bought our first Nikons. Later we also joined CTPS to get the best of both 'worlds'. Christo loved experimenting in photography and enjoyed each aspect of it. He would spend hours in the studio planning the next project before putting it together. In the 48 years of a happy marriage, we did everything as a team and were great photography buddies.

"He recently achieved his very first gold medal in an International Salon and waited anxiously for it to arrive in the post - unfortunately it came a week after he had passed away," concludes Marleen, who wants to thank all club members for their support, contact and visits during this difficult time.



All photographs by Christo la Grange.

Set Subject print Runner-up. "Waiting my turn". One of Christo's last images he produced and entered, which is almost prophetic in its theme, says his wife.

NEWS ITEMS

Good news for AV makers

Cape Town Photographic Society, one of only three clubs in the Western Cape with active AV sections, have committed to help other clubs and their members in our region who might be interested in audio visual making. CTPS president, Richard Goldschmidt, invited people who might be interested to email him at richard@goldschmidt.co.za.

AV Makers of South Africa have announced the theme for their 2020 international salon. It will be *Stop*. Jeff Morris will be the salon director and will be assisted by Ria Katzke and Eric Thorburn. Registration will open on 1 October and close on 14 November. Full details are available on the AV Makers' website.

The use of third party images was discussed at length at the last PSSA board meeting and consensus was reached that in an AV made for a PSSA honours application, no more than 30% of the images may be from a third party. This decision was motivated by the fact that PSSA is a photographic society.

Western Cape photographic clubs lead the way on Impala Print Log

According to Nicol du Toit, in his capacity as PSSA Western Cape Regional Director, our province is clearly a region with a serious interest in entering prints into salons. It can count 13 members among the Top 20 on the interim Impala Print Log – so far (as of end March 2020), that is 60% of the top print salon entrants. And that is without the print results from the PSSA International and WCPF salons factored in.

Kim Stevens from the CTPS is currently topping the Impala print log (jointly with Charlaine Gerber of the Photo Challenge Camera Club. They both have 18 points). Kim's fellow club member Anna Engelhardt is at #3.

Seven of the Top 10 on the Impala Print Log are from the Western Cape. Herman and Theuns Olivier from Swartland and Louise de Lange from Worcester are jointly ranked #6, with myself at #9 and the late Christa la Grange at #10.

Eight Western Cape members are among the Top 10 in both Prints Mono and Print Colour. In the monochrome prints section Kim is ranked #1, followed by Anna Engelhardt at #3 and Herman Olivier and Louise de Lange at #4. In the colour category Kim is ranked #2 behind Charlaine, followed by Anna Engelhardt and Theuns Olivier at #4 and myself ranked #7.

Plans for E & D during Lock-down

Kim Steven will be approaching the speakers who had been planned for the next two months - Jan Marais on Critical analysis of image selection in preparation for submitting for judging; and Santjie Viljoen on Architectural photography, to see if they can make a video of their presentation and we can upload it to YouTube. Further news in Snapshot.

Latest results from National & International Salons

3rd People of the World Circuit 2020

(Serbia/Bulgaria/Slovenia/Slovakia)



On the international circuit, Kim Stevens achieved an impressive 21 Acceptances and 1 HM for her *Kgalagadi Black Maned Lion*. Kim had also entered the Moments 2020 Salon (Albania), where she could claim 8 Acceptances.

Alberton PDI Salon



Dieter Bütow received 1 COM for *Rust in Peace* & 3 Acceptances; Peter Turnbull & Chris Coetzee – 5 Acceptances each; Lesley Parolis – 3 Acceptances; Steff Hughes – 2 Acceptances; Nicol du Toit & Lambe Parolis – 1 Acceptance each.

5th PSSA International Salon



Lesley Parolis was awarded the FIAP Ribbon for *Fishing hut off Pellestrina Island* & 2 Acceptances; Chris Coetzee – 4 Acceptances; Peter Turnbull & Jonathan Mark Burchell – 2 Acceptances each; Nicol du Toit & Steff Hughes – 1 Acceptance each.

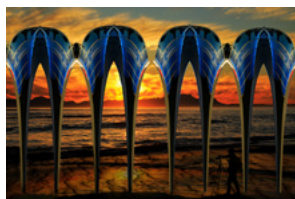
Western Cape Photo Forum PDI and Prints Salon



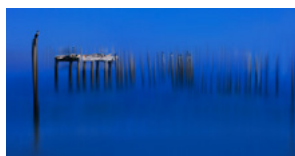
Empty by Marianna Meyer



Departure
by Sonja Grünbauer



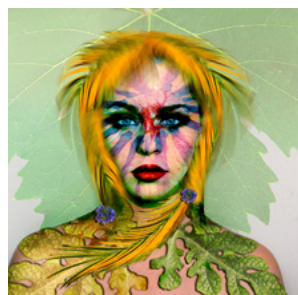
Spaceship stranded
by Sonja Grünbauer



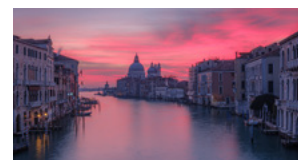
Resting place
by Sonja Grünbauer



Overberg curves
by Trudi du Toit



Go green by Sonja
Grünbauer



*Dawn view of the Grand
Canal* by Lesley Parolis

This salon was particularly well attended by CTPS members and as a result Marianna Meyer won the Club Silver Medal for her *Empty*; Sonja Grünbauer received 4 COMs for her *Departure*, *Spaceship stranded*, *Resting place* and *Go Green* & 1 Acceptance; Trudi du Toit also received a COM for her *Overberg curves* and 2 Acceptances; Lesley Parolis got also a COM for her *Dawn view of the Grand Canal* & 1 Acceptance; Jeanette du Toit got 8 Acceptances; Dieter Bütow, Chris Coetzee, Jacoba van Zyl & Lambe Parolis – 6 Acceptances each; Anna Engelhardt & Kim Stevens – 5 Acceptances each; Margaret Collins, Steff Hughes & Nicholas Moschides – 4 Acceptances each; Mireille Landman – 2 Acceptances; and Nicol du Toit – 1 Acceptance.

6th PSSA National Salon

Crighton Klassen received COM for his *Rolling bass* & 6 Acceptances; Dieter Bütow – 5 Acceptances, Theo Potgieter – 2 Acceptances & Chris Coetzee and Nicol du Toit – 1 Acceptance each.

Benoni National PDI Salon



Theo Potgieter was awarded 1 COM for his image *Hansa* & 2 Acceptances; Chris Coetzee got 3 Acceptances; and Nicol du Toit – 1 Acceptance.

Monthly PSSA competitions

CTPS still No. 1 in Western Cape & No. 3 in the country

Note: Results are as of end March 2020 - Combined score (Senior & Junior Entries)

| Club | Total Points | PSSA Position | WC Position |
|---------------------------------|--------------|---------------|-------------|
| Cape Town Photographic Society | 603 | 3 | 1 |
| Creative Camera Club | 577 | 5 | 2 |
| Worcester Photo Club | 553 | 7 | 3 |
| Hermanus Photographic Society | 514 | 10 | 4 |
| Paarl Photographic Club | 467 | 23 | 5 |
| Swartland Fotografie Klub | 448 | 29 | 6 |
| Fishhoek Photographic Society | 401 | 37 | 7 |
| Tafelberg Fotografieklub | 322 | 45 | 8 |
| Helderberg Photographic Society | 196 | 54 | 9 |
| West Coast Photographic Society | 35 | 61 | 10 |

Congratulations to all Winners!
You do our Club proud!

Top Honours for CTPS Members

Congratulations to Peter Turnbull, Jacoba van Zyl, Sonja Grünbauer and Crighton Klassen who were awarded their LPSSA – that is four out of six awards to applicants from the Western Cape, and part of 52 acceptances out of a country-wide total of 112 submissions.

To apply for a LPSSA (a Licentiatehip), a PSSA member must submit a panel of ten images, which is judged by a PSSA panel of senior judges, who each have at least achieved a FPSSA (Fellowship). They meet twice a year to decide whether each image submitted is of a high enough standard to qualify for the honour. The judges may accept or reject some images, but it is rare that all ten images are accepted with the first application, an achievement, that Jacoba van Zyl, Sonja Grünbauer and Crighton Klassen could proudly claim!

Below are three of the four successful panels together with some comments from the authors (unfortunately Crighton's panel was not made available, but can be viewed on the PSSA website).

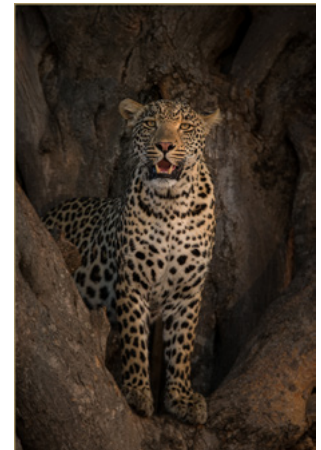
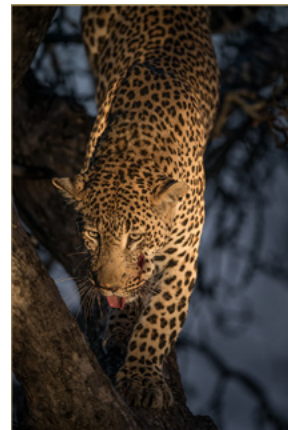
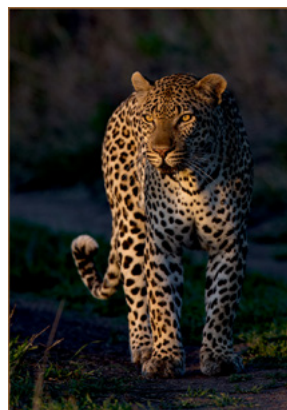
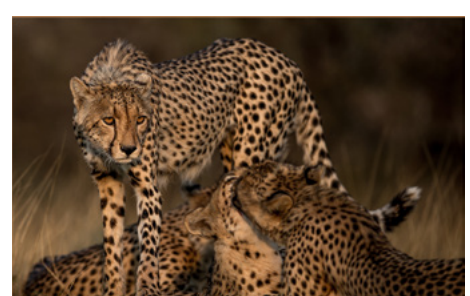
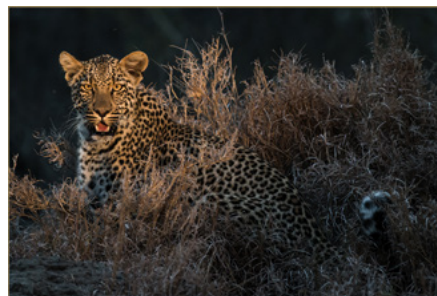
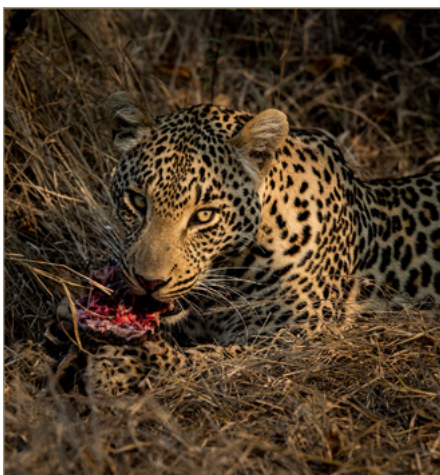
Peter Turnbull

Although I had heard the terms "Associate" and "Fellow" mentioned in the context of the Royal Photographic Society, I had no idea how one came to be graced with one of these illustrious titles. I have to admit, secretly, that I rather coveted the opportunity to one day, somehow, be honoured to add such a grand sounding title after my name.

I was therefore somewhat, shall I dare say, disillusioned to discover that anyone can actually 'apply' for this honour, and that it was not bestowed amidst pomp and ceremony. On the other hand I was also secretly very pleased that such honour was now achievable by anyone, who took the trouble to do so.

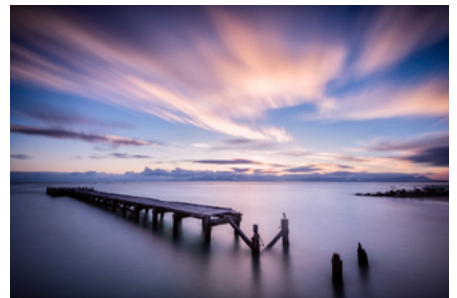
CTPS arranged a series of sessions for their members wishing to apply for Honours and although it is obviously possible to submit a successful application on your own, why would you when the guidance offered at these sessions, while not guaranteeing success, makes the whole process so much more understandable. I would go further and say that the assistance and guidance offered at these sessions are absolutely essential.

Since my passion is photographing wild animals in their natural habitat, it made sense for me to submit DPIs from this genre of photography. I made use of these sessions and although unsuccessful on my first attempt, I was able to submit an application at the next judging and was then awarded the LPSSA for DPI, the lowest on the rung of honours, but I was very pleased with myself.



Jacoba van Zyl

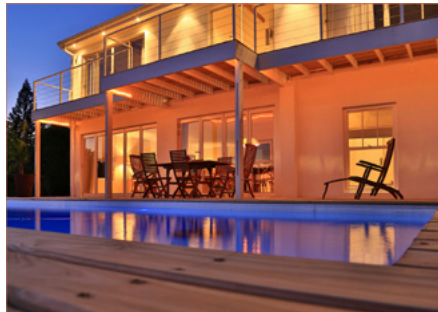
When I first heard Jill Sneesby and Koot Marais' presentation at the PSSA Congress in PE on entering an Honours panels, I can clearly remember thinking that this is definitely not for me. Even when Antenie Carstens offered last year to help Western Cape club members with the process of selecting and entering, I was still not convinced but went to listen and see what it was about. I finally decided to enter but was still very unsure, probably because I am so insecure about my own images. During the selection process I learnt that it is very important to the judging panel that there is a good flow between the images in terms of colour, brightness, format, etc., and not only the quality of the image itself. I think that having taken in this particular advice was the reason why my panel was successful on its first presentation.



Sonja Grünbauer

Because I have been doing professional photography for various clients, including several architectural and industrial projects, I decided to enter a portfolio of architectural images for my Licentiate ship. Most of them were shot in HDR, not in-camera but by combining numerous exposures in Photoshop. For some of them, I used Flash units, together with softbox, umbrellas and snoots. All images were taken with my Canon 5dMark 3, with a wide angle lens, on a tripod – using mostly f/16 for depth of field.





Perfecting Seascape Photography with NiSi filters

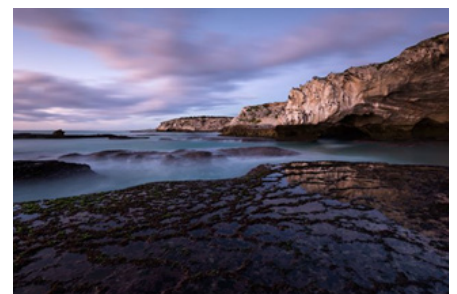
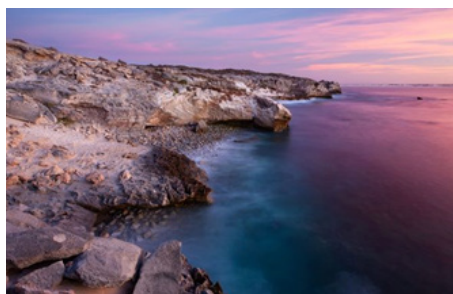
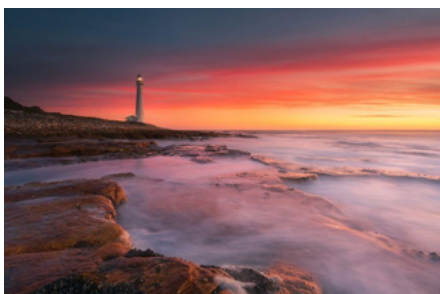
The surreal world of long exposures is one that almost all seascape photographers venture into at some or other point in time. The combination of misty water and streaky clouds can create beautiful mystery and mood in photos and offers a surreal parallel universe accessed by shutter speeds longer than 30 seconds. During the brighter part of golden hour (think 30 minutes before sunset), a 10-stop ND is ideal for this. It normally produces a shutter speed of 30-60s if shooting at ISO100 and f/14. The problem is that as sunset and its best colour approaches, an e.g. 5-stop reduction in ambient light will change a 60s exposure time into 32 minutes. This is just unpractically long. We are also faced with the obstacle that at our latitude, sunset colours don't last very long, so the risk of only taking a single image during the red sky phase is just too high. This is just one of several prob-

lems you will face with taking such long exposures in fading light.

This is where a 6-stop ND shines – during the red light phase, at ISO100 and f/14, it typically produces a shutter speed of 30-120s, depending on the ambient light, just the right amount to get misty water and streaky clouds, without taking the chance of getting just one exposure of the entire sunset.

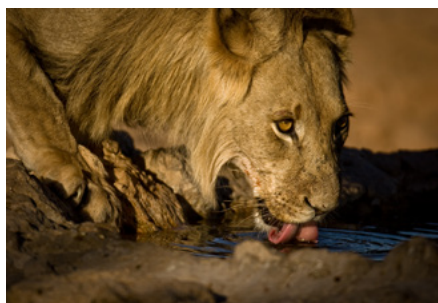
It can also be used to get streaky waves with a shutter speed of 1/10s – 1s if shooting in very bright light, as discussed in the previous lesson, if the 3-stop isn't dark enough, but in my experience this is the absolute minority of my use of a 6-stop.

(For more information about NiSi Filters go to www.landscapegear.co.za)



Photographs by Hougaard Malan

A member's profile



Peter Turnbull

I guess my interest in photography began at the age of about fifteen. I was always vaguely artistic in so far as I could draw reasonably well and had, with the encouragement of my departed stepmother, attended an art course at the Old Mutual where both my father and she worked. That turned out to be the last nice thing she ever did for me, but that's another story.

Added to my artistic leanings, I was also drawn to technical procedures and it was the thought of developing and printing my own images that inspired me. My mentor, Jack Pierce, long since deceased, encouraged me and arranged access to the dark room facilities that Old Mutual had provided for those staff members that had photographic aspirations.

My Dad bought me a second-hand Mamiya 35mm camera, unfortunately not a single lens reflex, but what did I know then. He also bought me a bulk film loading device and was supportive enough to keep me supplied with bulk spools of 100 ASA black & white 35mm negative film as I needed more. It's a long time ago but I seem to recall that the lens was a 35mm and there was no option to change lenses. The camera itself was manual but one was able to adjust aperture from f4 to f16 and shutter speed from bulb to 1/250 sec. It was then that I also learned how to use a lightmeter and the relationship of aperture, ISO and shutter speed.

Because my Dad was very keen on motorsport, most weekends saw the family at the Killarney race course, so obviously my favourite subject for photography became motorsport and due to the low lens speed, I learned the art of panning very early. I really wish I still had those negatives with images of all the top riders and drivers of the time - like Willy Kinsky, Jim Redman, Geoff Duke, Jo Bonnier, John Surtees, Vic Procter and later Jody Schechter, Koos Swanepoel and many others. Many hours were spent in the darkroom developing and printing, and I can still smell the fumes of the developing chemicals.

As happens to most teenagers, the pursuit of romance excludes most other interests and so it was for me. I always had the odd 35 mm camera and still had a passing interest in photography but mostly colour snapshots for albums. No serious aspirations until ... I bought a Land Rover so that I could get to fly-fishing destinations inaccessible by normal vehicles. I had always been enthralled by campfire stories of the Okavango Delta and now that I had the wheels I needed to see and experience it for myself. So with a couple of 35mm film cameras and two zoom lenses, a 35-70mm and a 70-200mm of dubious quality that I had hanging around the house, I set off on my first expedition.

During that first 10 day trip through wild Botswana, I found myself absolutely captivated by the raw beauty of the bush and the wild animals we encountered. I remember the very first wild lion I ever saw, a massive male specimen lying in the middle of the track, as they do, blocking our way to the exit gate of the Chobe River Reserve. We were running out of time and we

cautiously approached the beast with the intention of squeezing past him. I will never ever forget those yellow, evil eyes, filled with malicious intent, burning into my very soul and so we cautiously approached to within four meters and to the side of the now visibly tensed-up cat. With a low snarl, he launched upwards and towards the open car window. Wow! Wheels spinning and electric window zooming shut we were gone, hearts pounding and completely awestruck by the majesty of this magnificent animal.

Obviously I found my equipment was sadly lacking and since then, the Orms company has made a small fortune out of my newfound passion. These were the days before any decent and affordable digital cameras were available and so I started with a Canon kit camera which included the entry level EOS 300 film camera and 2 zoom lenses. My first attempts were with negative colour film but I soon changed to slide film, favouring Fuji Velvia 50 ASA which I also bought in bulk. Very soon, I realised the limitations of my equipment for wild-life photography, exacerbated by the slow 50 ASA slide film and so another visit to Orms ended up with me being the very proud owner of two Canon EOS 3 camera bodies and I traded my beginner lenses for a range of Canon L lenses including a EF 300mm f2.8L USM telephoto lens which was later joined by a EF 600mm F4L USM super-telephoto lens. Higher ISO colour slide film also became



available when Fuji released the Provia range and higher shutter speeds became possible.

Around that time and being a member of the 4x4 Offroad Adventure Club, I joined their PhotoSig interest group, run for many years under the chairmanship of the late Don Hulley, himself a very talented photographer and very willing to share his knowledge base. This was the beginning of the digital age and the Canon offering in the prosumer range was the EOS 10D. I was very skeptical of the digital revolution and to be honest, digital images simply could not match the quality of the images of good 35mm film cameras. I believed that my images in those days supported that opinion.



Then I became interested in developing my own images and since colour film development was reasonably specialized, Orms sold me a really good Nikon Coolscan 35mm film scanner, negative or slide, which produced very acceptable digital image files. The rationale was to print my images on an inkjet printer, many of which coming onto the market. Results were not constant and poor in those early days and I was very frus-



trated. However the digital revolution had invaded my life and image quality was definitely improving. I set aside my prejudices and bought a Canon 20D and later an 1Ds, followed by a 7D and then a 5D Mk III. During a photographic workshop in Sabie Sands with the talented Manus van Dyk, I had the 'misfortune' to encounter the then new and revolutionary EOS 1Dx. I now own one of those as well. Despite my original dismissal of digital cameras, the quality of their image improved so drastically that the previously top of the range lenses were no longer good enough for modern digital cameras and the plethora of upgraded lenses began, and in order to take advantage of this improved image resolution, I was forced to exchange my 300mm and 600mm lenses for the new EF400 F2.8L Mk II USM lenses. I have been very happy with the results - although this lens has now also been replaced by a Mk III version.

I have learned a lot from the photographic interest group I had joined but eventually found that my progress as a photographer was limited and I left. Many years later I joined CTPS, and apart from all the fancy equipment I bought, this was the best thing I ever did to improve my photographic skills. I routinely submit images at the monthly competitions and enter as many Salons as I can. I am always interested in the comments of judges and my peers and I take all their advice into consideration, never allowing myself to be put out by adverse critique.

Over the years, I have spent days and weeks traversing the many game parks that we as South Africans are so privileged to have with such relatively easy access. I have been lucky enough to frequently visit and photograph the amazing wildlife in many of the reserves in South Africa, Namibia, Botswana, Zambia, Zimbabwe and even Gorangosa in Mozambique.

I love all animals but especially the predators, and although leopards and cheetahs are very beautiful, it is the raw majesty and latent power of the lion that leaves me breathless after each encounter - some of them almost too close for comfort.

Now that I am retired and could, theoretically, spend more time in the bush, unfortunately my positive cash-flow situation is being challenged, and so too have my purchases of the latest available photographic gear. Fortunately, the equipment I do have is still good enough for what I do and want to do; and I can only hope that the Great Universe will allow me many more opportunities to indulge in my passion ... being in nature and photographing our beautiful wildlife.



A member's travelogue



Venice - a pictorial love affair

by Anna Engelhardt, Kim Stevens & Lesley Parolis

Anna's Story:

JUST THREE MONTHS have passed since seven of us returned from an unforgettable photographic tour to this enchanting island city which was planned and organized by Kim Stevens to take place in the middle of European winter. This we hoped would provide us with the perfect gentle light for which it has become famous, atmospheric misty days, the odd beautiful sunrise or sunset and a greatly reduced number of tourists not to spoil our shots.

We still cannot believe our incredible luck that we would miss the worst flood that hit Venice in 53 years and then escape the outbreak of Covid-19 in Northern Italy by a mere few weeks. This good fortune would have been enough to make our visit special but the photographic gods had decided to present us with an additional gift in the form of the most beautiful and mild winter weather with sunshine, blue skies, magnificent sunsets almost every day and often near-empty Piazzes and Calles (what the Venetians call their public squares and narrow alley ways) – finishing it off with a most glorious, misty morning on the very last day of our stay.

Our group was made up of three CTPS members (Kim, Lesley and I), a past-CTPS member who now lives in Australia and three special photo friends of Kim. Nobody could have wished for a more enthusiastic, harmonious and well-matched septet of photographers to enjoy, explore and experience La Serenissima.

We all arrived with different airlines and at different times on Monday, 20th January 2020, at the Marco Polo airport and made our ways via water taxis and Vaporetti to our intimate hotel in the Dorsoduro district, just 50 meters from the Grand Canal near the famous Peggy Guggenheim Museum, and soon realised during our first excursion that nothing – not photographs or movies, memories of previous visits or paintings, nor all the words of the greatest poets and novelists who had visited this city over the centuries is a match for a Venice in person!

This first trip down the Canal Grande, while sailing past the magnificent facades of the sherbet-coloured palazzos, with the occasional beautiful mosaics in gold sparkling in the sunshine, and finally arriving at the Basilica and Campanile di San Marco





and the Palazzo Ducale with its columns, flags and gondolas close up, was an emotional experience of such ridiculous beauty that it had some of us close to tears.

The strangest realisation of all was that if you were to remove all the Vaporetti and motor-driven boats from the picture, Venice would look much the same as it had centuries ago, and not very different to what was portrayed by its most famous painters Canaletto and Gentile Bellini (a member of the founding family of the Venetian school of Renaissance painting).

We also realised soon that the difficulty a photographer faces in this amazing city has less to do with the abundance of choices than with overfamiliarity. How do we capture a place that has already been overexposed by so many millions of images, and

with so many garish adjectives attached? How do we portray a place new that holds such a permanent lease in the public imagination?

Because of its prismatic landscape of light and water, Venice has been perceived for centuries as the paradise for artistic expression - whether in music, architecture, painting, and since 1826 also photography.

Of course Kim guided us to all the famous landmarks during our daily wanderings through Venice and further afield to the Burano, Murano and Pellestrina islands, but also led us into corners of the city which are rarely visited by photographers. This was my third visit to this wonderful city and I fell in love with it all over again. Thank you Kim for this incredible experience!



Lesley's Story:

FOR OUR VERY first sunrise shoot of our week in Venice, Kim had chosen the iconic Piazza San Marco to photograph the blue hour and early sunrise. We caught the Vaporetto at Santa Maria della Salute, a few minutes' walk away from our hotel, to San Marco - only two stops away. We arrived at about 6.30 am and had ample time to walk around, getting the feel of the famous piazza, looking for good compositions while the orange glow on the horizon deepened, heralding a beautiful dawn.

The stars and half-moon were still visible and the sky was a deep blue that was enhanced in-camera by using shutter speeds of about 3 to 5 seconds. I tried to capture the beautiful candelabras in the square that were still lit at this early hour. It was really cold, about 5°C and the only people around were some photographers. No one to bother us – what a privilege!

We wandered around the square, finding compositions in and around the square, along the galleries on its sides, also looking

across the water towards the island of San Giorgio Maggiore. One can stand on one of the small bridges and photograph the gondolas in the foreground and San Giorgio in the background.





Just around the corner is the famous Bridge of Sighs, Ponte dei Sospiri, which is made of white limestone with stone bars. It passes over the Rio di Palazzo, and connects the New Prison to the interrogation rooms in the Doge's Palace. The sighs came from the prisoners as they passed from the Palace to the prison after being sentenced. Here long exposures make the water smooth and allows one to capture the incredible details of the stone work of the sides of the buildings and of the bridge itself.

We spent a wonderful and productive three hours before heading back to our hotel for a well-earned breakfast and hot shower to warm up and refuel for the rest of the day. This would include photographing the colourful gondola reflections in the Bacino Orseolo, visiting the Acqua Alta bookshop, and photographing Palazzo Tetta from one of the small bridges, and ending with a Rialto bridge sunset shoot. Kim organised a busy itinerary, but one which was filled with amazing photographic opportunities at every turn. We had to pinch ourselves often to make sure it was real and we were actually there in this incredible city.

The next morning, we were up again before sunrise, and this time we were headed for the Ponte dell Accademia, the Ac-

cademia Bridge. This remarkable wooden bridge traverses the Grand Canal from the district of Dorsoduro to San Marco, and is one of only four bridges to span the Grand Canal. It crosses near the southern end of the canal, and is named for the Accademia di Belle Arti di Venezia, which from 1807 to 2004 was housed in the Scuola della Carità together with the Gallerie dell'Accademia, which is still there.

Our diligence in getting up really early meant that we had prime spot on the bridge and could arrange our tripods to get the best compositions. A group of English photographers were left grumbling, and had to make do with second best, as they arrived after us. First come, first served! The blue hour was magic to shoot and we could capture the early morning boat traffic making light trails on the water, but the jewel was the sunrise which, when it arrived, took our breath away. The sky turned pink and allowed us to capture the canal bathed in a beautiful pink glow. It didn't last long and the sky turned blue-grey quite quickly but we continued shooting long exposures to get smooth water. But we had captured the magic!





Kim's Story:

VENICE HAS A way of getting under your skin ... she lures you back time and again and slowly reveals her endless mysteries to those that are willing to see. When I was approached by a former member of CTPS, Rob Marconi, to show him what I knew of Venice, I needed no encouragement to organise a seven day tour for a few of my photography friends.

What a joy to renew my many experiences of Venice through the eyes of these photographers. Such was the enthusiasm amongst the group that not once did I need to cajole them into

waking up early, heading out into the cold or walking yet another kilometer.

In Venice, every bridge, alleyway and canal is incredibly photogenic that I couldn't wait to show them all the iconic locations, but also the less touristic districts of Venice as well as the outlying islands of the lagoon. I was keen to take the group to Pellestrina, a thin stretch of land between the Adriatic Sea and the lagoon. It was with trepidation that we set off as I was unsure how many, if any, of those fishing huts that we wanted to photograph survived the extreme floods in November 2019.



The journey there takes 75 minutes and involves two Vaporetto trips and a bus ride along two islands connected by a ferry! The road follows the Murazzi (a huge fortification wall that protects Pellestrina from the sea) and links the small towns of fishermen, gardeners and lace makers. Here, where the doors are never locked and everybody knows each other, time seems to have stood still. The haul of the fishermen is transported into Venice every day and sold fresh at the Mercati di Rialto, as it has been done since the twelfth century!

On arriving we were delighted with the sight of the huts just offshore – although some in tatters! We spent many hours moving slowly along the sea wall, doing long exposures of these picturesque huts as endless new compositions revealed themselves. In the pursuit of coffee or hot chocolate we walked three kilometers along the sea-front before finally ending up in the one and only local establishment that was open and sharing it gladly with the local fishermen.





On another day we made the trip from Fondamenta Nova to Burano, which required a 60 minute journey by Vaporetto. It was exhilarating to take in the sight of a receding Venice as the boat motored away and approached the small islands around Burano. Burano is the legendary home of lacemaking, dating back to the 17th century, but also famed for its seafood and its candy-coloured dwellings, where every one of them is painted in colourful shades ranging from bright fuchsia to lemon yellow and brick red. Ancient legend has it that fishermen painted their homes in bright colours so that they could see them through the fog when they were fishing far out on the lagoon. Again no homes are locked and villagers seem to continue their fairy-tale like existence despite the number of visitors to the island. It was very rewarding to catch glimpses of everyday life of the islanders when wandering off the beaten tracks to experience and photograph snippets and details of daily life on Burano.

We also explored the lesser known Cannaregio district which is the old Jewish Ghetto, where in the 16th century Jewish people were forcibly segregated as the Calle Ghetto Vecchio was closed off from dusk to dawn until Napoleon conquered Venice in 1797 and removed the restrictions. On the Sunday we were there, the busy main street, the Strada Nuova, was filled with residents taking a stroll, dressed in their Sunday finery and furs. All the charm of the area was revealed along the back alleyways where we were treated to an authentic glimpse of everyday life in Venice.

I know that everyone took amazing photos and I felt very humbled by the thanks I received following the tour. I am so grateful that I lost no-one nor did anyone lose any equipment and that we missed the Covid-19 outbreak in Italy by a few weeks! If everything goes according to plan, I will be leading another group in November and even have a few people in the wings for January 2021.



Winning images from March

Set subject: Fire

The competition held on the 4th March was very well attended although the number of entries was less than usual. The images varied widely in approach and ranged from the dramatic reportage of actual fires being fought by brave men and women to the very creative art style images of David Barnes. The aftermath of fire was also a popular subject that was photographed.

The judges for the evening were CTPS members Kim Stevens and Ken Woods, reports LESLEY PAROLIS.

The CTPS entries into the PSSA monthly competition for March were Juvenile Malachite Kingfisher by Joan Ward (Senior Entry) and Piano Player by Alicia Greyling (Junior Image).

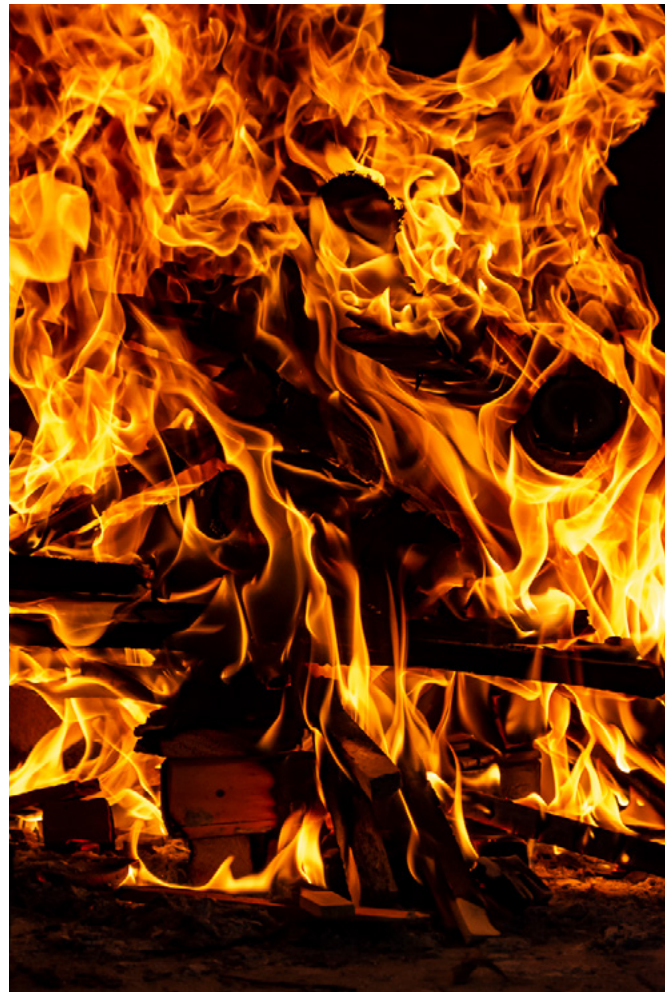
Gaetan Manual gains promotion to Intermediate

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

Set Subject



Winner Print - Set (Advanced) *Unsung Hero* by Peter Turnbull (26). A great reportage image which is perfect for the set subject. The diagonal ridge of land licked by flames, crossed by the oblique angle of the fire bucket connected to the helicopter provides energy and drama to the image. The pop of the red colour of the helicopter is the cherry on the top!



Winner Print - Set (Intermediate) *Red hot* by Barend Paul Stand-er (20). A nice abstract capture of the flaming logs with a well chosen shutter speed to freeze the movement of the flames. A tighter crop may have enhanced the abstract feel of the image.



Winner PDI - Set (Intermediate) *Fire knows no boundaries* by Vivien Harpur (23). This is a strong storytelling image about the ravages of fire. As the beauty of the landscape begins to re-appear through the smouldering ashes we are reminded of the cyclical nature of life. The trees provide a nice frame, almost like a window through which we understand the message of the image.



Winner PDI - Set (Master) *After the fire* by Neels Beyers (24). The orange hues in the image and the haze created by the smoke capture a feeling of the passing fire. Perhaps some stronger foreground detail may have enhanced the image.



Winner PDI - Set (Salon) *Into Action* by Dave Gordon (24). A strong image that fits in well with the set subject. The red colours of the flames contrast nicely with the dark outlined of the fireman. A slight crop to remove some of the bannister on the left could be considered.



Winner PDI - Set (Advanced) *Turkana herdsman at night* by Roger Trythall (24). An image with immediate impact due to the nice contrast between the backlight herdsman and the dark night sky. If the image was staged, the right hand figure could have been asked to stand up a bit straighter to show the outline of his arms.



Winner PDI - Set (Salon) *Rescue Mission* by Sonja Grünbauer (24). This image shows a nice portrayal of the drama of a fire rescue with a person being lifted up to the helicopter through the gap in the flames. One can almost feel the heat in the image. A slight crop to remove some of the bannister on the left could be considered.



Winner Print - Set (Master) *Flames and Roses* by David Barnes (26). A well-executed composite image with a great concept. The stance of the subject implies strength and power with a touch of humour. The "Doc Martens" stuffed with roses cleverly plays into the heavy-metal "Guns and Roses" hard rock theme. There is so much detail in those boots to enjoy. The dry desert background and blue skies contrast well with the hot subject. Perhaps the subject could be more centrally placed to balance the image.



Winner PDI - Set (Beginner) *Striking a Match* by Gaetan Manuel (20). The blurred aspect of the photo captures the moment of the striking match, and the tight crop contains the colour of the image.

Open Subject



Winner Print – Open (Master) *Drinking from the dam* by Nicol du Toit (25). A good story telling image of the four elephants lined up drinking. The matriarch is caught looking at her young ones and it works well in black and white as it enhances the textures of these animals. Colour would have been more distracting.



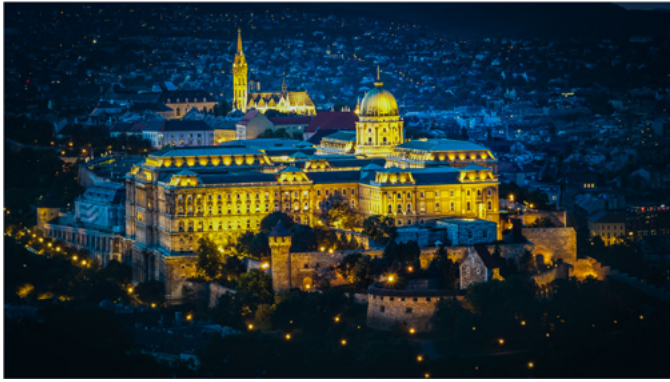
Winner Print – Open (Master) *Dawn view of the Grand Canal* by Lesley Parolis (25). A beautiful image capturing the magic of the early dawn light with the sky colours repeated in the water. The buildings on the two sides create a framed curve that leads the eyes to the focal point of the image in the centre, outlined by the pink sky.



Winner Print – Open (Master) *Venice Lagoon* by Jacoba van Zyl (25). A great long exposure image from Pellestrina. An excellent composition leads the viewer's eye from the foreground post to the center and onto the background huts. Each stop has interesting detail to delight the eye. The colour palette is harmonious, adding to the calm, serene mood of the image.



Winner PDI – Open (Intermediate) *Piano player* by Alicia Greyling (26). An image with immediate impact and creates in the viewer an interest in trying to work out the story. The composition is well laid out and the colour is very different and gives added impact.



Winner PDI – Open (Advanced) *Budapest Castle Hill 2B* by Theo Potgieter (26). A strong image due to the lovely contrast between the yellows of the building and the blue hues of the surrounding city. Take note of the verticals as the two focal points of the main building look slightly tilted.



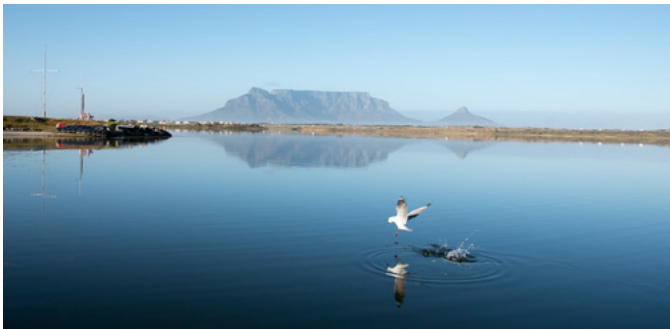
Winner Print – Open (Advanced) *TLC* by Nicholas Moschides (27). The image has the cute factor. The strong triangular composition of the two bodies with heads inclined towards each other adds to the story. All the action is in the intense yellow eyes which command the viewers' attention. The perfect DOF and sharp focus accentuating the details of the face and fur makes this print a winner.



Winner PDI – Open (Advanced) *Turkana sunrise herdsman* by Roger Trythall (26). An attractive image of the three camels silhouetted against the dramatic sky. It's also good that the camels do not overlap each other and that there is space between them. It would have been even better if there could have been some separation below the herder and the base of the image.



Winner PDI – Open (Salon) *Juvenile Malechite Kingfisher* by Joan Ward (27). A masterful composite image. The expert handling of action photography to freeze the action of the malachite emerging from water, allows us to examine the wing positions of this bird which we cannot normally distinguish with the human eye. The dynamic flight path from left to right adds vitality and energy to the image.



Winner Print – Open (Intermediate) *Table Mountain* by Barend Paul Stander (21). A well captured moment. A tighter crop may enhance the image as the interest of the image lies in the gull and the mountain in the background. Always take note of keeping the horizons straight.

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.

09 May 2020 Magalies Foto Fun Club PDI Salon ([View brochure](#))

23 May 2020 Paarl PDI Salon ([View brochure](#))

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

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

(24 & above)



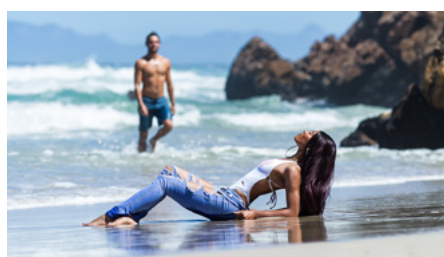
Hovering Terns by
Catherine Bruce Wright (26)



La Serenissima by Anna Engelhardt (26)



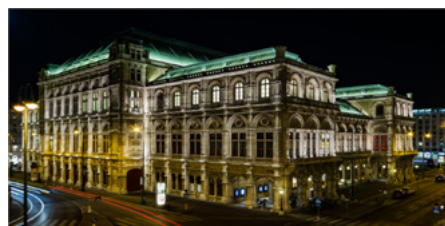
Namib Serenity by Jeanette du Toit (25)



The name is Bond by Crighton Klassen (25)



Lion Cub by Nicholas Moschides (25)



Vienna State Opera House
by Theo Potgieter (25)



Winter in Paris by Anna Engelhardt (24)



Wet and Hungry
by Catherine Bruce Wright (24)



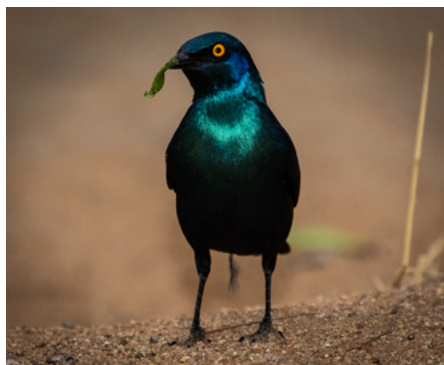
Mopane fire and ash in Damaraland
by Jenny Cole-Rous (24)



Valley of desolation by Steff Hughes (24)



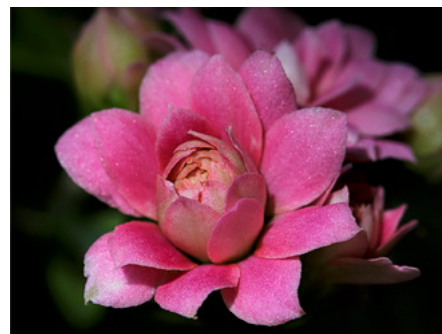
Dwarfed Patagonian Estancia
by Dieter Bütow (24)



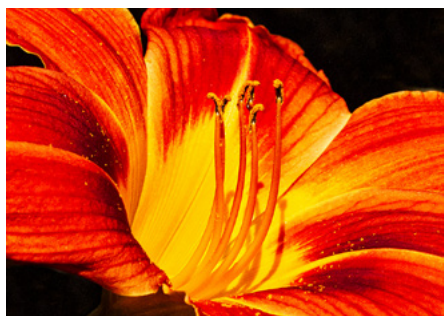
Glossy starling with peace offering
by Nicol du Toit (24)



Namibia sunset by Trudi du Toit (24)



Pink Delight by Jeanette du Toit (24)



Colourful Day Lily by Lambe Parolis (24)



Fragile by Steff Hughes (24)



Fragile by Steff Hughes (24)



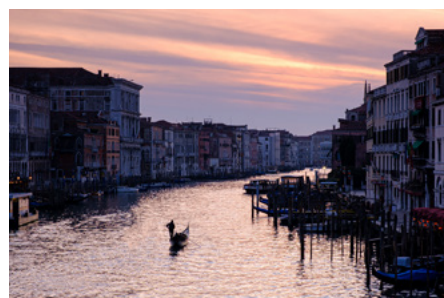
Peyto Lake Banff National Park Alberta
by Lambe Parolis (24)



Emergence by Jacoba van Zyl (24)



Golden light in the canal
by Lesley Parolis (24)



Dawn view down the Grand Canal
by Lesley Parolis (24)



Overberg farm by Jacoba van Zyl (24)



Juvenile and parent by Joan Ward (24)



Turkana lady fire dance
by Roger Trythall (24)

Winning images from April

Set subject: *The Blue Hour*

Unfortunately, our April competition could not be held live at St Stephens due to the Covid-19 lockdown procedures. Nevertheless, a 'virtual' competition did go ahead with the images being sent to the judge, Peter Hardcastle, so that he could score them on his computer at his home. He kindly agreed to provide us with his comments, not only on the winning images but also on other high-scoring ones. All the images that were entered in the print section were, however, judged in the PDI category, reports LESLEY PAROLIS.

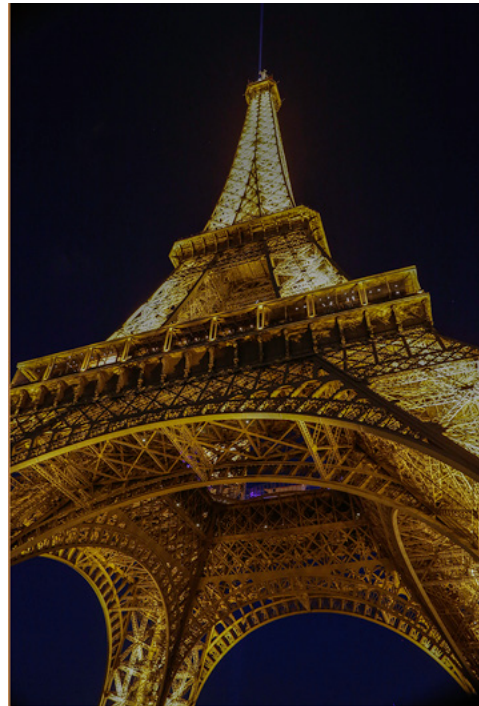
The PSSA monthly interclub entries are as follows: Nightfall by Shaun Fautley (Junior entry) and Blue hour over Giudecca by Kim Stephens (Senior entry)

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

Set Subject



Winner PDI - Set (Master) *Blue Hour over Giudecca* by Kim Stephens (25). The exposure of the image has been exceptionally well handled. The image is sharp, from the stump closest to the photographer to the shoreline. Blue is normally a cold colour, but the long exposure created a calm and gentle effect. This can also be seen in the soft reflections of the stumps and poles on the water. The details on the stumps are sharp and clear and just sufficiently exposed as to not overwhelm the image. The stumps form very good lead-in lines to the two tall poles that anchor the image. The overall blue tone is pleasing and the lights and colour saturation of the buildings on the shoreline is soft enough as not to be distracting.



Winner PDI - Set (Advanced) *Tour Doree* by Peter Turnbull (24). The exposure and contrast of the image is very well captured. The details in the steel structure are clear and sharp, from the base to the very top of the tower. The angle from which the photo was taken is interesting as we all have seen numerous pictures of the Eiffel Tower, but very few from this angle. The subject is not

placed symmetrically, resulting in numerous shapes and details such as diagonal lines, triangles, arches, interception point that emphasize the engineering impact of this world famous icon. The use of a wide angle lens also adds to the feeling of depth, thereby emphasizing the largeness of the tower.

Winner PDI - Set (Intermediate) *Nightfall* by Shaun Fautley (24). The strong saturated colours in the image emphasize the sunset. Although the strong orange colour in the sunset sky stands out, the blue still fills the largest portion of the image. The darker blue tone anchors the image and the lighter blue of the sky balances out the strong saturated sunset. The different textures (sky and water) add to the dimensional effect of the image. The texture in the water behind the wavelets gives the sea a dramatic impact, and the ship on the right side adds to it – without it, the image would have appeared "flat".

Open Subject



Winner PDI – Open (Master) *Aqua Alta* by Jacoba van Zyl (25). There are a few elements that make this a very strong image. The first element is the strong lead-in lines from the bottom and top corners towards the arched opening at the end of the passage, thereby drawing the attention to the person in the centre of the arch. The second element is the different textures and appearance on the right and left side of the colonnade (timber doors vs concrete pillars); and the third element is the diagonal lines in the form of the steel arch supports. The combination of these three elements gives the image a strong appeal.



Winner PDI – Open (Intermediate) *Raped River* by Vivien Harpur (23). The combination of a wide angle lens and the small aperture (F11) allows the full range to be in focus - from foreground to the horizon. The slight haziness and softness towards the sunlight background, automatically draws the attention to the "raped" riverbed.



Winner PDI – Open (Advanced) *Hermanus Cliff path* by Crighton Klassen (25). The snowy effect in the water and slight movement in the clouds, due to the use of a shutter speed of 30 seconds, enabled the photographer to create a soft and tranquil mood. The separation of the rocky environment from the sky and surrounding water, make it stand out. The water line across the image also divides the picture into two, creating a definite fore-and middle-ground, thereby increasing the feeling of depth to the image. The picture is well exposed with no burn-out in the clouds and enough details in the rocks on the shadow side.

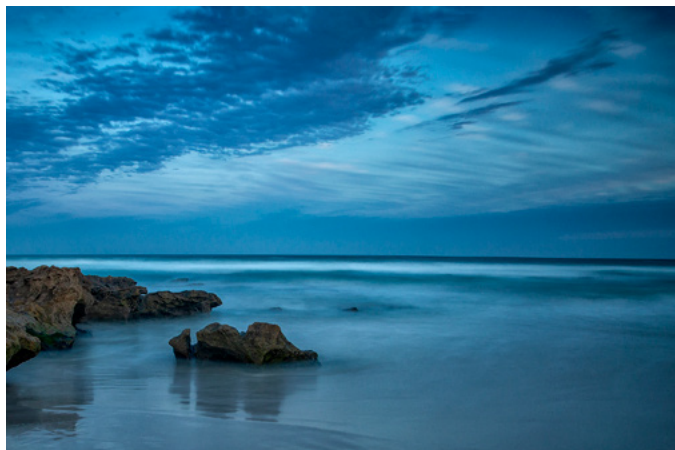
"Promotions: Peter Turnbull achieves his Salon status. Congratulations!"

Other high-scoring images from our April competition (23 & above)

We are most appreciative to our judge of the evening, Peter Hardcastle, for providing us with his comment on this section as well.

Continued on next page....

Set Subject



Evening sets in at De Hoop by Pat Scott (24). The calm and mistiness of the water (due to long exposure) against the sky with its different cloud texture is well captured and well exposed; it is sharp from the foreground to the horizon. The position of the rocks on the left side of the image gives just enough balance to the image. However, the horizon is slightly curved which could have been corrected during post processing.



Early dawn on Piazza San Marco by Lesley Parolis (24). The image is well composed and exposed. The gradient colour in the sky is not over saturated. The angle from which the photo was taken, makes the pillar and statue stand out against the sky. The tower slightly to the back and right of the statue adds balance to the photo. The golden light created by the artificial light gives a warm tone to the image.



San Giorgio Maggiore by Anna Engelhardt (23). The image is well exposed, and captures the various types of light sources very well. The composition is very good and taken from a very interesting angle (from the left and low). This results in various lines and shapes that give impact to the image.



Venice Gondolas by Jacoba van Zyl (24). Using a slow shutter speed to draw the eye toward the building in the background is very clever. The movement of the gondolas creates an "out of focus" effect that contributes to the image and also acts as visual anchor.



Venetian Splendour by Anna Engelhardt (23). A well exposed image against the deep blue night sky. The angle the photographer had chosen, by positioning the main light source on the right hand side of the image to be almost above the building, emphasises the details of the light. The yellow lights give the image a warm feeling.



Slangkop by Theo Potgieter (23). The detail in the sky is well capture with the sun setting on the right side of the image and reflecting into the pools. The setting sun also emphasises the structure of the lighthouse tower, allowing the details of the concrete structure to be captured.



Antarctic Blue by Dieter Bütow (23). Well exposed with enough details to identify the scene and tell a story. By including the ice-covered shore and penguins at the bottom of the image this adds to the depth of the image. The lights on the ship and the moon shining through the clouds above give balance to the images.

Not Eishkom by Kim Stevens (23). The smoke and building structures edged against the blue late afternoon sky and the reflection in the water has a clinical impact. The leading lines toward the power station are strong, and the dark red colour of the arch of the bridge gives depth to the image. If the arch had also been blue, it would have become part of the bridge structure and together with the road way running through the image, would have split the image in two.



Evening light trails on the Grand Canal by Lesley Parolis (23). Well exposed with the architectural beauty well captured against the blue sky. The buildings on the side and the light trails on the water lead the eye toward the domed building at the end of the canal. The long exposure (30 seconds) softens the water surface, resulting in clear light reflections. Although the colour blue was the key word for Set Subject, care must be taken not to oversaturate and enhance this particular colour too much.

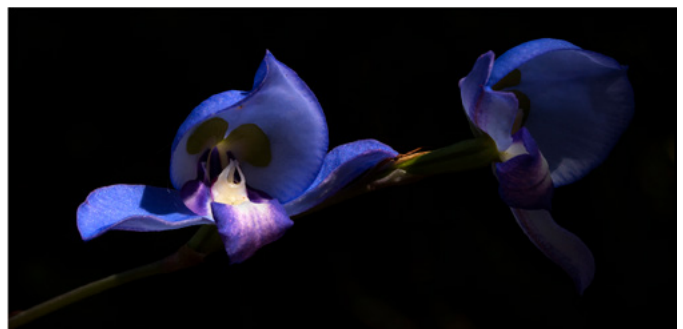
Open Subject



Blue and grey by Keith Bull (23). A very artistic photo. The photographer was very successful in using the concept of combining rhythm, shapes and lines. The blue colour of the cycles against the different tones of grey works very well.



Plover and Chick by Catherine Bruce Wright (23). A tender 'mother/child' image that is well exposed. The shallow depth of field is just soft enough to separate the main subject from the background, and at the same time it illustrates how the birds are camouflaged within their natural environment.



Blue Disa by Jonathan Mark Burchell (23). A well-planned still life image with the light source carefully positioned above. The stem of the image runs diagonally across the image. Had it been placed horizontal, it would have split the image in two. The exposure is spot on with most of the light concentrating on the portion of the flower that should draw the attention.



Jetty structure by Neels Beyers (24). The image is successful in many ways. The detail in the weathered timber structure is pin-sharp, illustrating the "character" of the old jetty, the angle is well chosen to frame the setting sun, and the leading lines emphasise the depth of the image. The detail in the shadow areas is well handled.



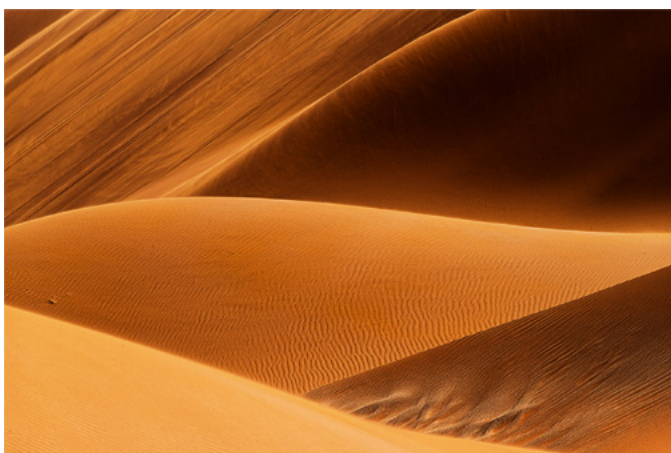
No Treble by Crighton Klassen (23). The sepia effect works well in this image. The exposure is good which can be seen in the skin tones. Light can be used very creatively, particularly in a studio environment, and playing with shadows to create a special meaning and atmosphere would also give a special mood to this image.



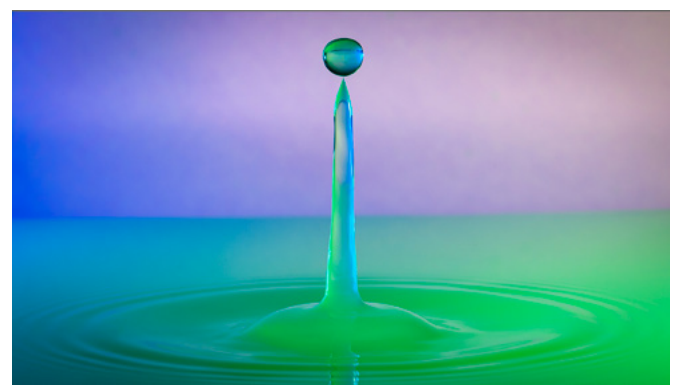
Street Artist at work by Pat Scott (23). The exposure is spot on and the colours in the artwork are warm and appealing. The hands, the tattooed arms, the beak of the bird being spray-painted and the artist's concentration on his work, all act as leading lines as well as tell a story.



Lake Agnes against misty Mt Whyte by Lambe Parolis (23). Photographing snow scenes with lots of clouds and still have detail in the darker cliffs, is well done here. The V-shape, diagonal lines and green forest growth of the mountain slopes closest to the photographer acts as a frame for the snowy mountain scene.



Tri Angle Dune Scape by Jeanette du Toit (24). The photographer was very successful in capturing the different lines, textures, shadows and tones of orange of the four dunes. This combination of these elements gave the image depth and general impact.



Splash 6 by Theo Potgieter (24). This is a pin sharp image. Timing was excellent. The green in the liquid against the blue/purple backdrop works well. The circular water puddle, together with the reflection in the water droplet acts as a base for the image. Unfortunately the camera settings were not available as the EXIF detail is missing.

David Goldblatt: Our master chronicler

by Trudi du Toit

David Goldblatt was the topic of the CTPS Special Interest Group (SIG) meeting in April two years ago. He died two months later, on June 25th 2018. Arguably South Africa's most famous photographer, Goldblatt was a complex man who eloquently discussed his work in many books and interviews – most notably in the book published posthumously as "The Last Interview".*

Photojournalist. Documentarist. Social commentator. Historian. Portraitist. A chronicler of that past 60 years of South Africa's history. There are many labels one can use to describe David Goldblatt and his work ... but a single one will not suffice to encapsulate his vast body of work portraying South Africans and our country.

"I regard myself as an unlicensed observer and critic – self-appointed," he told Alexandra Dodd in *The Last Interview** she conducted two months before his death, which was published as a book in collaboration with the Goldblatt family in 2019. He has also described himself as a "critic of the society into which I was born".

Therefore, in 2017, during the #FeesMustFall student protests he showed his displeasure of the University of Cape Town's (UCT) lack of response to the students' destruction and burning of art work and subsequent removal of art that might give offence to the students. Despite his initial support of the students' demands and protest against the prominence given to the Cecil John Rhodes statue, Goldblatt withdrew a collection of his photographs from the UCT library and cancelled the contract to bequeath his archive to UCT and transferred it to Yale University in Connecticut.



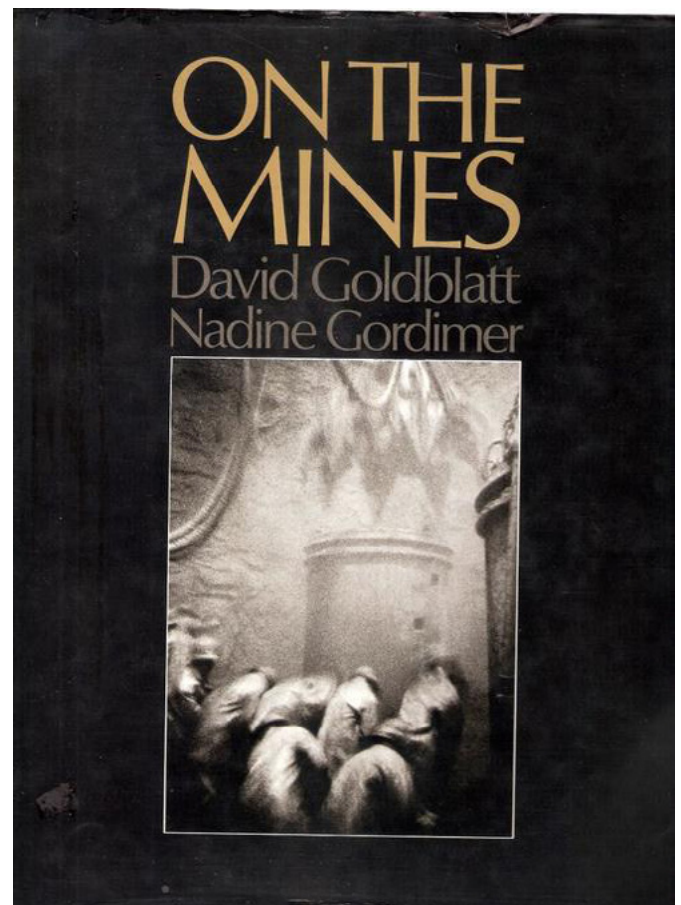
Dismantling of Rhodes statue.

"If you compromise on freedom of expression, you're in serious danger of no longer having it. The administration took away the freedom of expression," he explained his decision to Dodd. "These were the acts of bullies. To bequeath my work to UCT as I had intended would have been to endorse what had been done."

His belief in the sanctity of the freedom of expression resulted in another protest gesture when he refused to accept the Order of Ikhamanga Silver after the Protection of State Information Bill was passed in 2012. "I decline the award in protest against what has been done in the spirit in which the award was created..." he wrote to President Jacob Zuma.

Yet, Goldblatt was no activist-photographer: At the 1982 Botswana Culture and Development Conference he argued against photographers using their craft "as a weapon" in the struggle. He argued that the role of a photographer was to go beyond the surface of things and to make a far more compelling argument against the system of white rule.

In 1985, the London office of the African National Congress (ANC) called for a boycott of his exhibition *South Africa The Structure of Things Then* that was touring Britain. The ANC made this call as it believed that he had defied the cultural boycott and that he was employed by the Anglo-American Corporation. Subsequently, the boycott was relaxed when his friends like the trade unionist and photographer Omar Badsha and novelist Nadine Gordimer called for the boycott to be lifted against him. The book of the same name was published in 1998. Goldblatt donated the entire exhibition to the Victoria and Albert Museum in London.



The book, On the Mines, was made possible by the work Goldblatt did on commission for Anglo American Corporation.

He did do work for Anglo American – on assignment. In 1964, the year after he became a full-time photographer, having sold the family clothing store following his father's death, the avant-garde Tatler magazine gave him a series of assignments. One of them was a feature on the Anglo-American Corporation, which led to a long association with Anglo's in-house magazine, Optima.

This gave him access to mining communities, which led to his book *On the Mines* (published in 1973), which was a groundbreaking depiction of the lives of the mining community during the 1960s and 1970s.

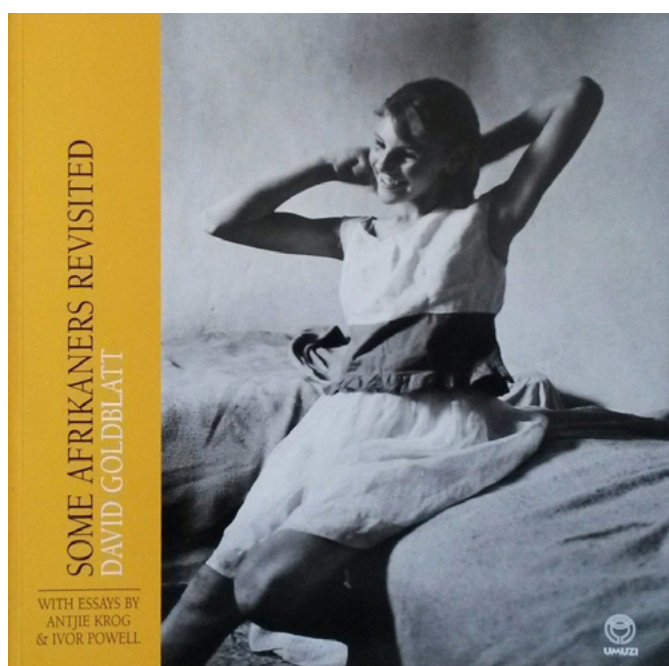
But, in 1987 when Cyril Ramaphosa led the mineworkers on strike, Goldblatt declined another Anglo American commission to do their annual report, he told Dodd, because he felt he had to keep at arms length from the company executives as well as the workers.

During the 1990's he refused to join a political organisation – because he was not a "joiner" – nor allow his work to be used "by either side of the struggle" for propaganda purposes.

His family history, however, predisposed him to side against any form of suppression. His grandparents came to South Africa in 1893 from Lithuania to escape the persecution of Jews. He subsequently participated in exhibitions organised by the anti-apartheid photographers' collective, Afrapix. He was asked by them to cover the story of workers who travelled an average of four hours per day by bus between the homelands and cities like Pretoria. This assignment led to the book titled *The Transported of KwaNdebele: a South African Odyssey*, first published in 1989, with text by his daughter Brenda and Phillip van Niekerk, republished in 2013 by Steidl Publishers.

In 1992 Goldblatt joined South Light, a photographic agency established by Paul Weinberg and other photographers after they left Afrapix.

Goldblatt said he always wanted to become a photojournalist to follow in the footsteps of the Life and Picture Post photographers. But, even though he photographed the Congress Alliance campaigns and the signing of the Freedom Charter, he told Dodd that he never considered himself an event photographer. People, and the structures and landscapes they built or inhabit interested him.

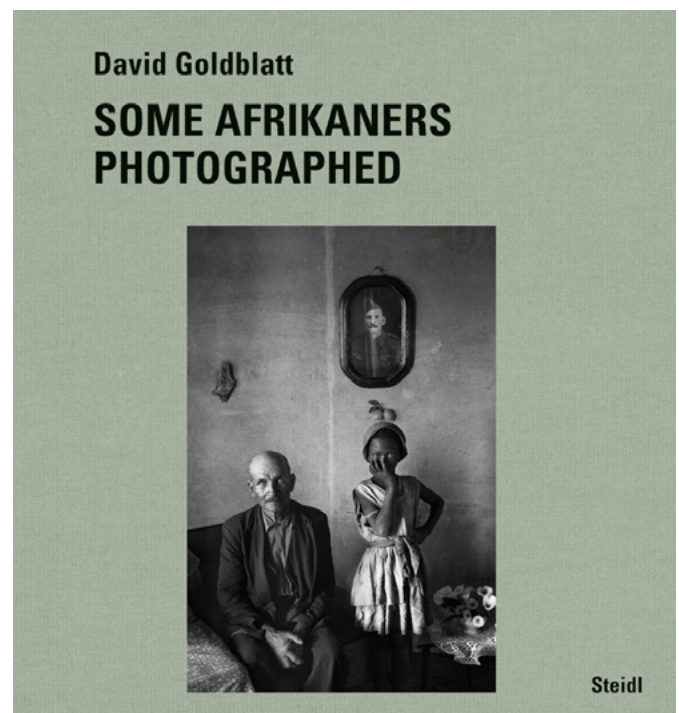


Cover - *Some Afrikaners revisited*

As a professional, he was also given the opportunity to travel around the country taking photographs for *Some Afrikaners Photographed* (started in 1963 and published in 1975). This book became controversial because some (like the Afrikaans poet Breyten Breytenbach) saw his stark portrayal of people as ridiculing of the lifestyle of a cultural group.

Goldblatt, however, explained it as a desire to getting a better understanding of the lives of the people who would frequent his father's store in Randfontein. "The Afrikaners were the engine of political life in this country ... here was an extraordinarily small group of people, when you think of it, whose energy drove everything. So their relationship to the country was very different to that of the English colonial," he explained to Dodd.

In an essay published in "*Some Afrikaners Revisited*," published by Umuzi, an imprint of Random House in 2007, another Afrikaans poet and novelist, Antjie Krog writes: "I am moved by these photographs of David Goldblatt's because it is us – and everything we are, down to the sediment." She continues: "Three kinds of Afrikaners look out to us from these photographs, of which the poor Afrikaners is the most haunting – the simple one who, by the sweat of his brow, eats his bread in isolation."



Cover - *Some Afrikaners Photographed*

He also documented the lives of other communities: in 1972 Goldblatt spent six months photographing people in Soweto and from 1976 – 1977 he travelled on a bicycle photographing mainly the Johannesburg Indian community of Fietas (Pageview), facing removal. In 1979 Goldblatt began working on a project about life in a typical white suburb of the Transvaal – this led to the publication of the book *In Boksburg*.

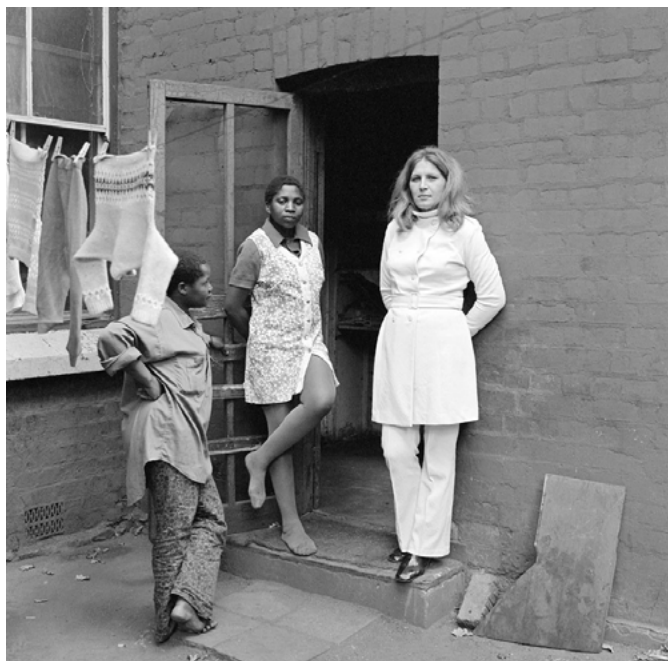
In the 1980s Goldblatt became the photographic editor of Leadership magazine, which gave him the opportunity to publish the work of many of the younger documentary photographers. When he and Leadership editor Hugh Murray were in Lusaka to do a feature on President Kaunda, Goldblatt helped to initiate the first open dialogue between the South African business leaders and the ANC. After the interview Goldblatt suggested that they try and arrange an interview with Oliver Tambo, the head of the then banned ANC.

At this meeting Murray set the ball rolling and the first meeting between business leaders and the ANC was held in 1985 in Lusaka.



Cover - *Fiestas*

He was often commissioned by the magazine and PR companies to photograph famous people, including political leaders. His insistence on using natural light often placed him in conflict with the leaders' minders - notably Carl Niehaus, who was spokesperson for President Nelson Mandela in 1994 at the time of his inauguration - who were scared that the leaders could be shot if the curtains were opened. It speaks volumes for Goldblatt's prominence that he even won the battle to have the curtain opened to photograph the paranoid President Robert Mugabe.



From *On the Mines - Soper Rd*



Plot holder Randfontein from *Afrikaners* photographed

On 8 March 2006 Goldblatt was honoured for his portrayal of social and political life in South Africa with the 2006 Hasselblad Foundation Award in photography,

He started photographing people as a 17-year old after he matriculated in 1948 and worked in his father's shop in Randfontein. Saturday afternoons, after the store closed, he would hitchhike into Johannesburg, where he would walk around, talking to and photographing people until the next morning. He called this poeving, he told Dodd. "There was the urge to experience reality, which the camera licenses." He also describes this "entirely crude, un-thought-through, unstructured process of becoming physically acquainted with my world" as the basis for his lifetime of travelling to different places to photograph people in their own environment.

He felt safe walking through the streets of Jo'burg at night armed only with a camera, but two armed robberies in 2003 at his house - one, when he was in England working on an exhibition during which his wife Lily was tied up - precipitated another project. His friend, playwright Barney Simon, had told him that "you need to bring into your work the things that you fear most" and in 2008 he decided to focus on violence, which he feared most at the time.



Some *Afrikaners* Photographed - Voortrekkers

He contacted violent offenders who had been released and interviewed them at the scene of the crime, to try and get a better understanding of why they committed crimes. Their stories were published in captions below the photographs in *Ex Offenders at the Scene of the Crime*. He not only paid the people he interviewed, but also donated the proceeds of the work for rehabilitation, to dispel any notion that he tried to exploit the offenders who shared their stories with him.

Although his professional photographic career was launched through magazines, in later years exhibitions and books became the important media for his work – with books the most important due to the transitory nature of exhibitions, Goldblatt told Dodd. But, “the problem with books is that they’re rather like monuments – they tend to stick around. And unless you get it right in the first instance, then you are bugged.”

His relationship with the German printer Gerhard Steidl, who contacted him early in the 2000’s, resulted in several of his earlier books being revisited, starting with a redesigned and expanded version of *On the Mines*. “He has superb knowledge of printing technology, which he applies with passion and originality,” Goldblatt describes the printer, who is involved with all aspects of bookmaking, from the selection of images and paper to the design, proofs and final print.

Goldblatt had 17 books published between 1973 and 2017 and nearly 50 exhibitions of his work had been held all over the world – and that excludes the 15 permanent collections housed in galleries and museums in most big South African cities, as well as in London, Paris, Barcelona, Copenhagen and several American cities.

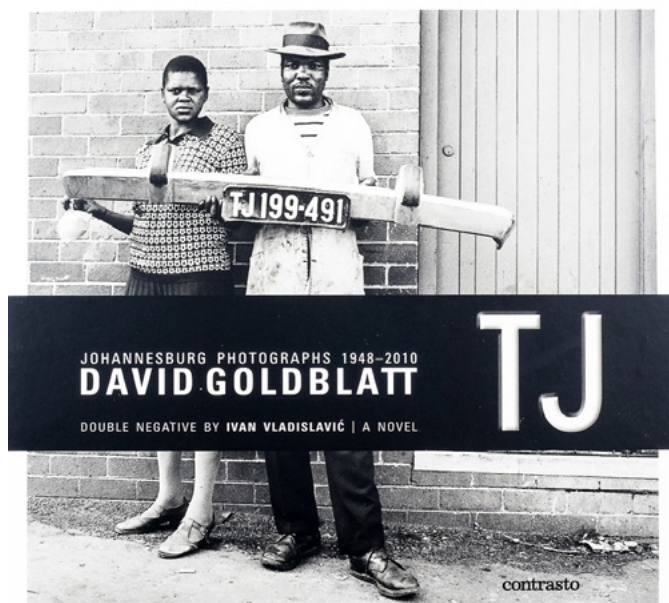
Among the numerous Fellowships, Honorary Fellowships (including the Royal Photographic Society), Honorary doctorates (UCT, Wits, San Francisco) and photographic awards, are the HCB Award from the Henri Cartier-Bresson Foundation and the Hasselblad Foundation International Award in Photography, which is considered the most prestigious photographic award in the world. He was also one of the first South African artists to be represented in the New York Museum of Modern Art.

The Last Interview ends with a story that encapsulates the meaning of the vast body of work Goldblatt left behind: “You make us see what we don’t notice,” a traveller told him when he and his wife stopped to shake hands with the photographer, who was capturing a scene outside Hanover. “To me, it was perhaps the greatest accolade I’ve ever had,” Goldblatt told Dodd.

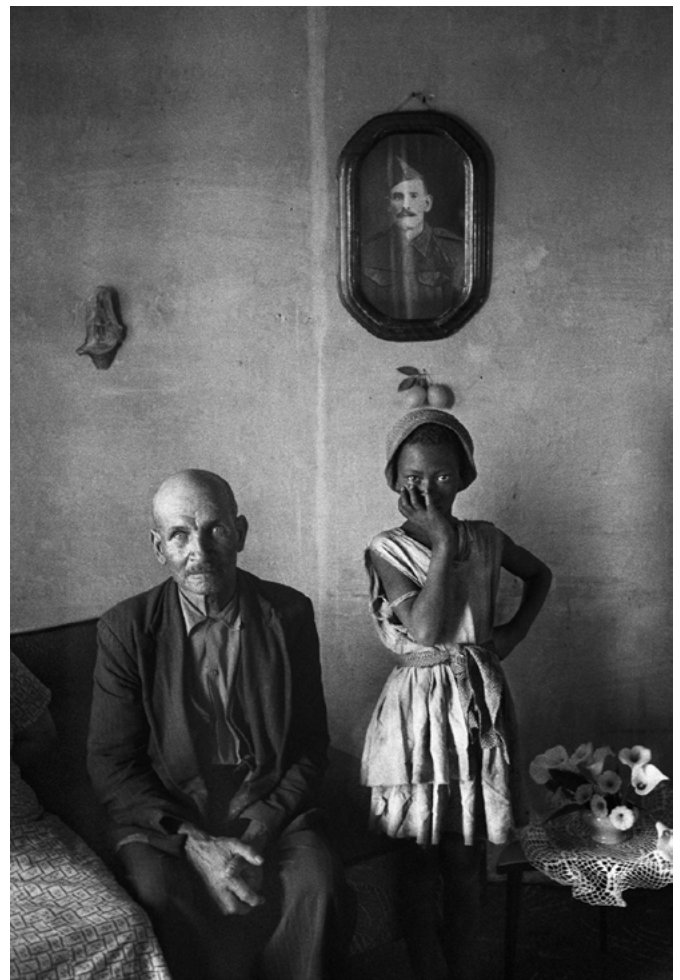
*The Last Interview, published by Steidl in 2019, is a transcript of interviews arts journalist Alexandra Dodd conducted with David Goldblatt in March 2018. It is edited by his daughter Brenda Goldblatt.



From *Ex Offenders at the Scene of Crime*



Cover, *TJ*



Pensioners, an image from *Afrikaners Revisited*.