

# CAPE CAMERA

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November/December 2020

Official Newsletter

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CAPE TOWN PHOTOGRAPHIC SOCIETY



## CAPE CAMERA

## WHAT'S INSIDE

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NEWS FROM THE COUNCIL.....	2
NEWS ITEMS.....	4
ANNUAL AWARDS CEREMONY.....	6
NEW MEMBERS.....	10
E & D NEWS.....	11
CTPS OUTING.....	12
A MEMBER'S PROFILE.....	13
A MEMBER'S TRAVELOGUE.....	16
NOVEMBER WINNING IMAGES.....	18
OTHER HIGH-SCORING IMAGES FROM NOVEMBER.....	21
DECEMBER WINNING IMAGES.....	24
OTHER HIGH-SCORING IMAGES FROM DECEMBER.....	27
PHOTOJOURNALISM.....	32
WHATS IN NEW IN PHOTOGRAPHY.....	35
JÜRGEN SCHADEBERG.....	37

## On the cover

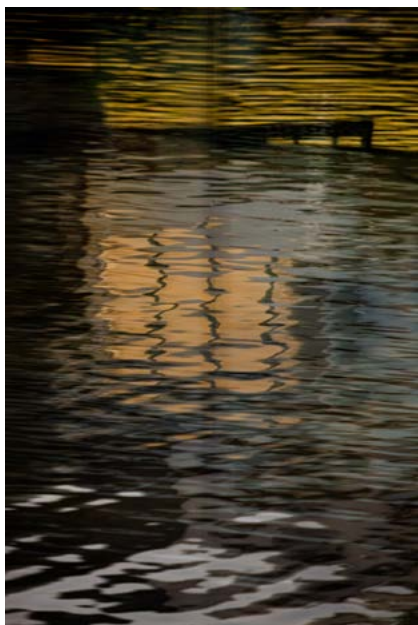
The front cover image *The Jetty* by Marianna Meyer was one of the winning images in our November Competition.

"The Evening Golden Hour in Marina Da Gama, where I live, often presents wonderful photographic opportunities when beautiful light dances on the water. This happens only a few weeks every year and only lasts for a very short period - normally during July and in the heart of winter when the sun reflects in the window of one of my neighbours, throwing a muted golden cast on the reflection in the water.

"Curiously, never at any stage of the sunset is the golden colour in the window itself, it is only in the reflection on the water. This must have something to do with the refraction because the muted golden colour is always the same, regardless of what is going on in the sky.

"Spice was added to me capturing this image because I had to twist my body as far over the railing as possible to catch the golden light as well as the jetty from the angled glass screen of the neighbour's deck. At 200 mm focal length, perched precariously over the railing, all distractions went away and I photographed until the beautiful light disappeared.

"For this shot I used my Fuji XT-2 with a 55-200 mm lens, Aperture f4.8, Shutter speed 1/320 sec, ISO 400," explained Marianna.



# News from the Council

With this issue of Cape Camera we come to the end of a difficult, dangerous and strange year for all of us. We hear of a second wave of Covid-19 beginning to hit Cape Town, just when we were hoping to get back to the regular face to face activities of our Photographic Society. With luck and care we can escape that. Your Council held a special planning meeting on Saturday the 14th of November to make post-Covid plans for 2021, and we have booked the St Stephens Hall for the duration of 2021, starting with our first competition evening on Wednesday the 13th of January. Hopefully this will still be able to take place with the appropriate virus protection measures. So get busy in looking out for suitable 'gates, doors and doorways' to photograph. As per the new competition rules, it has to be a relatively current photo.

Please see the 'In the News' article for all the details of the changes we decided to implement next year. We would like to get back to seeing everyone again in person, and also viewing the images on the large screen in high definition. The traditional Educational and Development evenings will take place either over Zoom, or in person at the Hall, depending on the presenter. Audio visual meetings will continue to take place via Zoom every second month, or as and when determined.

Outings will be organized for most months, with two being weekends away. The first weekend is in planning stage for staying at the Cape Nature Chalets at Cape Agulhas, depending on booking availability, on the 23 May weekend or the 06 June weekend. The Kirstenbosch outing was reasonably well supported recently, and at time of writing, the Wijnland Motor Museum outing is about to happen. It was wonderful to see some newly joined members at the Kirstenbosch outing. The January/February outing will be announced via Snapshot in due course.

From the comments of many, the Annual awards cocktail party held at my home on Friday the 4th December was enjoyed by all 30 members who attended. See the photos and results of the competition and awards elsewhere in this edition. Kim Stevens deservedly wiped the floor with everyone, earning not only our best photographer awards but gaining the Infinity Badge from PSSA in recognition of her Fellowship of PSSA award. To cap them all, she was awarded the President's award for service to CTPS members in 2020. Congratulations Kim and thank you for all the work you do for us!

Our planning meeting decided that CTPS would hold an exhibition of our prints in October 2021 at a venue that would attract many viewers, still to be sought. We would also apply to hold a National Salon in the 2021/22 year with Kim being the salon director. So you can see that we intend to make 2021 a year full of photographic action that you all can enjoy. We welcome any suggestions for outings and activities from any of our members. If you have a great idea, let's hear from you – particularly where our second weekend away should be.

Occupying my mind at the moment is why I am not getting pin sharp images. When my wife and I joined CTPS back in 2010 we bought two Nikon cropped sensor cameras, one fitted with an 18 to 200 zoom lens and the other with a 28 to 300 zoom. We thought we had the perfect equipment and have happily used them for 10 years. I have now been told that you can get 'Friday' cameras/lenses, like you do problem cars, and also that such large zooms are always a compromise and cannot deliver pin sharp images. Anna and Lesley kindly did a test shoot for me with our lens on a full frame camera and other prime lenses on our camera. The upshot was that the camera electronics and sensor was probably as much to blame as the zoom lens. Now I understand why so many people are buying mirrorless cameras with updated technology in both lenses and body. Some of you will say that the composition and subject matter of the photo is what is important and not the equipment that is used to shoot it. I would not argue with you, but I would like to get pin sharpness when I need it.

Finally I would like to congratulate Andrew Denny who did his first Robben Island swim recently. A first for a CTPS member I should think.

May I wish all of our members a happy, peaceful and safe end of year holiday break, and a very happy Christmas to those of you who are of the Christian faith.

**Richard Goldschmidt**  
President



We wish our CTPS members  
a beautiful holiday season  
and a New Year of peace and happiness.  
May you, your families and friends  
remain healthy and safe.

From all at Council

# Set themes for 2021

*We will continue with the PDI only competition evenings at St Stephen's Hall, starting on 13th January 2021, with three images being allowed in the Set and/or Open category. For the time being we will follow a hybrid approach by recording all meetings via Zoom for those who cannot attend, or choose not to be present. The recording will be made available afterwards.*

*Your PDIs and digital copies of your print images must be entered via PhotoVaultOnline.com.*

*Maximum size is 1920 x 1080 pixels and either the height must be 1080 pixels or the width must be 1920 pixels. The file size may not exceed 2MB.*

Month	Set Subject	Competition Date	Entry date
January	<b>GATES, DOORS and DOORWAYS.</b> These should form the main subject of your image.	13 January	6 January
February	<b>SHADOWS.</b> Hard light produces interesting shadow shapes and patterns which can create compelling images.	3 February	27 January
March	<b>NEGATIVE SPACE.</b> Negative space is the area which surrounds the main subject (positive space) in your photo. Negative space defines and emphasizes the main subject of a photo, drawing your eye to it. It provides "breathing room", giving your eyes somewhere to rest and preventing your image from appearing too cluttered.	3 March	24 February
April	<b>STREET PHOTOGRAPHY - PEOPLE AND PLACES</b>	7 April	31 March
May	<b>IN CAMERA MOVEMENT AND/OR MULTIPLE EXPOSURES.</b> Use these techniques to create new artistic images.	5 May	28 April
June	<b>TREES AND FORESTS.</b> These should form the main subjects of your images	1 June	26 May
July	<b>WATER IN THE LANDSCAPE.</b> Create landscape images in which bodies of water feature, e.g. rivers, lakes and dams. No seascapes.	7 July	30 June
August	<b>CELL PHONE PHOTOGRAPHY.</b> Images should be taken with a cell phone and processed with an App on the cell phone.	4 August	28 July
September	<b>BIRDS.</b> Reveal the beauty of wild birds or tame ones.	1 September	25 August
October	<b>CAMERA ON THE GROUND.</b> Create interesting images with a new perspective from the ground.	6 October	29 September
November	<b>ACTION PHOTOGRAPHY.</b> Depict action in any form, human or animal.	3 November	27 October
December	<b>NIGHT PHOTOGRAPHY.</b> Images taken at night have a special mystery and excitement to them. Use a tripod for long exposures or use fill in flash to illuminate your subject.	1 December	24 November

Please refer to our [website](#) for details for more information on competitions. Please note that these dates are subject to change.



# News Items

## Exciting changes to our competition and E & D evenings

Covid 19 has brought with it many changes – some good and some not so good! It is hoped that the changes that need to be made within CTPS will be viewed as part of the first category.

Having been forced to go digital with our monthly competition evenings by using the popular Zoom platform turned out to be a great and unexpected success. As a result, Council received many requests to continue with it when we will finally return to 'normality'.

The general consensus was that being able to watch the judging of our images in the comfort of our homes, with a cup of tea or a glass of wine in our hands and some nibbles on the side, was a wonderful change from having to get into our cars, sitting on uncomfortable chairs and drinking some lukewarm tea or coffee at intervals. It was felt that socializing was in any case very much restricted to a quick chat with just a few of the members, without ever having enough time to have a meaningful conversation about photography or the images on display.

During extensive discussions about changing the entire format of our monthly competition evenings, your Council took note of these points of view and requests, while being very much aware of the importance to retain and continue to promote the printed image section - as well as finding a way to repeat (and incorporate) the very successful 'Image review evenings', not to mention increasing our social interactions throughout the year.

*It goes without saying that during all these meetings strict Covid regulations should and must prevail.*

Therefore the following changes have been decided:

- We will continue with the PDI only competition evenings at St Stephen's Hall, starting on 13th January 2021, with three images being allowed in the Set and/or Open category. However, we have plans to also record the meeting via Zoom for those who cannot attend, or choose not to be present, but viewing will only be made available later on that week.
- It is envisaged that we will hold our first Prints only competition evening, with three prints being allowed (Open category only). This evening will be combined with an 'Image evaluation' event and take place every alternate month on a 3rd Wednesday - starting on 17th March 2021.
- This evening is intended to be a social event with some snacks, wine and cold drinks being available. It will be a chance to view the prints, listen to the judge's comments, discuss images and in general have some time to socialize with each other.
- As a result of the changes above, the traditional E & D evenings will therefore no longer take place every month on a 3rd Wednesday, but from now alternating with the Print/Evaluation evenings. The first E & D evening of the year will be held on the 17th February 2021, when Richard Barnard from Manchester, UK, will present a talk to us.

## Important new competition rule

From the beginning of 2021, all images entered in the SET SUBJECT for the CTPS monthly competitions *cannot be older than 12 months at the date of entry.*

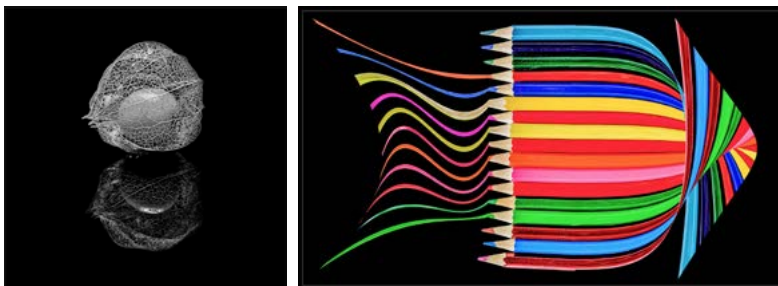
This ruling has been introduced to encourage members to make a special effort to take up their cameras, have an idea, and go out and shoot.

The severe Covid lock-down restrictions have forced us all to scroll through our image library of the past and select one that is suitable to the monthly Set Subject, which is not a particularly challenging way to experiment and help us grow and to improve our photography!

Unfortunately, any image that does not comply with this new ruling will have to be disqualified.

## National Salon Results

### Eden Photographic Society Salon



Theo Potgieter received two Certificates of Merit for his *Magic Fish* and *Gooseberry pod 4*, plus 2 Acceptances; Jeanette du Toit achieved 8 Acceptances; Chris Coetzee - 7 Acceptances; Peter Turnbull - 3 Acceptances; Michael Pace & Dieter Bütow - 2 Acceptances each; and Jonathan Burchell, Nicol du Toit and Trudi du Toit - 1 Acceptance each.

### 18th PSSA Up and Coming Competition

Our junior member Kishore Seegobin achieved an Acceptance in the open category for his image *Basket in the making*.

### 6th Centurion National Salon

Dave Gordon, Anna Engelhardt & Chris Coetzee received 5 Acceptance each; Dieter Bütow - 4 Acceptances; Peter Turnbull & Trudi du Toit - 2 Acceptances each; and Nicol du Toit - 1 Acceptance.

# International Salon Results

## Cross Continental Circuit Results

Nicol du Toit reports

The much anticipated results of this circuit, where photographers from 64 countries throughout the world participated, were released during the first week in December. Out of a total of 61 clubs that took part, CTPS was ranked joint 17 with a total of 27 points. This was the first time we entered, and we can feel proud about the results.

The event was run in the form of a circuit with three salons. One was judged in Indonesia, one in Germany and one in South Africa. Each of the three salons had three categories, Open colour, Open mono and Movement. Participants could enter four images in each category.

The organisers used quite an interesting point scoring system. The score allocated to each photographer consisted of the points scored in his or her best category and the other two categories were ignored. Acceptances counted one point each, honourable mentions two points each and medals three points each.

The top three individuals were Malcolm Cook of England with 17 points, Guoxi Jiang of Australia with 14 points and Christiaan Kotze of South Africa also on 14 points. Those of you who did the JAP course of 2/3 years ago would have met Christiaan. He lectured us on photo journalism and specifically sport photography. No wonder his top category was Movement.

In the club competitions, where the top six photographers from each club were taken into account, AFO Club of Northern Gauteng took first prize and deserves our congratulations; National Photography Club also of Northern Gauteng and Southern Suburbs Camera Club of Southern Gauteng achieved joint 7th place.

A total of 16 South African clubs had entered and we were placed joint 9th on 27 points - achieving a 2nd place in the Western Cape behind Tafelberg. Only one other club from the Western Cape took part and that was Hermanus. They were ranked number 23 on 19 points.

### CTPS members who gained acceptances were as follows:

Name	Total Acceptances	Best Category	Points in best Category
Anna Engelhardt	9	Colour	7
Crighton Klassen	9	Movement	5
Johnny Arseniou	7	Movement	4
Dieter Bütow	7	Mono	4
Kim Stevens	7	Movement	3
Theo Potgieter	6	Colour	4
Nicol du Toit	5	Mono	2
Andre Mouton	4	Movement	3
Jonathan Burchell	3	Colour	3
Trudi du Toit	1	Movement	1

Anna Engelhardt and Crighton Klassen did very well with 9 acceptances each and 7 and 5 points in Best Category respectively. Crighton normally enters salons under Creative Camera Club but joined us on this occasion. He and Theo Potgieter also received an Honourable Mention each.

It was also very pleasing to notice Johnny Arseniou's (he lives in Queenstown) re-entry into the salon world and Andre Mouton's first try. I hope you are now inspired to come and help CTPS with improving our position on the Impala log! Also, congratulations to Trudi who got her first international acceptance. Thank you to everybody who entered. For those of you who were unfortunate enough not to get an acceptance, better luck next time. Now that the ice has been broken I can't wait for next year when we will enter with a much larger number.

### 5th International Circuit Camera Obscura 2020



Kim Stevens achieved a massive 22 Acceptances and 1 HM for her "Gogo at Work".

**Congratulations to all – we are so proud of you!**

### AV News for 2021

"Our first meeting of the year will take place on Wednesday, the 20th January via Zoom. A selection of the latest AVs from around the world will be screened to members' enjoyment, and hopefully to give our members many ideas for making AVs", reports Robert Maginelly.

"It has been decided that all our meetings for the foreseeable future will be held via Zoom which will be open to anyone from anywhere to join. Details will be sent out via Snapshots and on Facebook. This will be on a monthly basis and include members AVs as well as educational talks.

"Because the PTE Studio 10 appears to be the most used software for making AVs, both Ken Woods and I are more than happy to assist members in getting the best out of the software – also those starting from scratch.

"2021 will also give AV makers the opportunity to compete for an Annual Awards Certificate; details for entry will be made shortly.

"During the lockdown of 2020, the International AV enthusiasts have come together and as a result their AVs can now be viewed on YouTube under 'Audio Visual Makers International', along with various meetings, competitions and festivals. Full details can be found on the PSSA web site under the AV section of AVMakersSA.

"We look forward to an exciting year of AV making. Stay well, stay safe and keep the memories coming", concludes Robert.

## Members of CTPS celebrate the end of a most difficult & challenging year

*Due to the usual concerns about Covid, the number of members who gathered in the beautiful home and gardens of our President Richard Goldschmidt and his wife Joyce (with all the strict regulations in place), was far less than in previous years. Nevertheless, it was a very special and most enjoyable evening with great conversations, excellent finger supper and beautiful wines – not forgetting the joy of seeing each other again in person.*

*Kim Stevens was announced to be not only the Overall Winner of the Annual Competition (with Dieter Bütow in second place and Cathy Bruce Wright in third place), but she was also the Overall Winner of the Monthly Competitions (with Lesley Parolis in second place and Jeanette du Toit in third place) and to top it all, received the President's Award – a clean sweep for her! Many Congratulations!*

### Annual Awards Ceremony



(left) Kim Stevens, the star of the evening (Photo Trudi du Toit); (right) Kim Stevens, Anna Engelhardt & Lesley Parolis receive the coveted WCPs Interclub Communications Award – Andre Mouton, who is part of the team, could not be present (Photo Doug Stevens).



(left) Club Treasurer Nicol du Toit presents President Richard Goldschmidt with an Honorary Life Membership Award for his dedication to CTPS; (right) Nicol du Toit and Anna Engelhardt sharing a 'fleeting' moment of lime light (both Photos Kim Stevens).





(left) Lesley Parolis presents Jacoba van Zyl with a certification for one of her many awards; (centre) List of the 12 members who received their Master Certificates for 2020/21; (right) Nicol du Toit presents Richard Goldschmidt with the Interclub Competition Certificate of a 2nd Place for CTPS (Photos left & right Kim Stevens, centre Trudi du Toit)

## Celebrating in Style



(Pictured from left) Duncan Miller (a guest), Jonathan Burchell, Anna Morris, Colleen de Villiers & Barbara Hallock



(Pictured from left) Gail Woods, Ken Woods & Lesley Parolis



(Pictured from left) Jacoba Van Zyl, Kim and Doug Stevens, Roger Trythall



(Pictured from left) Roger Trythall & Brian Hallock



(Pictured from left) Mike and Coleen de Villiers



(Pictured from left) Jacoba van Zyl, Richard Goldschmidt & Duncan Miller



(Pictured from left) Lambe Parolis, Jenny Powis



(Pictured on right) Nicol du Toit



(Pictured from left) Neels Beyers, Johan Greef



(Pictured from left) Barbara & Detlef Basel, Rene & Mike Pace





(Pictured from left) Margaret Collins & Marius Stockenström



(Pictured from left) Neels Beyers, Nicol du Toit and Joy Wellbeloved



(Pictured from left) Neels Beyers, Nicol and Trudi du Toit



(Pictured from left) Gail & Ken Woods, Joyce Goldschmidt



(From left) Gail Woods, Marius Stockenström, Jenny Powis, Ken Woods, Kim & Doug Stevens, Joyce Goldschmidt, Joy Wellbeloved & Lambe Parolis.



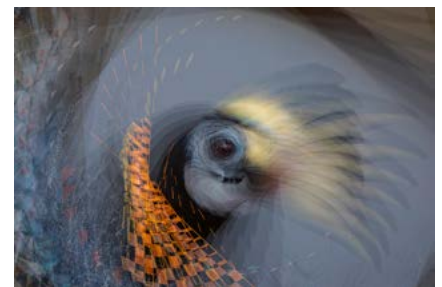
(Pictured from left) Nicol du Toit & Marianna Meyer



(Pictured from left) Mike de Villiers, Barbara and Detlef Basel, Johan Greef

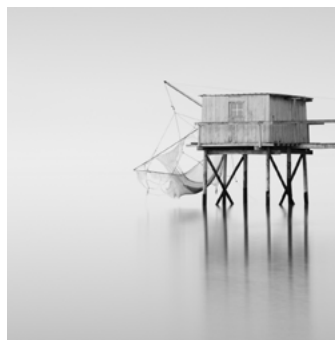
## ... and the Winners of the Annual CTPS Competition are ...

### Art Photography - Judge: Laetitia Kenny

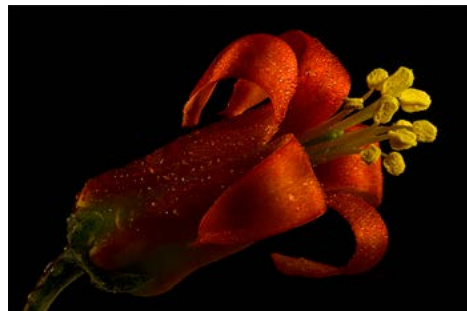


(from left) 1st Place Flamingo Composite by Catherine Bruce Wright; 2nd Place Turkana beads by Roger Trythall; 3rd Place Pecking away by Pat Scott

### Monochrome - Judge: Marianna Visser



(from left) 1st Place Rust in Peace – Patagonia by Dieter Bütow; 2nd Place Carrelet by Jacoba van Zyl; 3rd Place Hard times by Kim Stevens

**Macro Photography** - Judge: Christo Giliomee

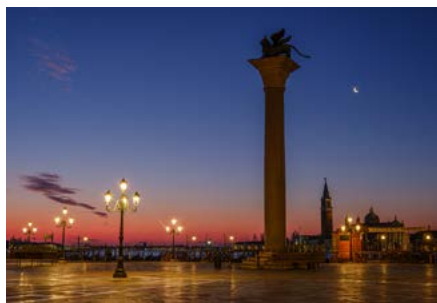
(from left) 1st Place Passing stars by Vivien Harpur; 2nd Place Splash by Theo Potgieter; 3rd Place Tubular Red Flower with Yellow Stamen by Jeanette du Toit

**Nature including Wildlife** - Judge: Christo Giliomee

(from left) 1st Place Marine Iguana Galapagos by Dieter Bütow; 2nd Place Cute Squirrel by Pat Scott; 3rd Place Green season by Jacoba van Zyl

**Scapes** - Judge: Chris Coetzee

(from left) 1st Place Svalbard Palanderbukta Glacier by Roger Trythall; 2nd Place Budapest Chain Bridge by Theo Potgieter; 3rd Place Seen better days by Kim Stevens

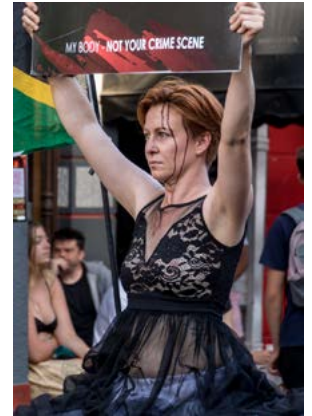
**Open Colour** - Judge: Marianna Visser

(from left) 1st Place Hovering Terns by Catherine Bruce Wright; 2nd Place Early dawn on Piazza San Marco by Lesley Parolis; 3rd Place Tuscany blues by Kim Stevens



**Portraiture** - Judge: Laetitia Kenny

(from left) 1st Place Gogo at work by Kim Stevens; 2nd Place Muti Man by Kim Stevens; 3rd Place Brown Hyena Portrait by Dieter Bütow

**Photojournalism & Travel** - Judge: Chris Coetzee

(from left) 1st Place Alley Barber by Kim Stevens; 2nd Place The Grand canal at the blue hour by Lesley Parolis; 3rd Place Passion and indifference by Vivien Harpur

*Many thanks to our judges and congratulations to our well-deserving winners!*

*New member***Welcome back to a CTPS member**

*John Spence receiving an award from Nicol du Toit back in 2016.*

**John Spence**

We are delighted to welcome back one of our long-serving members who had left us two years ago to settle in KwaZulu-Natal.

He had joined CTPS in 2011 and throughout the years played a very active role in the running of it – first as a council member, when he took over from Neels Beyers as secretary; thereafter he edited Cape Camera and was elected vice-president in 2013.

He continued with the editorship of Cape Camera while he was vice-president, but asked Trudi du Toit to stand in as editor for two months in 2014, while he and his partner, Jeanette Brusnicki (also a former council member), were travelling overseas. This became a permanent position for Trudi at the council election at the end of 2014, when John became PRO and Trudi took over the editorship of Cape Camera. After Jeanette died, John again came on council as PRO in mid-2017 and remained until he moved to KwaZulu Natal.

When we wrote to him after receiving his application for reinstating his membership, this is what he replied:

" .... Thank you for your very warm welcome "back". I really appreciate it and your comments in particular. My time at CTPS was just such a special time learning from you all, and socialising and interacting with such a remarkable group of special people.

I missed our regular competitions and gatherings and am glad I was part of the Council at an important time in the life of CTPS. I note that CTPS continues to be an outstanding vehicle for the advancement of photography particularly in the Cape and now elsewhere pleased to see.

I joined Amber Camera Club here in Howick but did not pursue it when I became Secretary of the Howick Bowling Club which turned out unsuspectingly to be a daily occupation. There was no time for decent photography, and then came Lockdown.

I am trying to get back into photography and have booked to go to Clarens some time. So I hope that I can start submitting images to CTPS shortly.

Looking forward to keeping in touch. Warmest regards to you and the entire CTPS family."

## E & D News

*Our E & D sessions are planned to return to some sort of 'normality' in the New Year. However, please take note of the important format changes that will take place in 2021 (see page 4). In the meantime, we are looking forward to what interesting speakers our talented sleuth, Kim Stevens, will be able to find for us for the coming year.*

*The last E & D Zoom session of the year was again well attended, and not only by our Cape Town members, but from as far afield as Mauritius, Northern Cape, and the UK.*

### Portraits in the Pandemic - 18th November - Russell Smith



Russell first explained the reason for choosing this particular subject and how it helped him and his family to cope with the stringent lock-down regulations. Inspired by the unconventional participants of AfrikaBurn - an official Burning Man regional event, held annually at Tankwa Karoo (an arid semi-desert area located in the Northern Cape Province), he had to improvise and use his

children as his subjects. They were enthusiastic in the dressing up and make-up process and loved participating, although in the end they needed some 'sweetening' to see the project to its end.

He first got his children interested by telling them the background of the people they were meant to portray and let them participate in the process of finding the appropriate clothes from the family cupboard, other family members and friends. Everything took place in his garage which Russell had converted into a studio, using mostly natural light (through an open garage door) and shooting hand-held in front of a blank background.

To prepare his composites, he used a shallow aperture to create soft edges which he needed to easily superimpose his models onto a suitable background that he researched and found on the Internet. Exposing his final products on Facebook and Instagram resulted in a satisfying number of commissions.

## Forthcoming E & D Presentation

### Street Photography simplified - 17th February 2021 – Richard Barnard



Richard, who lives in Manchester in the UK explains: "My passion for photography dates back to when I was nine years old, when I was given my father's Praktica LTL after he passed away. He had a love of natural history and I cut my teeth on the basics of photography shooting butterflies, dragonflies and fungi. Since that time my interests have evolved to shooting urban decay, urban abstracts, street art and ultimately street photography.

"I am a Clinical Psychologist by training and I suppose my interest in human behaviour and character make this genre of photography a natural fit. I love the unpredictability and serendipity of street photography, never quite sure what lies around the



next corner and the uncertainty of whether today will be the day I see and capture that 'shot of a lifetime'.

"The fact that the majority of the time I wander the streets for hours and come back with nothing makes the pursuit all the more addictive and my success ratios support the generally held notion that street photography is 99% failure!"

With that in mind he hopes to share with us the hallmarks of what he believes to be a 'strong' street image, his personal philosophy and approach

to street photography as well as some tips on technique and post-processing ahead of our set subject of street photography for April. He will reference his own portfolio both in terms of its strengths and weaknesses and he hopes his images will prompt some useful discussion.

"I regularly critique images in a number of social media forums and will also reference the importance of image appraisal and critique in improving one's own work," concludes Richard.

Follow him on [www.instagram.com/ftwentytwo](https://www.instagram.com/ftwentytwo); <https://richard.barnard.myportfolio.com>



## November Outing



Photographs (left) Lesley Parolis, (centre & right) Robert Maginley

## Kirstenbosch in all its splendour

by Lesley Parolis

Eleven members met at Kirstenbosch at 8.15 AM for the first organised local shoot since the Covid 19 restrictions were put in place. It was wonderful to see familiar faces again and also to meet three new members face to face instead of on Zoom - Jessica Nitschke, Sally-Ann Spooner and Eric de Cloedt. The other members attending, besides myself, were Richard Goldschmidt, Mike de Villiers, Andre Mouton, Jeanette du Toit, Pat Scott, Robert Maginley, and Judith Dodds.

It was a hot and bright, sunny day and we all went in different directions to find some shade and interesting things to shoot.

The garden offers many varied subjects for photographs and although the light was bright, one could escape into the shady areas and find interesting flowers, water, trees and birds to photograph.

After two hours we all met up at the restaurant where we could sit outside and enjoy a drink to quench our thirst. It was a good opportunity for a chat and catch up with each other after such a long time. All in all, it was a very pleasant morning. We are all look forward to more organised outings now that the restrictions have eased.



Photographs by Richard Goldschmidt



Photographs by Pat Scott (left & centre) and Robert Maginley (right).



*A member's profile**Dieter Bütow*

Looking back and trying to piece together one's own photographic journey, forced me to cast back my mind to where it all started. It brought back memories of my home where my Dad had a very keen interest in the subject - but not the means that are available to me today to live out this passion.

I must have been around eight years old (some 60 years ago) when he started photographing us and all family events using an "Instamatic", with a flashcube turning after each shot – which fascinated us greatly. It was not long after that he acquired a camera that churned out slides of around 60x60mm in size. Soon a projector was bought that could show 35mm and those larger sized slides, which offered a much richer colour on the screen.

This hobby must have cost a pretty penny at the time – especially the glass frames for the 60mm slides. Whenever we had visitors a slideshow of recent trips was shown, much to the delight of the attending audience.

Somehow these events must have left an indelible mark on my subconscious. As I grew up, I inherited a box camera with which I documented my Boy Scout outings, hikes and school trips.

As luck would have it, my girlfriend's family (she is still today my lovely wife Karin) had also an interest in photography and I could use a DSLR with interchangeable Zeiss lenses. My younger brother-in-law was already an accomplished darkroom developer and together we created many black & white images, mainly of our young children, while I was an engineering student in Stellenbosch (my first son was born during my third year).

Photography stayed with me since then and when we lived a year in Germany, I started with an Olympus OM1 and later OM2, being fascinated by its relative compactness at the time. Without consent of my government (Karin) I promptly bought

a Zuiko 300mm tele lens on my first credit card budget facility – although it could be argued that the young family need's was to have a working washing machine and other appliances. For a long time we had no TV - for obvious reasons. The bonus was that we ended up with marvelous pictures of our two boys growing up and I was often called upon to chronicle the family over the following four decades.

Most of my photography was done on slide film, and we spent a fortune on films, slide mounts, trays and a decent Leica projector. The recent lockdown was a perfect time to finally convert approx. 7 000 slides into digital, discovering a few gems and having lots of fun in the process.

When my 50th birthday was coming up in 2002 we decided to climb Mount Kilimanjaro – digital had been launched and I bought one of the first Canon DSLRs. Memory capacity was a problem and I almost made the mistake of investing in a CF card sized hard drive, discovering at the last minute that it could not work at the mountain's altitude. Although the sensor was only 3.25 Mega pixels, the results were respectable - although nowhere near the quality and resolution of slides at the time. Once sensors exceeded 12MP, I never looked back.

Mount Kilimanjaro is a dormant volcano in Tanzania. It has three volcanic cones: Kibo, Mawenzi and Shira. It is the highest mountain in Africa and the highest single free-standing mountain in the world: 5 895 metres above sea level and about 4 900 metres above its plateau base. We had selected the Mawenzi route that gave us an extra day to acclimatise at around 4 200 metres to avoid the dreaded altitude sickness (less than half of all climbers reach the summit). The final ascent started at mid-night, and it was very steep, windy and cold. When we finally reached the summit at sunrise we were elated but completely exhausted (during the final ascent one has to take an agonising three breaths per step). After about an hour on the summit, we started the descent that took us an entire day (a hike of 18 hours), arriving around 18:00 back at the camp.

I enjoyed changing over to digital because it gave me more freedom to experiment and no longer stopped me from pressing the shutter – a major consideration in the time of film with its associated high cost of film, developing and mounting. It also made travel photography so much easier because all one needed besides a camera and lenses was some spare batteries, a charger and lots of memory cards – nothing that added weight or space or needed refrigeration.

We regularly go away on safari-style holidays to the SADC countries, and one of the most memorable and extended trips was our three-month safari to Zambia, Tanzania, Burundi, Rwanda,



Antarctic iceberg sculpture



Uganda, Kenya, Mozambique, Zimbabwe and Botswana. The undisputed highlight was the trek to the Mountain Gorillas in Rwanda. At the time we had concerns about our security, especially not knowing what to expect in Rwanda and Burundi. However, we were pleasantly surprised, no safety issues in any country other than our arrest in Mozambique and being forced to follow unknown individuals during the night – this is a long story in itself, but all went well in the end.

During this trip we were unable to find camping facilities in Kasane, but by chance, got to know the owner/founder of Pangolin Photographic Safaris - Guts Swanepoel. One thing led to another and 24 months later we joined them and 10 other South African photographers on a trip into Antarctica – something that was our prime bucket list wish for many years, and what a stunning photographic destination it turned out to be.

Not having a problem with understanding digital technology and software, I started using Lightroom very early on and still enjoy the challenges of processing images, although since joining CTPS I realized that I needed to brush up on my Photoshop skills to participate in the creative sections of club and salon competitions.

During various overseas trips, especially to the Far East and Europe, I always tried to stay abreast and keep up with new equipment and lenses, although these days I find, being retired, the cost of new gear makes me wonder whether the next upgrade is justified. I have built up a good arsenal of mainly zoom lenses, which I found ideal for traveling and wildlife. I am aware that I may be sacrificing the ultimate sharpness and contrast in the process but I gain the all important flexibility. I have found the Canon L-range of zoom lenses to be very good – however, for traveling, I hope that lighter alternatives will come on to the market. In new cameras I am looking for higher ISO with less noise and integration of better video – like the latest mirrorless models are now offering.

As we approached retirement, we started preparing a vehicle to explore the South American continent. A year later we shipped our vehicle to Uruguay and started an 18-month/7 0000km journey crisscrossing the continent. We drifted from place to place, never sure where we would be for the night and where we shall drive next day. "Drifting" is by far the best way to travel! As there are virtually no Visa regulations in South America – only Bolivia for SA passport holders – this mode of travel is relaxing and very "tranquilo" – as the locals would say.



Machu Picchu -Peru

My passion in photography is not limited to stills – documenting with video, albeit very time-consuming, brings me and Karin great satisfaction. The creative process is very different, yet in certain ways similar. At present I am honing my skills in this department, especially the combination of stills and videos to create the story. To this effect I hope to participate more in the CTPS's AV group going forward, although at present most

of my time is concentrated on learning DaVinci Resolve, after I stopped using Adobe Premiere Pro, which I had used for a number of years. The power of DaVinci Resolve, used to edit many commercial films, is astounding, including colour gradation and full on audio processing.

My photography to-date has mainly concentrated on travel, landscape and wildlife. Since having joined CTPS, I have become a lot more critical about rating my images, looking at light much more and improving my skills to convert a raw image into something with a message. I sorely lack in the areas of action and sports photography as well as people and portraits. Bringing images to print is yet another avenue I have to explore going forward.

Photography is an interest without limits; I shall not be bored in a hurry. It is creative and technical – it is not static, further developing all the time and hence it is a challenge to stay abreast. It is like music: a universal language that photographers around the world speak, that transcends all borders. In today's world we communicate more by imagery than by words – and we are part of it.



Antarctica - Zodiac outing



Mountain Gorilla Silverback



In spotless condition





Antarctic panorama



Hippo and Egret



Serengeti ballooning



Zanzibar scholars



Peruvian Pelican



Rainbow mountain panorama - Peru



## *A member's travelogue*



Cape Point



Blackbrowed &amp; Shy Albatrosses &amp; Whitechinned Petrel

## *Braving the waves in search of feathered seafarers*

by Dave Gordon

A family reunion in Cape Town gave me an opportunity for a 'Fathers & Son' day with my London-based son. For this we chose to embark on a deep-sea birding trip with Zest for Birds, a company offering pelagic birding trips off Cape Point while supporting BLSA's Sea Bird Division in its conservation efforts.

We arrived at our Simonstown departure point in time for the briefing at 06:45 before setting off on board Nkwaza, a professionally run 41 foot sports fishing vessel. We sailed along the coast from Simonstown to Cape Point seeing The Point from a different and most beautiful perspective as the sun came up. We were one of the little boats that one looks enviously upon when visiting that part of the coast along with hundreds of other tourists. On our way to the point, we passed by many of the common sea birds easily seen from shore, Jackass Penguin, Cape Gannet, Cormorants, Gulls etc., just whetting the appetite for what was to come.

From Cape Point we headed off in a Southerly direction toward the Continental Shelf 40+ kms offshore and deep sea where our targeted birds should be found. It was at this point that the wisdom of the advice given by Trevor Hardaker became clear, "take sea sickness prevention medication" prior to departure. We had sailed just 24 hours after a severe storm had hit the Cape and the swells were running at 3 – 5 meters. This took a toll of a couple of our fellow birders who hardly saw anything other than a close-up of the sea immediately aft and downwind of the boat.

The rise and fall of the vessel made viewing birds with binoculars difficult but we soon got the hang of it. On the other hand, photography was some of the most challenging I have encountered as a fairly experienced bird photographer. Wide angle or seascape shots were not much of a problem but close-ups of flying birds was difficult to say the least. I was using a professional DSLR with a 100 - 400 mm lens that I wrongly believed to be entirely suitable (which fortunately it was for some part).

We were surprised by the variety in the size of sea birds. Some Petrels for example are small, only about 20cm and one is amazed that they can travel the vast distances that they do. To watch them skimming mere centimeters above the turbulent sea and occasionally landing in the water to seek some unseen prey only to take off again in splendid fashion and as casually as a duck on a mill pond was a joy to see. Photographically, the smaller birds are awkward subjects. As they often fly close to the water they regularly disappear behind waves leaving you searching the blue and white stuff for where you expect them

to reappear. This usually happens at quite some distance from the boat when one needs the lens at its longest. A small bird in and out of sight from a boat that is rising and falling 5 meters is, to put it mildly, a challenge when you are looking through the digital equivalent of the telescope and at the same time trying to keep one's camera out of the spray – never mind keeping our balance on a moving boat. One very eager fellow set up his camera and 500mm lens on a tripod and proceeded to bruise our heads with his optics!

We were equally struck by the size (wing span) of the Albatrosses. These magnificent avian rules the skies as the lion does the plains and, like the lion, appear to be very curious animals. It is incredible that they could be seen flying only about 20 or so meters above the sea but some distance from the boat when they would suddenly swoop towards the boat and catch the binocular - or camera-bearing seafaring birder unprepared.



Pintado Petrel

With a wingspan of up to 3.5 meters an albatross soon more than fills the viewfinder even when using a modest 100 mm lens. I have lots of shots of albatross bodies with the wings chopped off! It is common knowledge that albatrosses travel enormous distances but we were amazed to learn just how far they do. Some birds travel up to 10,000 kms at a time while the Black Browed Albatross has been recorded to have flown 4,500 kms in 4 days at an average speed of 48 km/ph.

Perhaps the most thrilling and endearing sight is a fishing trawler going about its business with thousands of birds of numerous species sitting in the wake of the boat or soaring above it, feeding off the offal and scraps discarded by the crew. This is a

noisy affair as the sea birds of all persuasions squabble and fight over the free food. The air and sea is a maelstrom of screeching birds; absolutely breathtaking. Albatrosses appear to bully Petrels and other smaller birds into giving up the food they have found.

To see the fishing boats surrounded by hundreds of scavenging birds diving and wheeling in masses makes it easy to understand how birds can be killed by the long-liners. It confirms the absolute necessity for the work done by BLSA in cooperation with the fishing industry to minimise sea bird fatalities as a result of the fishing process.



Great Shearwater



Pelagic



South Atlantic White-chinned Petrel

Species identification tests the skill of all but the most experienced pelagic birder. Not only do the birds appear and disappear quite quickly but each family looks so alike! However, Trevor and his team are more than up to the job and are eager to help the bewildered inland birder. As an example, the White-chinned Petrel does not easily match the drawings in guide books – it doesn't have a white chin! Fortunately with the help of Trevor Hardaker and Clive Hopcroft it was explained that "the white chin is often absent and when there is variable in amount and shape, absent in young birds." What chance does a mere amateur birder have?

This trip was the second I have done with Trevor and Zest for Birds and I strongly recommend that if you possibly can, 'just do it'. It is a wonderful and different bird photography experience, something one should do whether a birder, photographer or neither. For me it was certainly one of life's Mega Ticks.



Cape Point



Shy Albatross



Pintado Petrel



# Winning images from November

## *Set subject: Square format*

*The November competition was judged remotely by Stephen Burgstahler from Tygerberg Photographic Society. There was a record entry of 123 images and 60 of those were in the Set Subject. Stephen gave every image due consideration and in-depth commentary. On a few favoured images he spent considerable time, exploring their merits and expanding his views on what the photographers were trying to achieve. The square format was a challenge and Stephen's comments allowed us all to gain good insight into composing for this format, reports LESLEY PAROLIS.*

The CTPS entries into the **PSSA monthly** competition for September were *Etched by snow* by Kim Stevens (Senior Entry) and *Window shopping* by Michael Pace (Junior Entry).

### Promotions

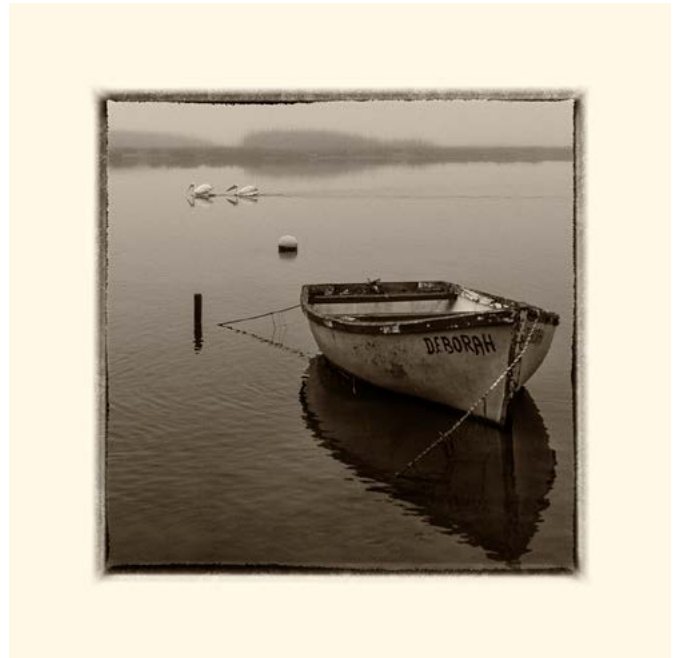
Walter Berndorfler gained promotion to Intermediate and is looking forward to the challenge of entering Salons to further progress up the rankings

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

### Set Subject



Joint Winner PDI – Set (Master) *Etched by snow* by Kim Stevens (26) – Riveting in its “Storm is passed” story, engaging in its simplicity, the three elements balance well in a square format.



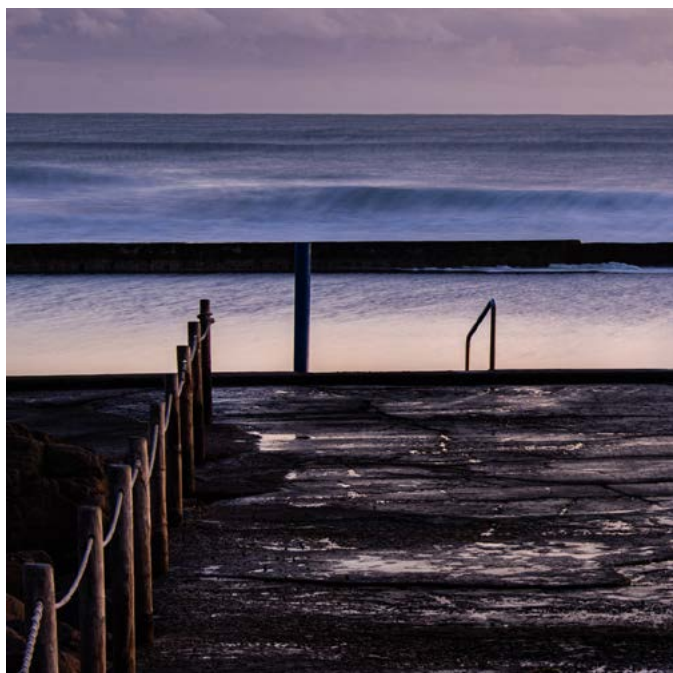
Joint Winner PDI – Set (Master) *Memories* by Anna Engelhardt (26) - Emotionally evocative. The name on the boat is a strong addition to the message and overall feeling of this image. The frame within a frame presentation works well for this subject matter.



Joint Winner PDI – Set (Advanced) *Gooseberry pod* by Theo Potgieter (25) - The simplicity is gripping, the reflection balances well in a square frame, Excellent detail, Well exposed.



Joint Winner PDI – Set (Advanced) *Check mate* by Trudi Du Toit (25) - Interesting look with a story, Pose is reminiscent of "The Thinker" statue. The colour palette works well.



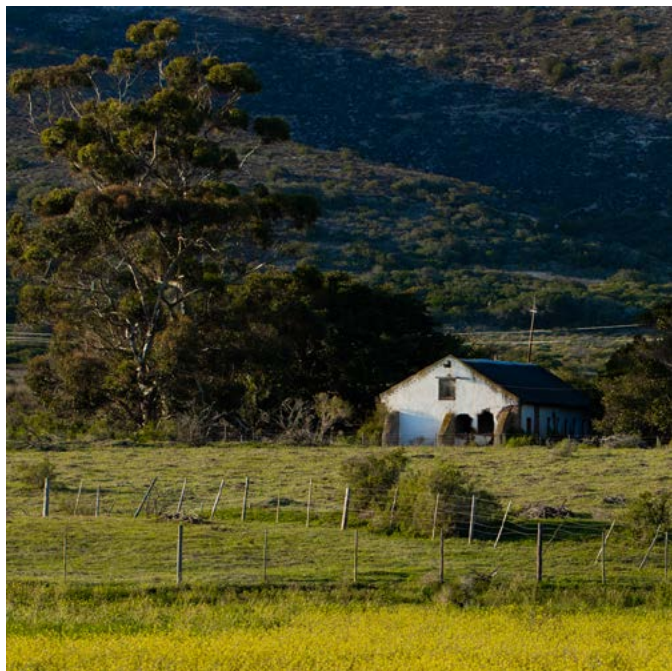
Winner PDI – Set (Beginner) *Sunrise* by Eric Decloedt (23) - The long exposure creates a serene mood while the tones and colours produce an emotional effect.



Winner PDI – Set (Intermediate) *Beat it* by Michael Pace (25) - This image warrants a close examination, in every interpretation, the message is moving, expressive, and powerful. The lighting and mono conversion were well done.

*"...the limitations of photography are in yourself, for what we see is only what we are" - Ernst Haas*





Winner PDI – Set (Beginner) *The Tree House* by Eric Decloedt (23)  
- The fence leads the eye into the scene and creates depth, the tree balances the building



Joint Winner PDI – Open (Advanced) *Psychedelic* by Jonathan Mark Burchell (24) – The perspective and the aspect ratio work well to accentuate the subject. Vivid detail.



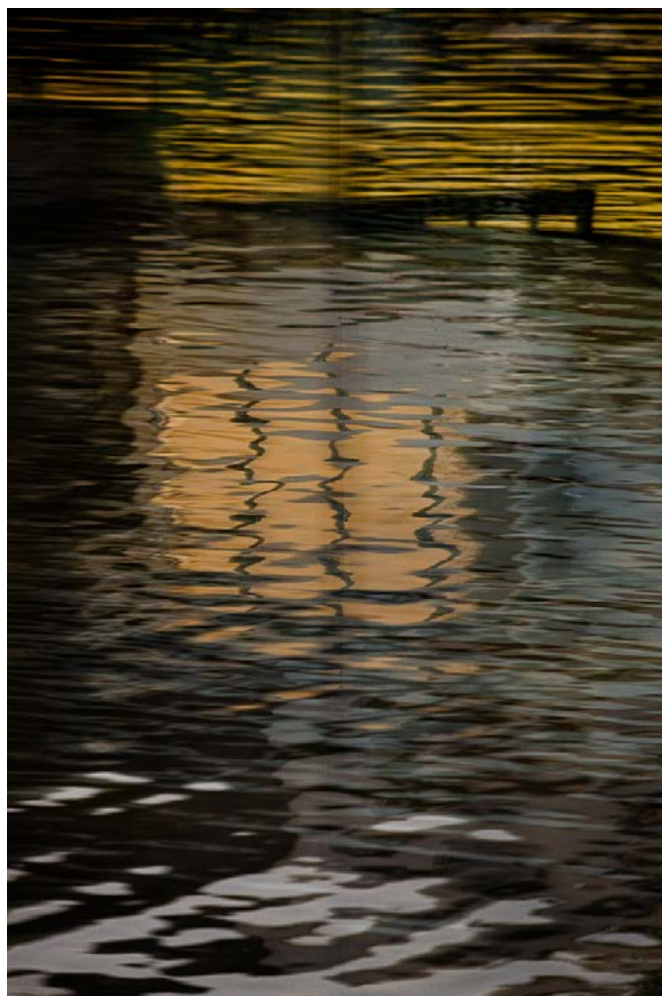
Winner PDI – Open (Beginner) *Beauty and the beast* by Eric Decloedt (23) - Endearing juxtaposition, this photographer is seeing well.

## Open Subject



Joint Winner PDI – Open (Master) *Sherlock* by David Barnes (26)  
- The message is engaging and entertaining, there is immediate impact. The Primary and secondary colours work well together.

Joint Winner PDI – Open (Advanced) *The Jetty* by Marianna Meyer (24) - A well composed abstract with strong lines and colours. It is refreshing to see an image that works without having anything sharp and in focus.







Joint Winner PDI – Open (Advanced) *Beach footprints* by Jenny Morkel (24) - How does this image make you feel? The waves on the left are balanced by the footprints on the right.



Winner PDI – Open (Intermediate) *Window shopping* by Michael Pace (28) - Newsletter comment: Robust intrigue, be sure to study this image for a while before making any sort of evaluation. Look at the relationships (or lack thereof). How do the textures, tones, and colours work together with the message? Well done Michael.



Joint Winner PDI – Open (Master) *Late afternoon Pamukkale* by Jacoba van Zyl (26) - It is interesting how the subject is looking out of the frame while the viewer is appreciating the beauty of what is behind her. Strong sense of depth created by the background lines. The lady was well placed at the bottom of the frame to create a sense of proper scale

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

**(24 & above)**



*Tucano in the Cape* by David Barnes (24)



*Path through the woodland*  
by Jean Bradshaw (24)



*Near Lambert Bay* by Detlef Basel (24)

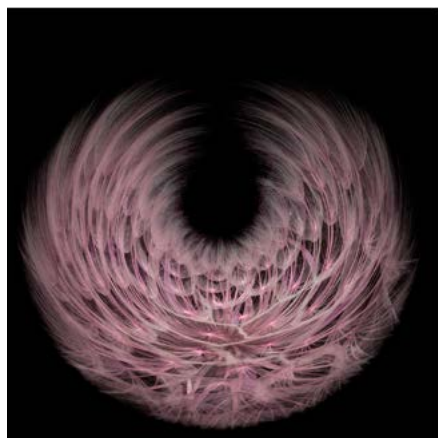




*Flying* by David Barnes (24)



*The mountain watches over us*  
by Nicol du Toit (24)



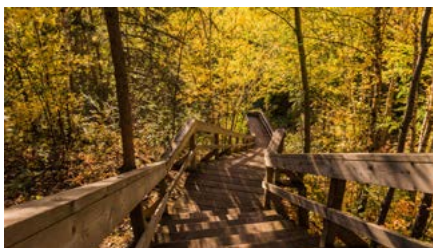
*Flamingo Vision* by Anna Engelhardt (24)



*Parking Spot* by Jessica Nitschke (24)



*Overberg Vista*  
by Catherine Bruce Wright (24)



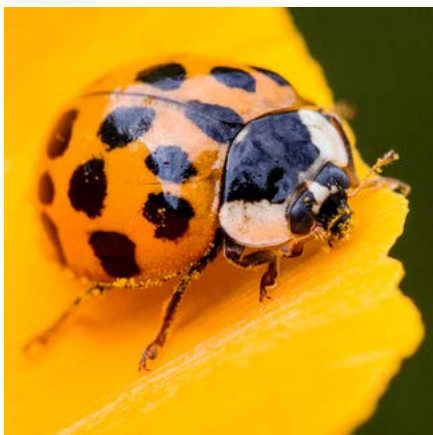
*Down the steps* by Kishore Seegobin (24)



*Tamatie bank* by Crighton Klassen (24)



*Sossus at dawn* by Nicol du Toit (24)



*Pollinated* by Vivien Harpur (24)



*Galapagos Gull* by Dieter Butow (24)





*Pretender to the Throne*  
by Peter Turnbull (24)



*The Green Door* by Bill Kennedy (24)



*Theewaterskloof sticks*  
by Jacoba van Zyl (24)



*Around the fire* by Nicol du Toit (25)



*Skyward* by Jessica Nitschke (27)



*Kitesurfer covered in foam* by Neels Beyers (25)



*Open Wide* by Peter Turnbull (24)



*Walking On Nails For Cavadee Festival* by Lindsay Antonio (24)

*Tucano in the Cape*  
by David Barnes (24)





# Winning images from December

## Set subject: Story telling Triptych

*The December competition was judged by Anne d'Oliveira, who holds an Hon PSSA, an APS-SA, and is working on her FPSSA. Anne is currently the regional PSSA director for Gauteng Central and holds the portfolios of Competitions and Audio Visual for the Society. Anne is a very experienced judge and has been a member of the Camera Club of Johannesburg since 2002 and has held the position of President of the club since 2003. Our competition evening was most enjoyable and Anne gave detailed commentary on every image and members all learned much from her incisive comments, reports LESLEY PAROLIS. It was indeed an evening with wonderful images and several of them scored very high marks*

The CTPS entries into the **PSSA monthly** competition for October were *Protea pollinator* by Dave Gordon (Senior Entry) and *Remembrance* by Viv Harpur (Junior Entry).

### Promotions:

Eric Decloedt gained promotion to Intermediate and we congratulate him on this achievement which took him only five months.

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

### Set Subject



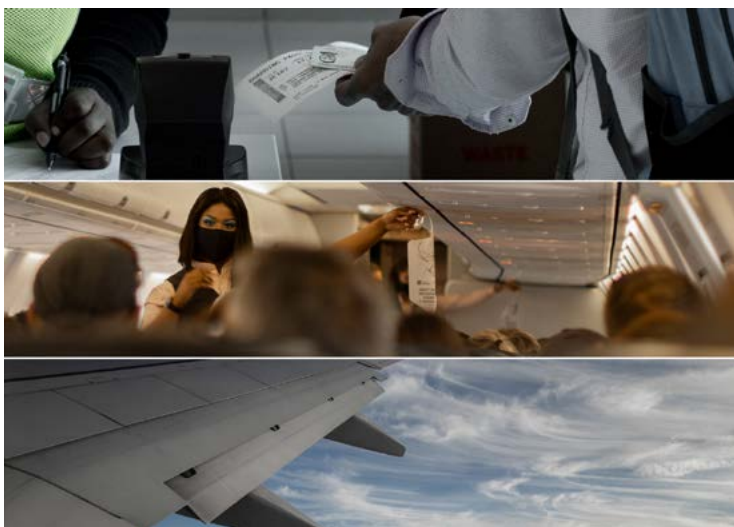
Winner PDI – Set (Advanced) *Klopse triptych* by Trudi du Toit (27). A lovely idea for the subject. Although a standard format for a triptych, what makes this image interesting is that the two outside images have people with the same colours in their attire with the person in the middle completely different. All the expressions on the faces are comical and each tells a story. But the one in the middle is where the interest lays – the expression of surprise or arrogance that he is different to the other two. The colour tones are very pleasing; the images are all sharp and well exposed.

Joint Winner PDI – Set (Intermediate) *Homeward* by Vivien Harpur (25). As the set subject definition stated that a story should be told the one here is of an environmental panorama with the birds flying home for the night. The exposure is very well managed and the three bands of the sea, the mountains and the sky are perfectly spaced. The delineation of the mountains gives the image the substance it needs. The gradation of colours is well handled. It is a picture one could easily hang on the wall.





Winner PDI – Set (Master) *Disciple* by David Barnes (30). An excellent idea for a triptych and masterfully executed. The full height image of the middle picture in its own right is an excellent portrait and the exact symmetry set for the images of each side with the hand holding is well put together. It matters not that the hands and arms are slightly different on each side for that gives the image context. The backgrounds to the images and to the outer one is perfect as it gives the image a solemn and sombre feel to it. Deserves its full score. Creativity worked to perfection.



Winner PDI – Set (Beginner) *Chicken or beef* by Eric Decloedt (24). Certainly comical from the title for so many of us travelling around, it is always the same. The images tell the tale of the checking in, though to the selection time and on to staring out into the wild beyond. The long panoramic strips have been well chosen, with minimal overall background. The images are a little flat but they still work in harmony as they are consistent.

Joint Winner PDI – Set (Intermediate) *Beauty of Nature* by Antonio Chavry (25). A lovely idea to have the overall background with context but it is not a distraction as the other three images are sharp over the blurred background that also adds that spec of colour to the image. The three images are well placed within the overall frame. They are sharp and well exposed each in their own right. It might have been stronger if the top image left had more of the leaves showing and again with the bottom image more of the white petals to give a better feel for the flower.





## Open Subject



Winner PDI – Open (Intermediate) *Remembrance* by Vivien Harpur (28). The lighting on the image is what makes this so enchanting. The stem just slightly bent coming into the picture from the right is a nice touch. The petals are beautifully portrayed, with all the detail represented fully. Despite being so close up the edges the petals are crisp and the centre nice and sharp. The very dark background helps with the depiction of the deep red of the poppy. The square format places the flower neatly within the frame and thrusts the viewer's attention to the poppy. Having the flower on the diagonal has greatly helped with the composition.



Winner PDI – Open (Master) *Trapped in time* by David Barnes (29). When one looks at an image like this it makes one wonder what was going through the mind of the artist? There must have been some thought process to create such an image. But without even knowing the photographers meaning behind the image there is a story to be made by the viewer. The fact that the legs are not straight adds a degree of tension to the image as does the outstretched hands. The monochrome is well managed. The photography on the person and the hour glass are sharp and exposed well.



Winner PDI – Open (Beginner) *Superheroes are found on Table Mountain* by Eric Decloedt (24). Certainly something quite different and if not a little scary. The angle of view adopted by the photographer gives the image the lead line from the point of the railing to where the guy is sitting on the clouds. The overall exposure is good and the image in the foreground where the viewer should concentrate on is sharp. The face has unfortunately gone into a shadow area and therefore we are unable to see that as well as we should. Otherwise for a beginner well done and for some creativity behind the image.



Joint Winner PDI – Open (Advanced) *Horse dreams* by Trudi Du Toit (26). A lovely rendition of panning. The pan has meant that the "horses" are not bunched on top of each other creating three distinct figures. The band of bright light in the middle could be toned down a bit but overall with the trees and grasses, one can still get a feel for the whole environment. Maybe lighting the image selectively on the horse and trees would make the image a bit more surreal.



Winner PDI – Open (Salon) *Protea Pollinator* by Dave Gordon (29). An excellent bird photograph. Although not a lot of action there is the insect that it has caught to add to the story. The colours of the bird and the Proteas blend beautifully. The background is very well muted and the fact that the head of the bird is haloed within the blue patch is very fortuitous. The bird is very well exposed and no details have been lost in the feathers. The chest could do with a little bit of burning to get rid of the bright area there.

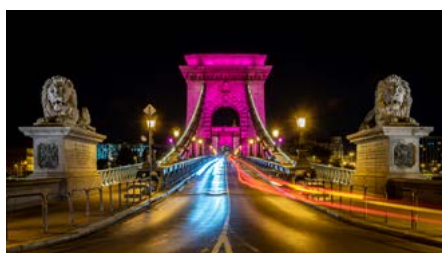


Joint Winner PDI – Open (Advanced) *Disa* by Jenny Morkel (26). A good mood has been created with the flower being in stronger light than the rest of the stem and the bud, which are slightly out of focus, but still an important part of the image. The angle of view makes for a pleasing composition. The flower is sharp but possibly a little more light to the centre of the flower would help lift the overall effect to be more 3D in nature.

## Other high-scoring images from our **December competition** (24 & above)



*Bosjes Chapel* by Steff Hughes (24)



*Chain Bridge in pink*  
by Theo Potgieter (24)



*West Cliff – Hermanus*  
by Crighton Klassen (26)





*Matthias Church* by Nicol du Toit (24)



*Bee and Poppy* by Johan Greeff (24)



*Jumping Spider 12mm*  
by Johan Greeff (24)



*Aground on the reefs*  
by Kishore Seegobin (24)



*It's not easy* by Walter Berndorfler (25)



*Kitesurfer leaning forward*  
by Neels Beyers (26)



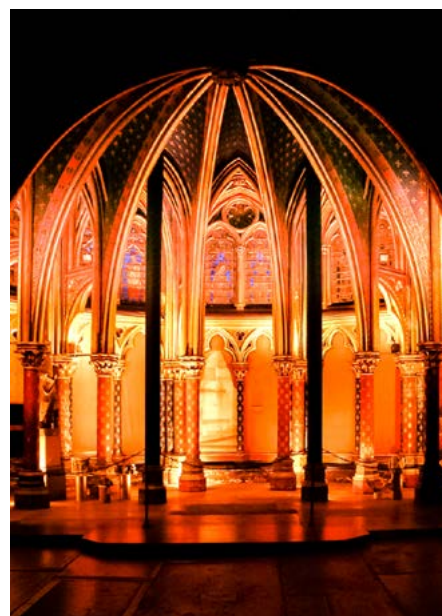
*Klip Damara young man*  
by Neels Beyers (25)



*Hermanus-Gearing Point*  
by Crighton Klassen (24)

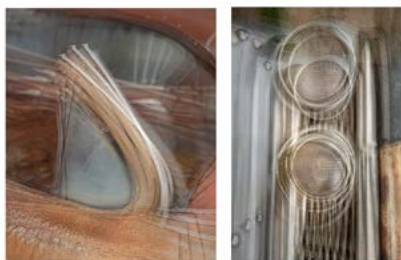


*Poppy 2* by Johan Greeff (25)



*Symmetry* by Walter Berndorfler (27)

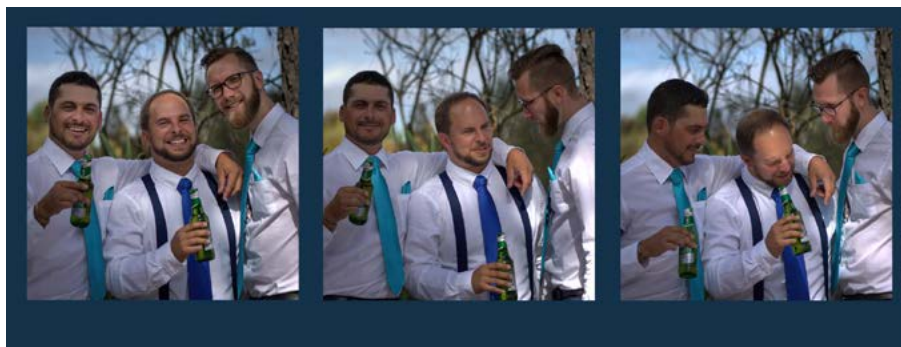




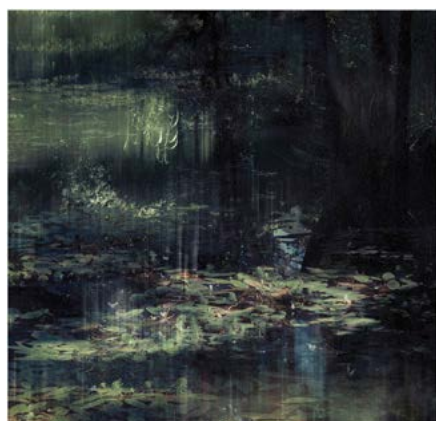
*Glider on the beach triptych by Lesley Parolis (29)*



*Faded but not forgotten  
by Lesley Parolis (28)*



*Buyer's remorse by Vivien Harpur (24)*



*Of woodland ponds and fairy tales  
by Anna Engelhardt (25)*



*The One That Could  
by Catherine Bruce  
Wright (25)*



*Stormy skies over Meisha Maro  
by Theo Potgieter (25)*



*Hermanus Lagoon sunset by Mike de Villiers (25)*

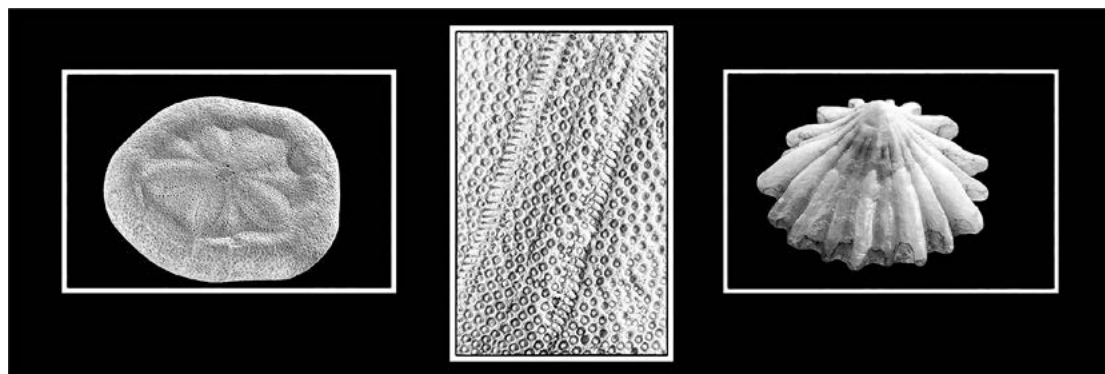


*Two by two by Sonja Grünbauer (24)*



*The Chase by Peter Turnbull (26)*





*Beach Sea  
Collections  
by Jeanette du  
Toit (26)*

*A typical Mala-  
chite story by  
Bill Kennedy  
(26)*



*Us Kids Our Home  
by Catherine  
Bruce Wright (26)*



*Artistic Touches by Keith Bull (26)*



*The Good the Bad and the Ugly by Robert Maginley (26)*



*Erupting Strokkur geyser Iceland  
by Lambe Parolis (25)*





*Red Epiphyllum* by Jeanette du Toit (27)



*Waterblommertjies* by Mike de Villiers (24)



*Beautiful 'swan' gliding*  
by Jeanette du Toit (28)



*Friendly neighbour Zanzibar*  
by Nicol du Toit (27)



*Field grass* by Sonja Grünbauer (27)



*You are next* by Peter Turnbull (27)



*Distressed landscapes* by Steff Hughes (28)



*Orange River*

*Orange River triptych* by Dieter Butow (24)



*Subconscious* by David Barnes (29)



# Photojournalism

## When 'nothing but the truth' meets 'fake news'

by Trudi du Toit

*Some of the most influential photos of our time are unfortunately not quite what they seem. In real life photojournalism the writer of captions and headings has the power to change the context and message of the original photo.*

In club and salon photography photojournalism is almost treated as a sacred genre – no changes may be made and the virtues of the most influential photos that changed the world have been lauded in books, magazine articles and hundreds of *Top Photo* sites. The photographers who took these iconic images are revered as frontline fighters championing a noble cause with the use of their cameras.

Many photos that said “more than a thousand words” come to mind: Frank Capa’s *Falling Soldier* from the Spanish civil war, Nick Ut’s naked girl running from the napalmed village in Vietnam, titled *The Terror of War*, still in Vietnam, Eddie Adams’ *Saigon Execution*, further in Africa, Kevin Carter’s *Starving child and vulture*, and so the list goes on.

Yet, in real life photojournalism images must usually rely on a *thousand words* in order to be published – and that is where *nothing but the truth* could meet fake news.

And this goes beyond the crude, and much discredited, use of photos for blatant propaganda purposes. One of the most famous is the disappearance of Avel Enukidze from a photograph of Soviet leaders after he was executed during one of Josef Stalin’s purges, and subsequent cropping of photos as other Soviet leaders as they fell out of favour.

History has unfortunately shown that some of the most iconic images of our time are not quite what they seem.

Photojournalism is defined in the Merriam-Webster dictionary as “journalism in which written copy is subordinate to pictorial, usually photographic, presentation of news stories, or in which a high proportion of pictorial presentation is used.”

The presentation of news implies that the image will be published or used by another media outlet. The publication would either employ or commission a specific photographer or have a contract with a news agency to use their images. In some instances a photograph will be bought from the photographer. That means that the news or picture editor - or reporter writing the article - will be the adjudicator of the context in which the image is used. And the accompanying caption could slant the meaning of the image.

While a photographer will be reviled and ostracized for changing any element of a news photograph (and there are many examples) there is no such constraint on the reporter/journalist who writes the caption to fit the message of the accompanying article or philosophy of the publishers. What’s more, the editorial staff and layout artists will have no compunction to crop an image to fit the allocated space. (Yes, nowadays social media gives photographers much more control over their own images ... but it is difficult to imagine that a Facebook picture would become so iconic that it could influence perceptions.)

For example, the famous image by Nick Ut of the naked girl and other children fleeing a South Vietnamese village after a Napalm strike is rightfully included in the *Time* collection of “100 Photographs – the most Influential images of all time”.

### The Terror of War - Nick Ut

The Associated Press photographer described the events as the South Vietnamese air force mistakenly dropping a load of napalm on the village of Trang Bang. This was during a 3-day battle between the North and South Vietnamese forces (see <https://allthatsinteresting.com/napalm-girl>). Nine year old Phan Thi Kim Phuc was so badly burnt that all her clothes disintegrated. UT assisted her and ultimately managed to get her transferred to an American medical facility, which saved her life.



*The cropping of Nick Ut’s iconic image by some publications, conveys a much more sinister story. Especially when accompanied by incorrect captions that the Americans were responsible for the napalm attack.*

But, in several publications the photo was used in a cropped version, accompanied by captions that gave a completely false ideological slant, namely that the napalm was either dropped by the Americans, or that the strike was ordered by the Americans (who were nowhere near at the time). By cropping out the soldier on the right fiddling with his camera plus the other soldiers further back, the image portrays a much more threatening situation. It now looks as if the children are “herded” down the road by the armed soldiers behind them, instead of soldiers and villagers alike evacuating the village.

It is the same images, but it tells two completely different stories.

**Falling Soldier – Robert Capa.**

*The caption and story written by a journalist about this photo of Robert Capa created a lot of controversy for him.*

Another image included in the “most influential photographs” collection is Robert Capa’s *Falling soldier*, taken during the Spanish Civil War in 1936. When published three weeks later, a journalist described in graphic prose how the soldiers advanced near Cordoba, crested a hill and a bullet to the head ended the life of this soldier, who was subsequently “identified”.

While the image was becoming famous in America, Capa, was unaware of this as he was still in the field in Spain, having sent off his rolls of film to be processed stateside. Later, when asked how he took the photo, he said “I held the camera above my head and took the shot, without seeing what was in the frame.” He never said where he took the image, nor claimed that it was taken in the heat of battle – the “context” was provided by journalists thousands of miles away who might not have been sure which captions should go with which image.

Capa can therefore not be blamed when about 40 years later this became one of the most controversial war images, with many of the journalistic claims questioned. For example, it was established that it was not taken close to Cordoba and that the “identified” soldier had died elsewhere at a different time. He probably never knew on which of the many rolls of film he sent back for processing this particular photo appeared, as he had never looked at it.

It is also telling that the image is not captioned or identified in the book *Images of War* by Robert Capa, published with text from his own writings.

**Migrant Mother – Dorothea Lange**

Dorothea Lange’s *Migrant Mother*, another of the 100 most influential photos, was also taken in 1936. It had a huge impact on American perceptions of the plight of sharecropper migrant workers during the Great Depression.

This image was unfortunately a misrepresentation.

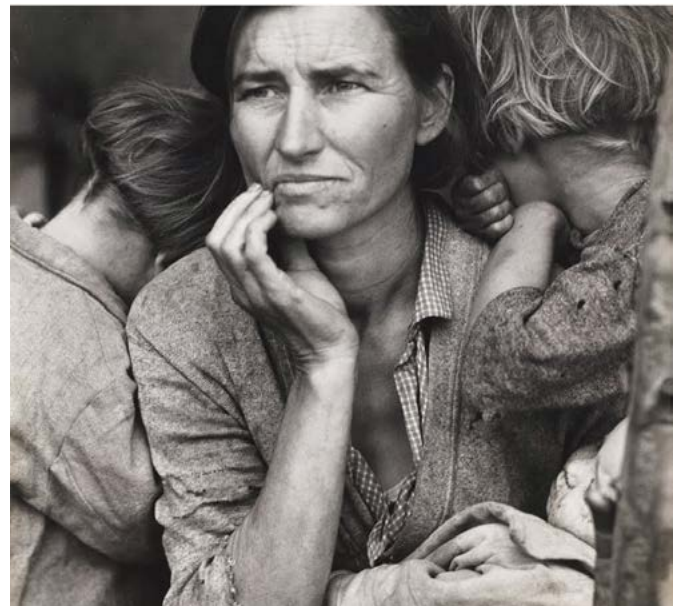
The Cherokee mother of ten, Florence Thompson, was not one of the desperate starving pea-pickers in the camp, hoping for alternative work after the pea crop that brought them to the area failed. The family was travelling to Watsonville, where they had work, when their car broke down outside a camp with 2 500 - 3 500 migrant workers. While her partner and two sons went into town to get parts, she erected a temporary shelter, where Dorothea Lange spotted her and the younger children.

Lange and her partner were working for the Resettlement Administration, which helped to resettle families uprooted by

the depression and drought. As documented in Howard Bagshaw’s AV, Florence asked her not to publish the photos of her and her children ... a request that was ignored when the picture subsequently appeared in the San Francisco News.

Some of the hardships Lange attributed to the Thompson family were also not true: they did not sell their car tires to get money for food (they used them to drive away the following day after the car was repaired), they had not been living on frozen vegetables from the surrounding fields and the children did not kill birds for food, as she stated. One of the Thompson boys, Owen, said years later: “I don’t believe Dorothea Lange was lying, I just think she had one story mixed up with another. Or she was borrowing to fill in what she didn’t have.”

Several biographers remarked that Dorothea Lange was known for taking meticulous notes during in-depth interviews with the people she portrayed. But, she didn’t interview Florence Thompson, whom she met at the end of a long day after working on the assignment for months. The picture told a story that she assumed was true ... and elicited thousands of dollars of food aid for the real pea-croppers in the camp. It also became the “face” of the depression.



*Dorothea Lange’s Migrant Mother was unfortunately not a destitute migrant worker.*

**Eileen Dunne - Cecil Beaton**

The British Ministry of Information used this image by Cecil Beaton to advance their own propaganda.

It is common practice that governments would employ photographers in war situations to take pictures that could be used to promote a certain view point – and that occurred long before the term embedded journalist of photographer was coined. How one photo can be used to portray two different situations by changing the caption, is aptly illustrated by an image taken by English society photographer Cecil Beaton, while he was in the employ of the British Ministry of Information during World War II.

Beaton photographed an injured 3-year old girl, Eileen Dunne, clutching her soft toy in a hospital bed – the location never





*The British Ministry of Information used this image by Cecil Beaton to advance their own propaganda.*

identified. The Ministry sent the image to the *Illustrated London News*, which used it on the cover, with the accompanying caption: "Bombers Prey. Goering's attacks on London achieve little but the maiming and slaughtering of children." The message was clear: despite targeting our children, Great Britain will not surrender.

At the stage (September 1940), Churchill was still trying his best to convince the Americans to join the war and the same image was sent across the Atlantic to *Life* magazine, with the following caption: "The wide-eyed young lady on the cover is Eileen Dunne, aged 3 3/4. A German bomber whose crew had never met her dropped a bomb on a Northern England village. A splinter from it hit Eileen. She is sitting in the hospital. A plucky chorus of wounded children had just finished singing in a North English dialect, *Roon, Rabbit, Roon.*"

According to the Ministry the image played a big role in influencing the American public to support the war effort.

### Flag raised over Iwo Jima – Joe Rosenthal



*Joe Rosenthal's famous image of the flag raising on Iwo Jima was a recreation.*

All seems to be fair in love and war – even altering events to produce better visuals. The planting of a flag in former enemy territory signifies the moment of occupation by the conquering force. It is therefore of great symbolic significance – and one of the most iconic war images of the Second World War in the Pacific is the raising of the *Stars and Stripes* on Mount Suribachi on the Japanese island of Iwo Jima. This was a huge boost for the sagging morale of the population growing despondent as the war kept dragging on.

Except, that wasn't the moment the island was captured and it was actually a second raising of the flag.

After five days of fierce fighting a 40-man American combat patrol reached the summit from where the Japanese had directed artillery fire with deadly accuracy at them. The advance party proudly raised an American flag supplied by the ship USS *Missoula* amidst cheering and the blowing of sirens and horns from the 100-odd ships anchored off-shore.

But, that won't do, the ranking officers decided: the flag is too small. Another, bigger, flag was lugged up the steep slope of the mountain, followed by photographer Joe Rosenthal. At the summit, he placed his camera on a rock in order to find the best vantage point to take the picture ... which he almost missed. He grabbed his camera just in time to capture the raising of the flag from almost ground level when the marines took him by surprise.

The shot, taken from such a low angle, became an inspiring symbol of US victory and not only won Rosenthal a Pulitzer Prize, but was also made into a postage stamp and cast as a memorial.

*When photographers select things to photograph, we make decisions about how those things will be photographed. In part, our race, gender and cultural background influence those decisions. Our status as an insider or an outsider can influence the process of representation.*

*Margaret Waller*

## What is new in photography

by Antenie Carstens (SPSSA, FPSSA, ARPS)

*The short answer is nothing really - from cameras to post processing to techniques! The fact is that everything (well mostly - even HDR) has been done before with traditional photography. This statement leads me immediately to the reaction of judges at competition club evenings when they utter dismissing remarks about the use of Photoshop or any post processing software. I get the impression that very few newcomers to photography on the club scene, especially those who did not practice film and chemical photography, are aware of the vast possibilities with traditional film and chemical processes. A point to remember is the fact that the camera existed long before the digital age.*

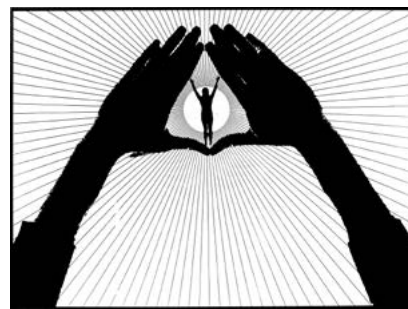
The only real change is the difference in terms of the recording medium which is currently the CCD or CMOS sensor instead of film. All other "processes" are basically the same. Lenses still focus light on the sensor for recording (I love the "new" description of "digital" light, a term often used by flash manufacturers, and I wonder when did nature changed the natural properties of light?). The camera still uses a shutter to capture the moment, while instead of going to a darkened room for post processing, we are nailed in front of a computer and still use a lot of time in front of the screen just as we used a lot of time in a darkroom for processing.

A point of irritation for me with modern photography is the persistent question and issues about techniques and "filters" in Photoshop and other software and to argue that it never existed before, to post process or "manipulate" images. (I see manipulate and post processing as two different actions, both of which existed in traditional photography.) The fact is that all this did exist with traditional photography in such a way that Photoshop "filters" and "techniques" are even named after traditional methods used in film photography. Terms like dodge and burn, unsharp masking, vignetting, solarization, posterization and even the liquify tool, most of these effects and terminologies come from traditional darkroom photography and chemical processing.



By way of an example, how do you "liquify" in an old time darkroom? Just bend or shape the paper on the printing easel to introduce distortion. In the case of a vertical movement "out of camera", is a simple matter of moving the photographic paper during exposure. At this stage, I need to admit that a big advantage of today's electronic/digital way of practising photography is the "undo" button and also - sometimes - the escape button! But at the same time I am not an advocate for taking 100s of images of the same scene "just in case". It is a complete waste of

time while selecting and post processing, so know what you are doing is of utmost importance.



One more example: need a multiple image on one paper? No problem, expose first image, carefully remove first negative and replace with second one and expose the paper. But there is a trick, the mere act of removing the first

negative to replace with the second one is an "art" in itself, as it needs to be done with extreme care! A print done in this way was the print section winner of the 1984 Western Cape interclub. Using three different negatives (and a coin) and three different enlargers in the darkroom made it a bit easier for printing as I could pre-set each negative correctly in each enlarger to produce the print without the need for re-adjustment of each enlarger during the printing process. It was simply a matter of moving the paper from one enlarger to the other for each exposure.

We only need to talk to any "old time" photographer to discover these techniques and they will quickly refer to books such as authors O.R Croy with his well-known publication "Croy's Creative Photography and Graphic Effects" and Paul Petzold's "Effects and Experiments in Photography", to realise that nothing is really "new". As the saying goes: history repeats itself.

Many amateur photographers and judges condemn the use of these techniques (using today's computer methods to achieve the same), simply because they do not understand the history of photography or they are simply resentful that some photographer's creativity is just a notch better than their own, which is probably the case.

Then there is the contentious issue of PSSA insisting that you need to "create" your "own brushes" for use in image editing software! Can you imagine condemning the works of a Van Gogh, Rembrandt or Matisse or whoever, just because they did not manufacture their "own" canvas, paints and brushes! I think that we concentrate just a fraction too much on issues that are not photography related and miss the creative spirit and outcome of an image altogether! To make matters worse, we as photographers actually produce nothing at all because we did not manufacture the camera, lens, software we use, not even the tree, landscape, mountain or water that we so "faithfully" capture with our instruments! Really? How far do we need



to go to restrict ourselves to produce what we “want” to show? This is where I feel a visual artist has more freedom to produce a body of work that they feel they need to do to express themselves. Unfortunately in photography and especially in club photography there are simply too many issues with everything creative.

These “things” are just “tools” we use to create an image - sometimes even an “unfaithful” version of what we see, as we are restricted by our camera frame firstly, and secondly by our conscious selective way of representing what is in front of our eyes. Can you imagine if we restricted the sculptor by the number or type of useful tools he or she can use to produce their art work?



Allow me to use three examples of photoclub members who have used various alternative techniques to set them apart from the normal club member by producing very different work. In all these cases, judges often

have problems with the techniques used to produce these effects. At Helderberg Photographic Society for example, we have a member - Peter Dewar, who often uses “filters” to produce the effect he wants, and often the judge will comment that some of his techniques are “too painterly” and he “tries to emulate a painting”. This is simply not true as he is someone that explores the medium for what it is and what it can do.

However, I hasten to add that there are photographers who are simply trying to rescue a bad image with a “filter” or technique which obviously is not (always) successful. But then again a judge should look at the image and not the technique used, thereby condemning the technique failing to look at the bigger picture. I remember a remark by JJ van Heerden during his visual design presentation at our Western Province Judging Forum, where he stated that you should look at the effect or technique and ask yourself “is it appropriate” for this image or approach? I think it is a very useful question to ask when you judge. In Dewar’s own words here is what he said about his “Apricot Sky” image. *“It was prepared using my vision of a quotation in literature; viz. “The evening sky was awash with peach, apricot, cream; tender little ice-cream clouds in a wide orange sky from “The Golden Compass” by Philip Pullman.” The image was based on a single 6 MPx raw file, edited in Photoshop and utilising standard PS filters and some Topaz PS plugins”*. It is clear that his motivation was not to “save” a bad image but instead present us with an alternative view of what he saw at that time in front of the camera.



The second example I want to use as illustration is the panel of work by Adri van Oudheusden (Port Elizabeth Camera Club) for which she got her PSSA Associateship recently. In this case it is important to note that the application consisted

of a body of work or a theme (trees) which was presented to the judges in the form of prints. Here are her own words, briefly describing her intent. *“Inspired by the paintings of the Impressionists, I have developed these images with a mix of camera techniques (intentional camera movement) and post-processing, into a style that goes beyond what many consider photography. The style has a looseness which enables me to experiment without being confined to the light or weather conditions”*. Although the final

outcome can sometimes be a surprise, it is clear that some form of discipline in terms of the techniques are used and carefully planned to arrive at a pleasing result. Again the purpose is not solely just to emulate the Impressionistic “painting” as such, but rather to photographically produce an effect bearing resemblance of the Impressionism movement.

This approach is not unique as there always was, since the beginning of photography, a dichotomy between photography and painting. Just by way of example, the series of images taken of running horses by Muybridge in 1878(1), proved that at one point all four hooves were off the ground, so painters started to paint running horses with this new knowledge about the movement of legs brought to them by means of photography. It must be clear that creating the images by Adri, is not taking place without any forethought. As in the case of Dewar, she gave attention to the actual steps and processes needed to achieve a specific feeling although the outcome can differ slightly from the visualised image, but the important point is that the process of getting to the end result, is not a question of simply applying a filter for the sake of the filter itself or the effect of it.



Another photographer from the Knysna and George Camera clubs, Luana Laubscher uses a variety of tools such as brushes and composites to produce her images. She explains her process as follows: *“After compositing an image together, I then start adding many varied texture and grunge brushes to add depth to the image. Once*

*the image begins to look a little more than 2-dimensional, I will add textures, or even a painterly layer, and then painting out where I don’t want the effect to be visible”*. Once again, she uses techniques similar to photography when we used negatives which were “overlayed” on top of the negative in an enlarger, manufactured by Paterson UK and appropriately named “texture screens”. There was no “rule” to prohibit a photographer from using it for any type of club photography. Why now?



Another “not so new effect” was done in the 80’s by the late Mike Feldman with his “cylindrical lens” which he “manufactured” himself to produce these images, similar to a movement “filter” in most image editing software.

Why are we so restrictive with ourselves? There is a place for competition with “rules” but there should also be a place for the “freedom”

to create and share our own expression and to compete on an equal level. To properly understand the changing creative nature of photography I quote Jean Miele in the foreword to the book “Elements of photography”. *“This book not only accommodates but also embraces the fact that the cameras, darkrooms, and software are constantly changing. Understanding how to redirect attention with light, focus, and geometry, however, is a completely non-version-specific form of visual alchemy”*.

(1)Time-Life Library of Photography: The Camera 1974 p158

## The indelibly passionate lens of Jürgen Schadeberg

by Tymon Smith\*



(left) Circa 1952: Nelson Mandela in the law office he shared with Oliver Tambo opposite the Johannesburg magistrates' court  
(right) Nelson Mandela in his cell on Robben Island

*Jürgen Schadeberg's portrayal of black cultural life in Johannesburg in the early 1950s changed society's perceptions. The writers, singers, jazz musicians, workers and people on the streets he introduced to the readers of Drum magazine showed a very different lifestyle to the stereotypes usually portrayed in those early Apartheid years. Most importantly, the skills he transferred to the magazine's budding young photographers, left a lasting legacy. When he passed away on 29th August in La Drova, Spain, South Africa lost one of our most influential photojournalists.*

*The article below first appeared in New Frame\* and his wife Claudia Schadeberg\*\* gave us permission to use the images in Cape Camera.*



Jürgen Schadeberg & his wife Claudia

The documentarian's passing marks a time to remember the humanity that defined his work as he captured the experiences of ordinary people in tumultuous social and historical moments.

It is a winter's day in June 1950 and a young, dapperly dressed 19-year-old finds himself in a "Whites Only" train compartment on the journey from Cape Town to Johannesburg. The only other passenger in the compartment is a "middle aged, white-haired, well-dressed man" who introduces himself in Afrikaans,

a language the young immigrant cannot understand, as he explains in broken English to his travelling companion. When he tells the man that he has just arrived from Germany, his fellow passenger becomes increasingly friendly. He explains that he is Hans van Rensburg, commander general of the Ossewabrandwag and an admirer of Hitler and the Nazi regime, under which the young man grew up and whose long post-war shadow he has sought to escape by coming to South Africa.

As Jürgen Schadeberg would recall this incident in his 2017 memoir *The Way I See It*, "I was sharing a train compartment with a man who sounded just like one of the demented members of the Nazi Party I had been forced to listen to until the very end of the war. I could hardly believe that I was hearing the same type of extreme language once more, and from someone who was seemingly well educated. I remember having a sinking feeling in my stomach that matched my rage at his approval of people like Hitler and Goring and their lunatic and lethal ideas. How could anyone possibly say such things after a war during which millions of people were killed and millions of others had been terribly pressed?"

It was a rude, sharp introduction to an extreme version of the racist, white supremacist views that Schadeberg would soon see expressed everywhere around him in the country to which he had followed his mother and stepfather. South Africa in the 1950s was, as the photographer who would become synonymous with capturing some of its most iconic images would



later remember in an interview for a 2010 documentary, a land in which there were “two totally different cultures without any connection. The white society were the Boers, who in those days were racist against the blacks. They were completely prepared to build a White South Africa, without the blacks. The blacks must leave. And there was the black society, which was much more interesting since it looked more towards the future, developed itself and was dynamic.”

It was to black society, with its fierce individual expression in the face of unimaginable hardship and oppression, vibrant music and characters, that Schadeberg found himself almost instantly drawn. Within a year of his arrival in South Africa he would find himself working as the single photographer and artistic director of *The African Drum* magazine in Johannesburg. Shortly before, the publication's new owner Jim Bailey had transformed it from a paternalistic purveyor of African stereotypes into a magazine catering for the political and cultural expressions and aspirations of black South African readers. It was Schadeberg, with his colleague and friend “Mr Drum” Henry Nxumalo, who found himself fulfilling the role of chief documentarian of the heady, messy, sometimes hopeful and ultimately terrible early-apartheid era of South African life, from the 1950s to the imprisonment of the leaders of the anti-apartheid movement in 1964.

When we think of this time, it is often Schadeberg's images of the singers, jazz musicians, writers and gangsters of Sophiatown, as well as the young leaders of the ANC's defiance campaigns such as Nelson Mandela and Walter Sisulu, that are part of our visual references. Schadeberg was not an overtly political man, but he was certainly guided by an aversion towards fascism and authoritarianism. He had developed this growing up in Nazi Germany and it led him to become a young man who was, as journalist Robert von Lucius would describe him in a 2008 essay, “[u]ninhibited, unconventional, cunning, unprejudiced [and] passionate”.



Photographers Peter Magubane and Bob Gosani with Schadeberg at the *Drum* offices.

Schadeberg's place in the history of South African photography was firmly established not only by the pictures he took at *Drum* in the 1950s, and later as a freelancer in the early 1960s, but also by the skills and techniques he imparted to a new generation of black photographers, including Peter Magubane, Bob Gosani, Alf Khumalo and Ernest Cole. They would go on to document the difficult fortunes of the country in the decades to come in their own distinctive and iconic ways.

However, he was also much more than merely a lucky young man with a good eye who happened to find himself in an extraordinary place at a momentous time. The work from his estimated 200 000 negatives archive increasingly demonstrated

this during the last decades of his life, before his death on Saturday 29 August at the age of 89.

Schadeberg skillfully depicted the humanity within the seemingly mundane details of everyday, often working-class life, and the stark contradictions between races and classes that he had been exposed to in South Africa. His work in the Gorbals of Glasgow in the late 1960s, the working-class, culturally diverse suburbs of Brixton and Hackney in 1970s London, and the marketplaces and capitals of post-independence west Africa and east Africa taken during a mammoth cross-continental hitchhiking trip in 1973 all stand alone as distinctive and moving testaments to a shared humanity and a lifelong dedication to capturing it with his camera.

“Mainly the daily, the common, partly the boring that we come across every day but which we don't see any more since it's so mundane, so boring and forgotten. I'm more interested in this than anything else,” he said in the 2010 documentary *Schadeberg: Black and White*.

Jürgen Schadeberg was born in Berlin in 1931, the only son of his impish and bohemian mother Rosemarie, who raised him as a single parent and instilled in him a healthy incredulity towards authority, a strong sense of independence and a love of music, in particular jazz. Soon after the end of the war, in 1947, Rosemarie met and married an English officer and the couple immigrated to South Africa, leaving a teenaged Jürgen to fend for himself as he pursued photographic studies in Berlin and then worked in Hamburg for the German Press Agency.

Increasingly dismayed by what he saw as continued evidence of Nazism, “deeply ingrained in the German character”, Schadeberg left to join his mother in South Africa in 1950. He applied for work at several of Johannesburg's daily newspapers, but was turned down and ridiculed for his use of a small Leica camera by a photographic community that favoured large, cumbersome equipment and staged shots over documentary photojournalism. By the time he walked into the offices of *The African Drum* in 1951, Schadeberg was ready and only too eager to begin documenting the contradictions of the strange but fascinating world around him.

In the course of his short but prolific period at *Drum*, Schadeberg produced a plethora of iconic images ranging from staged



Young Hugh Masekele playing his trumpet

shoots to documentary work that saw him meet and become friends with a wide cross-section of South African liberal society. They included jazz musicians like Miriam Makeba, Hugh Masekela and Gwigwi Mrewbi, writers such as Can Themba, Bloke Modisane, Es'kia Mphahlele and Nadine Gordimer, and young lions of the ANC like Mandela and Sisulu – all of whom were captured by Schadeberg's ever-present and keenly curious lens.



Avoiding the Pass inspectors

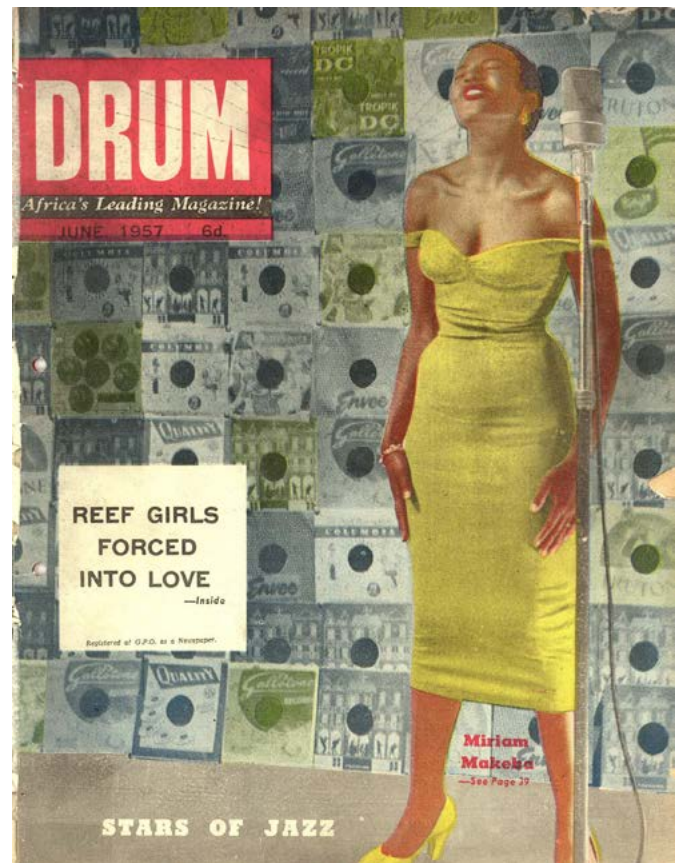
With the forced removals and destruction of Sophiatown in 1955, the death of Nxumalo in 1957, the horrors of the Sharpville Massacre in 1960, and the trial and imprisonment of Mandela and the other leaders of the ANC at the Rivonia Trial, Schadeberg began to become increasingly disillusioned by the rise of a new, brutal, deadly and authoritarian apartheid state. As his ability to move around and take photographs began to be more frequently hampered by the regime's security police, he made the decision to leave the country in 1964.

He spent the majority of the next two decades working in England, Europe and the United States for a variety of international newspapers and magazines and teaching photography students before he and his third wife, Claudia, made the decision to return to South Africa in 1985, believing that significant democratic changes were on the horizon. When the newly elected President Mandela returned to visit his former cell on Robben Island in 1994, it was Schadeberg who captured the legendary photograph of the statesman looking stoically out of the cell bars, contemplating the hopeful uncertainties of the country's post-apartheid future.

Schadeberg continued to photograph the contradictions and inequalities of the post-apartheid landscape, producing a series of works on the lives of farm labourers and owners in the country and the daily lives of the residents of Kliptown, Johannesburg's oldest township. He and Claudia also produced a series of documentary film projects on the history of South African music, the Drum era and the ANC.

But by 2007 Schadeberg felt disillusioned. As he told his documentary interviewers while lamenting the continuities of racial classification, while "we all believed in the rainbow nation... maybe we were too naïve, we expected that everything would be good instantly, all is great, the struggle is over. But it isn't like that." After a total of 36 years living in South Africa, he left his adopted country that year, having suddenly come to the realisation that in spite of his love for the continent, he was "not an African".

He continued to take photographs, produce books and exhibit widely in Germany and the rest of the world, winning several accolades, including an Officer's Cross (Verdienstkreuz) First Class award from the German government, a lifetime achievement award from the International Center of Photography in New



The cover of Drum of June 1957 featuring one of the many iconic photographs Jürgen Schadeberg took during his time at Drum was of singer Miriam Makeba

York and an honorary doctorate from the University of Valencia in Spain, where he lived in the mountain village of La Drova from 2013 until his death.

As tributes poured in across social media for his life and work, it was the images from the Drum and Sophiatown era that dominated and served to remind us of the enduring contribution that Schadeberg undoubtedly and indelibly made to our visual history. An examination of all his work will only serve to provide further evidence of his singular ability to use the camera as a tool for capturing the brief moments in time that will stand as reminders of the rich lived experience of ordinary people in tumultuous social and historical moments. As he said in the documentary, "What I love about photography is that you take a photograph and five minutes later it's history. It means you're making history."

Schadeberg is survived by Claudia and their son Charlie as well as five children from two previous marriages, 15 grandchildren and three great-grandchildren.

\*) Article by courtesy of New Frame, <https://www.newframe.com/the-indelibly-passionate-lens-of-jurgen-schadeberg/>

\*\* Claudia Schadeberg is a cultural film producer and art historian who previously worked for the BBC. She is also the curator and custodian of her late husband's work. See more at [www.jurgenschadeberg.com](http://www.jurgenschadeberg.com) and [instagram.com/jurgenschadeberg](https://www.instagram.com/jurgenschadeberg)

*Jürgen Schadeberg wrenches moments and people right out of time, place and mood, so that we can engage with them here and now, as we are, at the instant of looking. We gasp and feel a frisson of delight at each picture. There is the honesty of values, the dignified and respectful treatment of the subject matter which makes them extraordinarily sensitive - Justice Albie Sachs*