

NEWSLETTER



PSSA affiliated
camera club

Judging and Learning

Influence of the aperture
on image quality

Gösta Peterson –
maverick fashion
photographer

Peter Delaney

GCC News

January 2025



Bella Vista waterfall
Image: Peter van der Byl

FROM THE EDITOR'S DESK

The year 2025 is upon us. The world is in turmoil politically. Even our own country is not immune from the topsy-turvy goings on in the world. And it is so easy to be gripped by fear for the future. It is therefore so important for each of us individually to decide, and it is a decision, not to get too excited about what is happening around us. Most of the things we cannot influence in any case. And if we can, we should endeavour to influence it in a way that it gets better, not worse.

On the other hand, we should be grateful that we are alive, we have many blessings we can count every day. One of my resolutions for the year is to major on my blessings, and try not to dwell on my challenges in a negative way. I want to live every day to the full, not wallow emotionally in what is past, and not fret unnecessarily over the future, without being naïve about both. And my photography can play a meaningful role in this.

On evaluating my photography progress in 2024, I have concluded that it could have been much better. And it is solely my problem, I cannot blame anybody else for the lack of progress. Being part of the fabulous GCC and its unrivalled comradeship amongst its members, will go some way in achieving my photography goals of 2025.

But I will have to do a lot more on my own initiative, and not always wait for the GCC activities to come my way. I really enjoy landscape photography, and that is the one genre that did not come to fruition in 2024. So, this year I would like to do much more in this regard. This will mean I have to get off my butt in front of the computer, TV and books and go out. Anybody out there that would like to join me? Going out on your own is not very clever unfortunately. Let me know.

Many of us photograph on auto pilot when it comes to the technical side of our hobby. The cameras are so sophisticated that we leave the decisions to the camera. That works for many an image. But there are situations that call for some thinking on our part, quite a novel idea for some of us. One of them is the optimum use of the aperture. An article on the Internet about the effect the aperture has on the quality of our images caught my eye, and I have used it as inspiration for my own that you will find in this issue.

Peter Delaney delighted us with his presentation during the Show and Tell this month. He is an accomplished nature photographer whose work has been featured in publications like National Geographic. Peter showcased quite a few of his images

of Namibia and Kenya. He works mostly in Black & White and has them printed large, like very large for his clients. Enjoy the summary of his talk inside.

We had an outing to “Sax on the beach” that was organized at rather short notice. It took place just below the Swartvlei Beach parking area going down to Gerickes Point near Sedgefield. Aubrey performed on her saxophone for hours, and Kim modelled on the dunes. Read Olga’s take on the outing. It is in Afrikaans, and Olga’s Afrikaans cannot be translated – you must read it in the original.

This year will be the sixth year that I am editor of the GCC Newsletter. And what a journey the previous five years have been. We had two years, 2022 and 2023, printed as a collection, and maybe we can do the same for 2024. I would certainly like to have such a coffee table book, the current two reside on the coffee table in our sitting room. Every now and again I page through them and re-enjoy, if there is such a word, the images and articles.

Like always, keep on enjoying your photography, create happiness around you, and look after yourself.

Martin, January 2025

GCC COMMITTEE FOR 2025

If you have any issues regarding the running or programme of GCC, please contact one of the Committee members to get the issue resolved.

 <p>Chairperson Ben Schoeman was elected Chairperson and continues to serve as the custodian of the sound system. Cell: 082 466 3983</p>	 <p>Vice Chair George Morrison was elected as Vice Chairperson for 2025. Cell: 082 777 4287</p>	 <p>Treasurer Riana Pienaar was newly elected to the Committee in 2025. Cell: 082 459 2827</p>	 <p>PRO Daleen Engelbrecht continues as the PRO and arranging our monthly outings. Cell: 083 440 6953</p>
 <p>Secretary Martin Kellermann, confirmed as Secretary and Editor of the monthly Newsletter. Cell: 083 632 4885</p>	 <p>Member Schalk Engelbrecht supports Scott Ormerod who looks after our Photovault presence. Cell: 083 250 2998</p>	 <p>Member Joggie van Staden. Cell: 079 500 5529</p>	 <p>Member Paul Rixom, who is also the PSSA Director for our region. Cell: 072 525 0016</p>
 <p>Member Gertie Joubert, welcoming committee and looking after the Show & Tell meetings. Cell: 083 501 0575</p>	 <p>Member Jaco Joubert, welcoming committee and looking after the Show & Tell meetings. Cell: 073 395 9199</p>	 <p>Member Lorraine Blackwell acts as Judges Co-ordinator. Cell: 083 417 9794</p>	 <p>Tech Support Scott Ormerod (non-member) runs the GCC Photovault system and projection at meetings. Cell: 072 934 0363</p>

JUDGING AND LEARNING

For the **Judging and Learning** event, GCC senior and junior photographer members may enter two images in the categories Open, Nature or Photographic Art and one additional image for the Theme. The number of entries each month range between 95 and 130.

The best Open, Nature and Photographic Art images for the junior members (1-star, 2-star and 3-star) as well as those of the seniors (4-star, 5-star and Master) were chosen by the audience during the actual meeting from the images with high scores.

All the entries and their comments are circulated to the membership after the competition as a PDF presentation. Here only the winners and some of the higher scoring images, i.e. those that scored 36 or higher, are published. Enjoy them.

OPEN SECTION

The best Junior OPEN image



"Eye level with seal" – Johan Retief

The best Senior OPEN image



"Katya with red flowers" – Daleen Engelbrecht

High scoring OPEN images



“Fish eye jetty” – Luana Laubscher



“Orange and snow” – Amanda Whiteman



“Marshmallow Pop” – Anton la Grange



“Maletsunyane Falla” – Muriel Eddy



“Murasies” – Trix Jonker

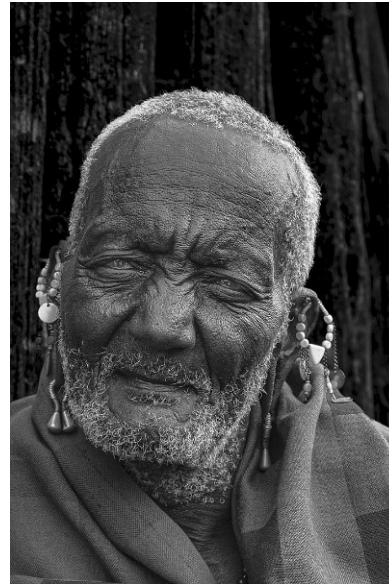


“Hooded Vulture” – Rob Glenister

High scoring OPEN images



“Klaarstroom character” – Martin Kellermann



“Madala” – Gertie Joubert



“Ernest” – Paul Rixom



“Bella Vista Waterfall” – Peter van der Byl



“Galapagos Punta Cormorant” – Daleen Engelbrecht

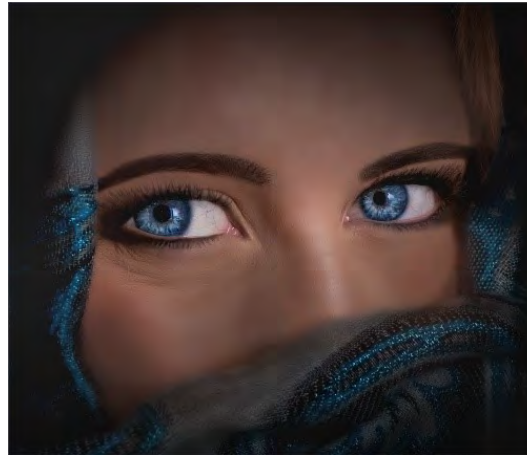


“Old friends” – Marianna Erasmus

High scoring OPEN images



"Open Bill Stork 2" – Deon Barnard



"The windows of her soul" – Reneé van Zyl



"Jumping for joy" – Bill Zurich



"Sunburst" – Ben Schoeman



"Waterfall" – Schalk Engelbrecht



"Storm coming" – Paul Rixom

NATURE SECTION

The best Junior
NATURE image



“Ready and waiting” – Adelle Beukes

The best Senior
NATURE image



“Fish on the go” – Gertie Joubert

High scoring NATURE images



“Malibu breakfast” – Trix Jonker



“Long neck thirst” – Anton la Grange

High scoring NATURE images



"Uil 2" – Schalk Engelbrecht



"Velvet wings" – Scott Ormerod



"The secretive bearded Scrub Robin" – Peter Betts



"Pumbaa in a hurry" – Marianna Erasmus



"Sweef" – Muriel Eddy



"Cleared to land at Hartenbos Lagoon" – Peter Betts

PHOTOGRAPHIC ART SECTION

The best Junior PHOTOGRAPHIC ART image



“Dubbelle Amarilla” – Adelle Beukes

The best Senior PHOTOGRAPHIC ART image



“Three pretty ladies” – Lorraine Blackwell

High scoring PHOTOGRAPHIC ART images



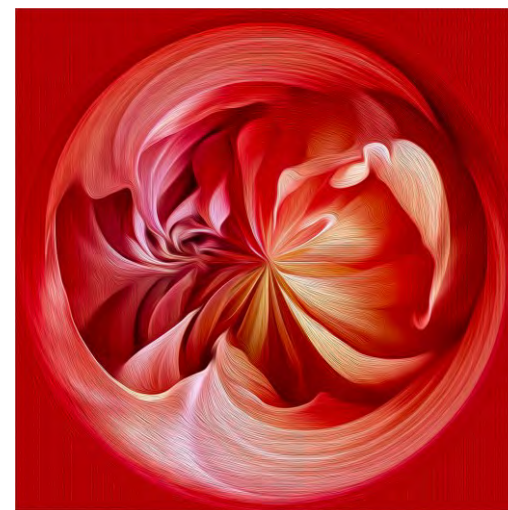
“Highlights and dark moments in my dreams” – Evelyn Gibson



“Sleeping Beauty” – Luana Laubscher



“Confused” – Nellian Bekker



“Red Orb Dahlia” – Elaine van der Toorn

THEME: AT THE MARKET

Best THEME image



“Shoes for sale” – Elaine van der Toorn

High scoring THEME images



“What shall I have” – Ben Schoeman



“Thank you” – Bill Zurich



“Kerala market” – Paul Rixom

High scoring THEME images



"My work" – Schalk Engelbrecht



"Te kies en te keur" – Leola Joubert



"On market street" – Zenobia Geldenhuys



"Family affair" – Lucia Greeff



"The flower seller" – Rob Glenister



"Christmas in Salzburg" – Johan Retief

The aperture or f-stop together with the shutter speed and ISO settings determine the exposure of an image. Most of us are aware that the aperture determines the depth-of-field. But the aperture also influences image quality in aspects we seldom think about. In this article we will look at some of them and by applying their lessons we can further enhance the technical quality of our images.

DIFFRACTION

When we wish to take a landscape with everything sharp from foreground to infinity, we stop down to f16, focus carefully, have the camera on a solid tripod and are afterwards unhappy about the sharpness of the image. It looks softish. Or we are doing a 1:1 macro of a small insect, stop down to f22 and experience the same. Yet our macro lens is supposed to be one of the sharpest lenses in the manufacturer's line up. What is happening here?

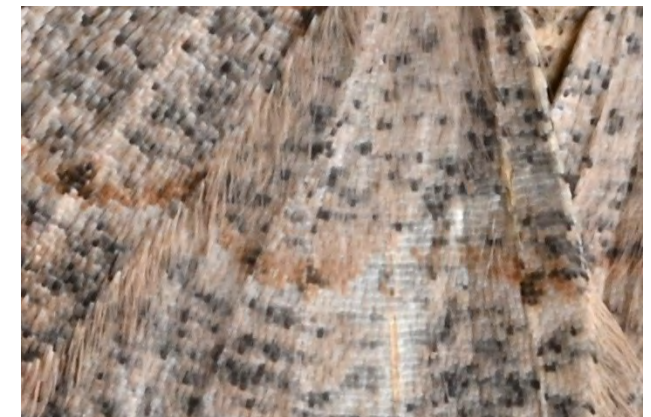
The answer is that diffraction is rearing its head. Diffraction is not a lens fault; it is a reality of physics. All lenses will show this effect, no matter how well they are corrected. When light rays go past a sharp edge, some of them get refracted, they bend, they are no longer going straight. If the opening is very small, the bent rays will interfere visibly with those going straight resulting in a fuzzy image. If you stop the lens down to f22 for example, the aperture opening is very small, and diffraction becomes visible.



The moth was photographed with the Nikkor S 105 macro lens, attested by all as very sharp. The left image shows the moth in its totality, on the right are two 100% views of a small part of the original image. The top right image was taken at f8, which is just one stop different from the optimum aperture of the lens, namely f5,6. The image below on the right was taken at f32. It is less sharp than the f8 image. This is due to diffraction, not any defocusing or camera shake. The images were not edited in post-processing.

Besides the influence of the aperture, diffraction effects are dependent on the sensor size and pixel density. On high MP cameras diffraction will be seen sooner than on a low MP camera of the same sensor size, e.g. a 60MP versus 24MP full-frame sensor.

On cell-phone cameras with their very high pixel count sensors that are very small, you cannot set small apertures for the same reason. In days gone by, the famous miniature spy camera Minox using 8mm film, had a lens with a fixed aperture of only

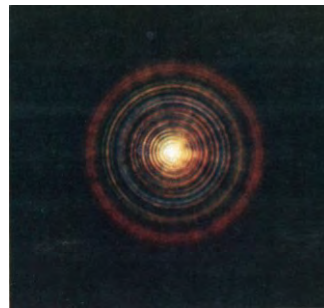


f3,5. But due to the small film area, that was enough for an adequate depth-of-field.

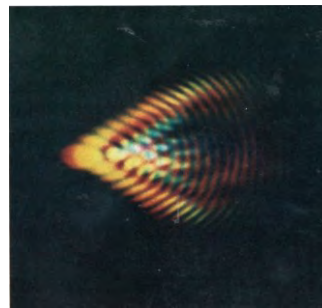
Ansel Adams and his peers used plate film cameras with a negative size of 8x10 inches (200x250mm). Hence, they had to stop down quite a bit to get a decent depth-of-field for their landscape photos. That is where the name of their famous group came from,



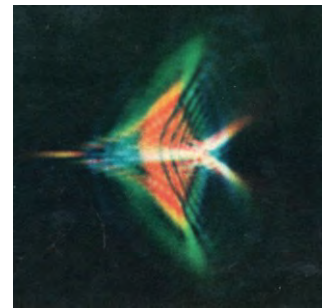
A 0,03mm spot



Astigmatism



Coma



Combination of coma, astigmatism, and chromatic aberration

Lens aberrations of a 0,03mm spot greatly magnified

the f64 group. They could do that without having to worry about diffraction, a standard lens was a 250mm or 300mm, and even at f64 the opening of the aperture was still large enough to minimize diffraction effects.

The question now is when does this effect become noticeable to the extent that it detracts from the image sharpness? To find out, it is best to do a series of tests. With the camera on a sturdy tripod and carefully focused on a prominent area in a landscape for example, take several shots at 100 ISO starting with the aperture wide open to the smallest f-stop the lens can go to. The correct exposure must be achieved by varying the exposure times.

Carefully compare all the images for sharpness at 100% on the computer screen. You will soon see at which f-stop the images start going soft. Decent lens tests on the Internet will provide guidance in this regard too. You can also have a look at the article on

super wide-angle lenses in the GCC August 2024 newsletter.

On my Nikon Z7 with its 45,7MP sensor I try hard not to use f-stops smaller than f8 when doing landscapes. For macro work I rely on photo stacking more and more, using f5,6 because I know this is the optimum f-stop of my macro lens. Obviously, sometimes you need to stop down more, and I do that knowing full well that my image quality will not be quite up to the highest standard, but so be it. At least I will have a chance of getting a great image even though it may not be exquisitely sharp.

However, if you are looking for an image with cutting-edge sharpness, you will do well to consider the effects of diffraction carefully when you take the shot.

LENS ABERATIONS

For a perfect lens, light rays from any given point on an object passing through the lens must focus in a



The Milky Way above George Peak. The Nikkor 14-30mm/f4 lens displays lens aberrations in the corners, the stars are little smears, whereas the stars in the middle are nice points.

sharp point on the sensor. Hence, when designing a lens, designers must eliminate all optical aberrations as far as possible. In real life, that is very difficult to achieve due to the many aberrations you must consider. These include coma, spherical aberration, astigmatism, field curvature and chromatic aberrations to name but a few. And often when you are eliminating one, another one will become more pronounced.

All these aberrations, if not corrected well, will result in a point rendered as a blur of various shapes and



Aperture f2



Aperture f2,8



Aperture f4



Aperture f5,6

Lens aberrations manifest especially at wide open apertures and on the outer areas of the image. The children's drawing pasted to a wall and carefully focused in soft shadowless light is a good target to show them up. The f2 image is softer than the others. If you look at the edge of the drawing against the grey wall you will see some purple fringing – this is chromatic aberration. The chromatic aberration clears at f4. Fortunately, chromatic aberrations can be dealt with in software in post-processing. The images get progressively sharper until f5,6 which is the optimum aperture of this specific lens.



sizes on the sensor – see the series of images above. And the larger the aperture, like f2 or f1,4, the more difficult it is to correct them. Slower lenses, like an f4 lens, are far easier to correct. This is because most of the aberrations come from the outer edges of fast lenses.

Therefore, by stopping down we should be able to get sharper images because by closing the aperture as we stop down, we progressively block the light rays of the edges of the lens. This works until we get to the stage where diffraction becomes visible. And that is exactly what happens in practice.

Fortunately for us, lens designs are getting better all the time. In some of the best modern lenses, open aperture is already very, very good – they show only a very small amount of lens aberrations. But you get what you pay for. The best lenses are often also the most expensive, out of budget for many of us. The



A beautiful sunburst taken at f22. The Nikkor S 24-70mm/f4 lens has a seven blade aperture, resulting in a sunburst with 14 rays. See text.



This out-of-focus background is soft and creamy without any jarring sharp edges or forms – i.e. great bokeh.

less expensive lenses are softer wide open, especially in the outer third of the image space, and you must stop down two or three f-stops to get an overall sharper image.

Especially less expensive super wide-angle lenses, like a 14mm f2,8 for example, show coma and chromatic aberration wide open. Hence, stopping down a few f-stops helps to minimise these before diffraction kicks in at about f8 and smaller. For those doing star photography this is bad news, because we need fast apertures to limit exposure times, hence we tend to take photos wide open. With coma the stars

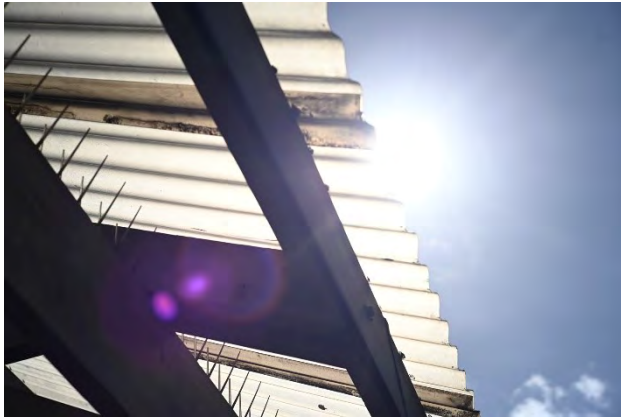
on the outside third of the image start looking like little butterflies instead of points – not good. So, if you are into star photography, you will have to save a bit longer and get yourself a well-corrected, fast wide-angle lens.

SUNBURSTS AND SUNSTAR EFFECTS

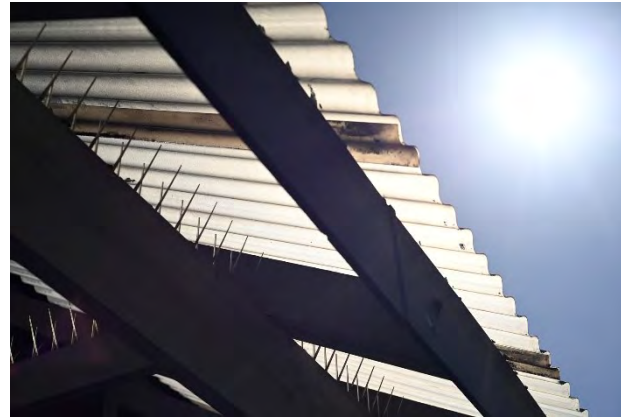
Sunstars or sunbursts are interesting compositional elements in certain images, like landscapes for example. When you include a point light source like the sun, the aperture blades in the lens will form beams of light looking like a burst of light. For every

aperture blade in the lens, you will get one beam. If the lens has six aperture blades you get six beams, eight gives you eight beams. For a lens with an uneven number of aperture blades, the beams double, because the beam crosses the aperture opening, it does not only show up on one side, but on both sides. For a lens with seven blades, the sunburst will have 14 rays of light. In a lens with an even number of aperture blades the beams overlap; hence the number of beams equals the number of blades.

It is not just the number of blades that matters — their shape is important too. Some aperture blades



With the sun shining directly into the lens, the anti-reflection coating is overwhelmed and lens flare is very noticeable. Closing the aperture in this case will not diminish the lens flare, a slightly different framing does the trick.



are rounded to ensure a more pleasant out-of-focus background blur or bokeh, and others are straight. If your goal is to capture good sunstars, straight aperture blades can potentially produce more defined rays of light. Furthermore, the effect is most pronounced at smaller apertures, like f16. You should also ensure that the image area around the sun is a bit darker, otherwise the effect will be drowned by the overall brightness of the image around the sun.

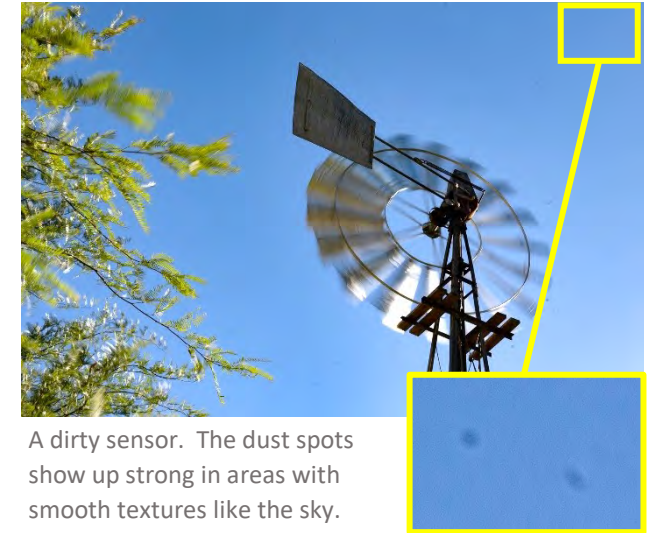
BOKEH

The term comes from a Japanese word *boke* (ボケ) which means "blur" or "haze", resulting in *boke-aji* (ボケ味), the "blur quality". Bokeh is rendered by the lens; it is not a camera issue. Some lenses are better at it than others. The bokeh should be soft and fuzzy, looking pleasing to the eye. Circular reflections should be round and soft, with no hard edges. Hence, bokeh is quite different to totally out-

of-focus backgrounds that consist of uniform out-of-focus areas.

Apart from the optical design of the lens, the aperture also has a major influence on the bokeh. This is so because the out-of-focus highlights will take on the shape of the aperture blades. Hence, if the aperture blades form a nice round opening, the bokeh will be more pleasing than an aperture shape that is square or even three sided which would result in square or triangular out-of-focus highlights.

Primes like an 85mm f1,8 lens, will have more pleasing bokeh than a wide-angle lens that often renders the background with some weird and busy bokeh when focussed on a close-up subject. In mirror lenses, the out-of-focus highlights will be the shape of doughnuts – not so pleasing at all. Again, like so many of the effects we are discussing in this article, you will need to test your lenses to find one that has



A dirty sensor. The dust spots show up strong in areas with smooth textures like the sky.

the most pleasing bokeh if bokeh is important for your images.

To test a lens for bokeh, focus on an object at a close-up distance, making sure that there are no objects behind it for at least 3 to 4 metres. Ensure that the camera is on the same plane as the object, i.e. does not look down on it. Do not use a plain background, find a colourful one, preferably one with some highlights. Out-of-focus trees with plenty of highlights shining through the foliage can be a good example. Check the images on your computer screen and determine which one gives you the most pleasing out-of-focus highlights – that is the one with the best bokeh. Open aperture images usually show the best bokeh, but not always.

LENS FLARE

Modern lens coatings do an amazing job at limiting lens flare. This arises from reflections from all the lens element air interface surfaces. About 4% of the light is reflected in this way if the lens element is not coated. Lens coatings were developed during the 1930s and 1940s to mitigate lens flare. In certain situations, however, reflections still manifest even with the best modern anti-reflection multi-coatings.

Lens flare appears when the sun shines directly into the lens at critical angles. They are shaped like the aperture, and dependant on the aperture set. Lens shades mitigate against this effect, and hence a good reason to always keep them on the lens. Sometimes, stopping down helps to minimize lens flare. However, moving your position slightly relative to the sun, is often the only remedy.

OTHER UNWANTED IMAGE ELEMENTS

On wide angle lenses, small apertures like f11 or f16 provide such a large depth-of-field that you may accidentally include elements in the image you do not want to be in focus. A typical example is when you photograph a waterfall or at the sea with the waves breaking close to you. The water spray may result in a small water droplet on your lens, and with the immense depth of field the droplet is rendered as a distinct out of focus blob, thereby ruining your image. The remedy is to keep your lens clean!



Water drops on the lens can ruin an image. With a larger aperture you might still get away with it, but if you use a small f-stop for depth of field, you will notice them. The image on the left was taken at f5,6 and the image on the right at f22. The water drops in the image on the right are very noticeable, whereas in the image on the left they can hardly be seen.

A similar unwanted image element are dust particles on the sensor. They also manifest at small aperture settings like f16 more so than at larger apertures like f4. They show up in smooth colour areas like the sky or similar, less so in areas with lots of texture. The only remedy for dust on the sensor is to clean it carefully if you know how, or to have it cleaned professionally. This will save you endless hours of post-processing time trying to remove these dust spots that ruin any image.

CONCLUSION

To ensure our images are rendered at the highest quality possible, we must take all the things that have an influence on this quality into consideration.

The aperture is one of the features we have full control over. Hence, it behoves us to fully understand its influence on image quality, and apply the appropriate settings in an optimal fashion.

REFERENCES

The article “*Everything else aperture does to your photos*” written by Spencer Cox inspired this article and is gratefully acknowledged. It can be seen at <https://photographylife.com/everything-else-aperture-does-photos> (accessed December 2024).

William H Price. *The photographic lens*, Scientific American, August 1978 edition, New York.

GÖSTA PETERSON – MAVERICK FASHION PHOTOGRAPHER

Gösta (Gus) Reinhold Peterson, a Swedish-American fashion photopaper, markedly influenced fashion photography from the late 1950s to the 1980s, even though his name is not as well-known as that of his contemporaries like Richard Avedon or Irving Penn.



Gösta Peterson – self portrait

EARLY LIFE

Gösta Peterson was born in 1923 in Örebro, Sweden. He studied illustration and advertising graphics at the Anders Beckman Skola in Stockholm. After his graduation he served in the Swedish military from 1943 to 1944. Sweden remained strictly neutral during World War II; hence Peterson did not see active service in any war zone. After his military service he started working as an illustrator at Gumaelius



Peterson on location for Harper's Bazaar in Iran - 1966

Annonsbyrå, one of the first modern advertising agencies in Sweden.

He moved to New York when a relative invited him to come to the USA in March 1948. Very fortuitously, he was given a Rolleiflex camera by his colleagues in Gumaelius Annonsbyrå as a go-away present. By his own account, he could hardly speak English, but he soon gravitated to Harlem, where the city's buzzing locus of jazz clubs would provide unceasing entertainment and amusement in the years that followed.

Peterson taught himself the necessary camera skills, which he honed practicing street photography on the streets of New York, photographing children, his friends and family, and himself.

He got a job as an illustrator at the department store Lord & Taylor. He found himself becoming restless



Harper's Bazaar - 1967



Mademoiselle - 1965

"hanging over a drafting table" all day. He said, "I didn't want to work with these damn people who scribbled on my drawings. I like to have control." Shortly thereafter he met his future wife Patricia at

a cocktail party in Westhampton, New York in the early 1950s. They were married in July 1954.

Peterson credits his wife Patricia for helping him to jumpstart his career as a fashion photographer. She was a fashion associate at the prestigious *Mademoiselle* fashion magazine. Patricia would frequently collaborate with him over the years during her time as fashion editor of the *New York Times* (1957 to 1977) and as vice president of the exclusive *Henri Bendel* department store (1977 to 1989).

PETERSON'S PHOTOGRAPHY

Throughout his long career, two things stand out in Peterson's approach to photography. And both sprung from his self-confessed intention to control his own output. Peterson always pursued his freedom of expression and he chose his models himself. Few clients told him what to do. And anecdotes of his specific way of doing things abound.

It may be that the freeform expression of jazz – he was an ardent jazz lover and played the trombone – informed his self-taught approach to photography. Peterson pioneering style that became his trademark was a more spontaneous, personal, and informal approach to fashion photography compared to that of his peers.

His images often featured pairings or groups of models that conveyed a sense of curious engagement, deceptively documented, and shot from atypical angles. Even so, his work is noted for its staging and



Harper's Bazaar - 1967

composition, and he often used humorous or dramatic scenes to enhance the image. And he was a fast worker.

The famed stylist Linda Rodin sought Peterson out for a job after discovering his photographs in a few of her favourite magazines. *"They were playful and beautiful. They had a sense of humour, but also elegance to them,"* she recalled later. Inside the studio, Rodin witnessed Peterson's impulsive approach firsthand: *"You know, he just got it. Like, snap. He would take the one shot, and that was it. Nothing was laboured."*



New York Times – 1966

Peterson is also fondly remembered by Tonne Goodman, *Vogue's* Fashion Director. *"Lucky for me, Gus took my first picture for Mademoiselle when I modelled for a summer during high school. His elegance and sense of style were outstanding and unique. His*

photographs were fresh, modern, and charming, always capturing the zeitgeist of the fashion of his day."

Roger Schoening, Art Director for *Mademoiselle* from 1961 to 1978 and for *Vogue* from 1979 to 1988, remarked, "I never send Gus out on a job that I don't wonder what he's going to come back with. Is he going to give me fashion pictures or a WPA¹ portfolio? I can never get a simple fashion picture from him. It always looks like it belongs in an art gallery."

Peterson shot the first pictures of Twiggy to be published in the United States. The circumstances of the shoot were chaotic. Twiggy was flying to New York for her first modelling job for *Vogue* in 1967. Peterson's wife Patricia, then fashion editor at the *New York Times*, decided to intercept her. Their daughter Annika told the story: "My mother basically went to the airport and said, 'Let's get her before anyone else. I'm going to run and get a black dress and a hat, and we're going to make this shoot happen.' And in two hours they shot this big spread for the *New York Times* — a double image because they didn't have time to change outfits." This photograph — a full-length image superimposed on a close-up of her face — became one of Peterson's iconic images. He never photographed Twiggy again.



Twiggy – New York Times - 1967

¹ The Works Progress Administration (WPA) was a program created by President Roosevelt in 1935 to boost employment and the purchasing power of cash-strapped

Americans. It was implemented at the height of the Great Depression.

That same year, a fledgling African-American model named Naomi Sims contacted Peterson to visit his studio. She was battling to gain a foothold as a fashion model because she was black. Peterson took one look at her and sent her to *The New York Times* office, to his wife Patricia. She booked Sims on the spot for a shoot for an upcoming issue of *Fashion of the Times*. The photo made fashion history as the first cover of a major fashion magazine with mixed race readership to feature a black model and it launched the super-model career of Naomi Sims.

Alexander Liberman, the fashion editor of *Vogue*, approached Peterson about working for this prestigious magazine. But Peterson declined, because *Vogue* only allowed the use of their models, whereas Peterson liked to choose his own. In an interview Peterson later explained: *"I was famous – or notorious – for finding girls that didn't look like fashion models."* On another occasion he remarked *"I liked people with character, rather than girls who looked so pretty."* He is also remembered to have said: *"There's nothing worse than an over-trained model who's lost all sense of her body's personality."*

His son Jan Krister added on occasion: *"He generally picked models that were kind of peculiar or quirky or funny-looking in some way. Or he'd pick very strong women, and usually use them in the more graphic pictures, which helped embody the whole statement."*



New York Times – 1967

PETERSON'S CAREER

Peterson enjoyed a long and illustrious career, starting in the early 1950s until he retired in 1986. His work was featured in magazines and on their covers, and included *Elle*, *Esquire*, *GQ*, *Harper's Bazaar*, *L'Officiel*, *Mademoiselle*, *Marie Claire*, *The New York Times*, and *Town & Country*.



Mademoiselle – 1965

He photographed the creations of some of the most influential designers of the period like Pierre Cardin, Comme des Garçons, Fendi, Rudi Gernreich, Halston, Ralph Lauren, Pucci, Sonia Rykiel, and Yves Saint Laurent.

Some of his assistants over the years branched out on their own and were very successful. These included Arthur Elgort who became a photographer in his own right, and Linda Rodin mentioned earlier who sat on his stoop for two hours before he talked to her and appointed her.

The couple had two children. Their daughter Annika ran the Turn Gallery, and their son Jan Krister became a cinematographer and film director. Peterson died in 2017, aged 94.

REFERENCES

https://en.wikipedia.org/wiki/G%C3%B6sta_Peterson (accessed December 2024)

<https://www.vanityfair.com/style/2023/08/how-photographer-gosta-peterson-kept-a-low-profile-while-making-fashion-history#:~:text=Courtesy%20of%20Turn%20Gallery.%20When%20the%20photographer%20G%C3%B6sta%20Peterson%20shot> (accessed December 2024)

<https://www.vogue.com/article/memorial-fashion-photography-gosta-peterson-gus-peterson-1960s#:~:text=In%20the%201960s%20and%20%E2%80%9970s,%20Swedish-born%20G%C3%B6sta%20E2%80%9CGus%E2%80%9D%20Peterson,%20who> (accessed December 2024)



Mademoiselle – 1968

<https://www.thecut.com/2015/01/see-rare-lively-fashion-photos-from-the-60s.html> (accessed December 2024)

<https://nordstjernan.com/news/people/3205/> (accessed 2024)



Harper's Bazaar – 1964



Dead Vlei Spirit

Peter Delaney, a well-known wildlife photographer, graced our Show & Tell meeting this month. His images and story kept us spellbound throughout the evening. GCC is truly privileged to have had him share his images and, especially, his underlying photographic philosophy.

Peter specializes in fine art wildlife prints, editing his black-and-white photographs based on the subject matter and what suits each photograph best. The

images he shared with the club were taken during the same safari, where conditions were consistent, and he curated the portfolio to ensure it matched cohesively. He markets his prints successfully, typically as large wall art, often larger than the surface of a coffee table.

He also organizes photo safaris to some of the world's remaining wild places, such as Namibia and Kenya. Whilst he runs safaris for up to six

participants, he prefers smaller groups, including one-on-one experiences, to provide clients with his undivided attention and maximize their photographic opportunities.

Closer to home, on the Garden Route, he offers half-day or full-day safaris at a local wildlife reserve, catering for up to three clients to ensure a personalized experience.

Peter's approach to photography is minimalist. He typically works with one camera and one lens, believing this helps the brain focus on composition with a specific focal length. He uses a medium-format mirrorless camera to achieve maximum resolution, offering 100MP for his large prints. He also keeps his gear simple and avoids unnecessary equipment.

Peter's advice is to photograph for your own pleasure, connecting with your inner voice, and not to photograph for the compliments of others. While it is important to listen to critique, he stresses that each person must find their own voice and style. There is no "right" or "wrong" in photography—just your own path.

While he usually avoids a tripod, believing it can hinder his approach, he will use one when necessary, like for long exposures. His main philosophy is to keep things simple, making sure that the equipment does not come between you and the photograph.

His compositions are guided by the strongest way of seeing the subject. He places the subject within the



Camelopard



Fever Tree Leopard

frame where it looks most compelling, ensuring each photograph captures the essence and impact of the moment. He carefully positions himself and his subject to avoid distracting backgrounds, rather than relying on high-key techniques to minimize clutter.

The vast spaces of Africa are a dominant feature of his images, often serving as a striking backdrop. The placement of the subject—whether an animal or a tree—depends entirely on what creates the most powerful composition. He ensures the horizon never interferes with his subject, maintaining harmony in the frame.

Peter's favourite prints are a testimony to special moments and the emotions he experiences, such as

the calm and peace of the vast African landscape. While he often gravitates toward the wide-open spaces of deserts and semi-deserts, he does not shy away from photographing in forests when the subject or scene calls for it. For example, his award-winning image of a chimpanzee was captured in the forests of Kibale, Uganda, and features a striking dark contrast rather than a high-key approach.

He firmly believes that his images of African landscapes and wildlife evoke the same emotions he feels while capturing them—calm, peace, tranquility, and a deep connection to nature—and he hopes his viewers and buyers feel these emotions too.

Peter's sage advice: photograph for yourself, connect with your inner voice and let your creativity flow. Be true to your own style and do not worry if everyone is not a fan of your images. Some will like them, some may be indifferent, and some will not resonate with them at all. That is the reality of art, and the sooner you accept it, the more you will enjoy your photography.

Thank you very much Peter Delaney for an inspiring take on nature photography!

NOTE: All the images are published with the kind permission of Peter Delaney.



Giraffe Serendipity



Chimpanzee Dreaming



Elephant Family Ubuntu



Widow Makers 2



GCC on the dunes at Swartvlei Beach

SAX ON THE BEACH

The GCC outing called “*Sax on the beach*” was organised at short notice. Jaco and Gertie Joubert were the main architects, ably supported by Daleen Engelbrecht. Audrey Kritzinger often plays music on her saxophone late afternoon on the Swartvlei Beach. The donations she receives go towards her Seven Passes School Charity.

The GCC faithful, together with many others from the area, listened to her on Friday 24 January from

late afternoon until long after sunset. Daleen also organised Kim for a simultaneous model shoot on the dunes. Olga Schoeman wrote a delightful piece on her Facebook page, which we publish here. The Afrikaans cannot be translated without losing the ornate flavour of her language – hence it stays as is.

Wat 'n fantastiese laatmiddag. Armsvol vriende (kollegas) kom bymekaar op die golwende duine van Swartvlei. Daar waar jy Gericke se Punt toe begin stap.

Ek het elke intensie in die boek om soontoe te stap, maar die gedagte dooi in sy dop. Eerstens het ons te veel nonsens om te dra, gedagtig aan kamerasakke, koelsakke met wyn en nibbels, stoele...

Jy weet ons mag nie drank op strande drink nie, raas Oupa Ben. So ek pak twee bottels, 'n wittetjie vir hom en 'n Merlotjie vir my. Natuurlik gaan ons elkeen 'n bottel drink. Ons gaan ure daar wees. Daar word 'n kossie ook gepak.

Dan ontmoet kameraklub pelle op daardie duine. Stoele word opgesit. Ek val vyf keer stoel en al om want ek tieter op 'n 45° hoek skuins teen 'n duin.

Die laatmiddag is beeldskoon. Blouselblou se hemelse cerulean se azure se wolkloosheid se skitterblou se oogseermaakblou se hemeluitspansel onbeskryfbare blou se blou. Windstil. Warm. Die see is kalm en brandertjies spoeg so lui-lui wit strepies op die sand uit.



Luana getting the angle right



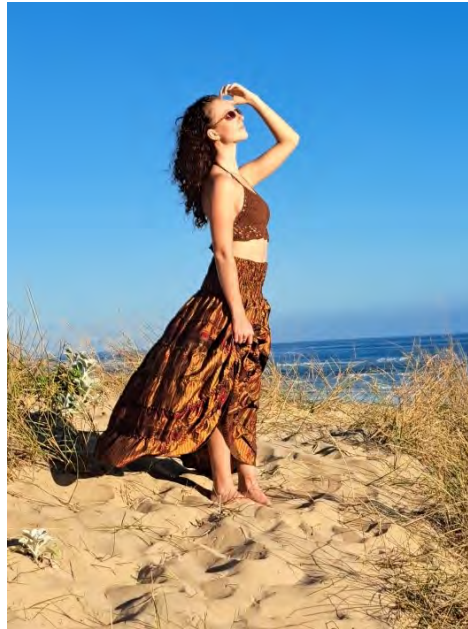
Die safste effenste mistigheid krul teen die sandkranse uit. Gericke se leeu kop staar sfinksagtig oor die oseaan.

Ek wil soontoe, sê ek vir Oupa Ben. Hy snork genadeloos. Met watter voet, spot hy. Ek oorweeg om hom te byt.

Ons het 'n blonde kortrokkie-langhaarmeisie wat sax jazz pleeg op 'n duin. 'n Duin verder is 'n droommooi model met 'n wynglas en hoed.



Olga enjoying herself

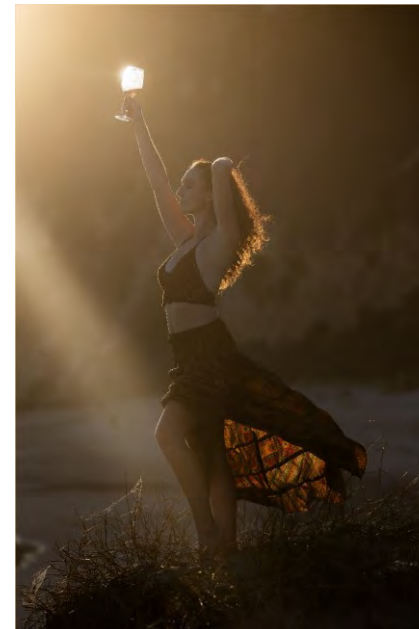


Ons fotograafmaats dans vreugdesriele.

Die lui, useless gades van die fotograwe sit vasgeplak boud-in-sand-of-stoel en verorber al die kossies wat die kamera kamerade mis, en ons drink hulle deel van die wyn ook.

Voor ons sprei die spierwit, skoon oop strande wyd hul vlerke so ver die oog kan sien. Ons besit dit. Dis ons s'n. Ons woon hier. Dis op ons agterstoep, as't ware. Silwerskoon, verlate, beeldskone strande. Wyd. Oop.

Sê ek vir my maats, sê ons regtig genoeg dankie? Word dit nie net vanselfsprekend nie?



Gertie taking aim

Waar op hierdie ruwe aardkors van ons, kan ons 'n klompie minute ry, en dit kry?

Tyd om klein op te bolletjie. Tyd om te sê, dankie. Dankie dat ek hier kan bly.

Dankie vir soveel derduisende geskenke.

A big thank you to all GCC members for the images to add colour to Olga's prose.

THEMES FOR 2025

GENERAL: All the Themes can be entered as colour or monochrome except for the Monochrome Portrait in September. There are no restrictions on manipulation in any of the themes.

Please take more than a moment to read the guidance notes carefully and apply them consistently. In 2024 we had quite a few Theme images that were disallowed because they transgressed the guidance notes big time. This stressed the judges and led to unhappiness in the member whose image was marked down. I am sure we can get it right in 2025 if all of us take a little care.

JANUARY: At the market

The market can be a very rewarding place to take images of the interaction between people, sellers and buyers. Even the interaction between people and the merchandise on display is fine, or an action by a person in the market place. The important point to remember is that the image must be taken in a market, images inside a shop or similar are not acceptable. Street photography style probably has the best chance of earning high marks.

FEBRUARY: Wish you were here

The image must clearly show an event or a place you are experiencing that caused you to send the photo to your mates, family, or friends, inviting them to be there with you to share your “wow” experience or

moment. Typical of cell-phone images that are sent all over the place by the billions every day. But this one must be special, have mood and/or impact to gain high marks.

MARCH: Motion & emotion

Emotions are reactions that we experience in response to events or situations. Typical emotions are joy, sadness, anger, fear, trust, disgust, surprise, even anticipation. Motion is the change of position of an object with respect to time. A moving vehicle, a book falling off a table, water flowing from a tap, rattling windows, are just a few examples of things exhibiting motion – there are endless examples. In this image the motion of an object must elicit emotion, e.g. a person’s reaction to the thing that is moving. The strength of the interplay between the “motion” and the “emotion” will determine the impact the image has.

APRIL: Rim light

Rim light highlights the edges of your subject by having a light source behind it, aimed toward the camera. This can be used to create images with either a rim-lit subject against a dark background or a well-lit subject with emphasized edges. This lighting highlights the contours of a subject and can create a dramatic or mysterious effect. It can add depth and make the subject stand out. It works best if the edges are interesting, thereby adding to the impact of the image.

MAY: Old building in the landscape

Landscape photography at its best with the added feature of an old building as a strong centre of interest is what this theme is about. An old building on its own, without the landscape is not adequate, the landscape must also feature prominently. High level composition, gorgeous light, sumptuous clouds, attractive lines taking you into and keeping you in the image are elements that will gain you high marks.

JUNE: Macro or close-up patterns in nature

Nature is awash with patterns. The image needs to be a close-up or macro photograph, highlighting the world of the small. Patterns often showcase repetition and texture, even abstract renditions of the same. Exquisite sharpness over the entire frame and clever lighting technique to highlight the patterns are imperatives.

JULY: Shadow

In Dante’s Inferno, prisoners lit by a fire burning on their one side create their shadows on the opposite wall that become their reality of the world. For this theme, the shadow needs to be of similar significance compared to what creates the shadow. It needs to take centre stage; it cannot be a tame shadow of what causes it. Imagination in creating the image will go a long way to a “wow” moment.

AUGUST: Wide angle

Wide angle photography, on the one hand, is about depicting wide vistas on the little square of the camera sensor. On the other hand, using the propensity of the wide angle, especially super wide-angle lens, to enhance any subject in the foreground compared to the background that recedes very rapidly, can lead to an image with high impact if done well – otherwise known as foreshortening. The choice is yours, but the latter approach probably has a better chance to impress.

NOTE 1: If you don't have a super wide-angle lens, stitching five or six portrait orientation images taken with a normal lens can also do it. See the September 2024 GCC Newsletter for examples.

NOTE 2: The August 2024 GCC Newsletter contains two articles on super wide-angle photography.

SEPTEMBER: Monochrome portrait

A portrait can be anything from a full-length portrait to a head shot, maybe even just part of a head, but not only an eye or a mouth or an ear. You must be able to identify the person. The image must be monochrome, any additional colour will lead to its disqualification. It may be toned blue for a colder rendering or sepia for a warmer feel, but split toning is not allowed. In split toning highlights are toned one colour and shadows another to create specific effects, but such images will be disallowed.

OCTOBER: Blue hour

The blue hour is the period of twilight when the sun is still or already below the horizon, and the remaining light takes on a blue shade bathing the subject matter in soft, velvety light. It takes place 20 to 45 minutes before sunrise or after sunset, depending on the location and time of year. The blue hour sets a tranquil mood with its soft lighting; hence your image should depict this clearly. The subject matter is your choice, but landscapes, cityscapes, buildings, monuments, bridges, maybe even portraiture come to mind. Including artificial light sources as a contrasting yellowish colour may add impact to the overall blue of the image.

GEORGE CAMERA CLUB PROVISIONAL PROGRAMME 2025

NOTE: Please take note of the latest changes to the programme as communicated from time to time in the WhatsApp groups.

MONTH	DATE	ACTIVITY	ADDITIONAL INFORMATION	THEME	
FEB	Tues	11	Show & Tell Meeting	JUDGING PHOTO ART	Wish you were here
	Sat	15	GCC Outing	BALLET ON THE BEACH AT GROOT BRAK – 17h00 – R250	
	Sun	16	Photovault deadline		
	Tues	25	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
	Sat	22/2	GCC Outing – MOVED TO 15 FEBRUARY	BALLET ON THE BEACH	
MARCH	Sat	15	Obie Oberholzer presentation at 12h00 to 16h00	Art Theatre – contact Paul Rixom for info 076 525 0016	Motion & Emotion
	Sat	15	Audio Visual meeting		
	Sun	16	Photovault deadline		
	Tues	25	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
	Sat	29	GCC Outing	Vleesbaai / Fransmanshoek	
APRIL	Tues	8	Show & Tell Meeting – Member image discussion	Alan, Fabiola, Rob, Nellian, Chris, Peter vd Byl	Rim Light
	Sun	13	Photovault deadline		
	Tues	22	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
MAY	Sat	3	GCC Outing	BLUE HOUR at THE TOLLHOUSE – with pancakes & coffee	Old building in the landscape
	Tues	13	Show & Tell Meeting – Member image discussion	Johan Retief, Joggie, Ian, Olga, Paul, Gerhard Dreyer	
	Thu	15	GCC Committee Meeting 5pm		
	Sun	18	Photovault deadline		
	Tues	27	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
JUNE	Sat	7	GCC Outing	TO BE ADVISED	Macro or close-up patterns in nature
	Tues	10	Show & Tell Meeting	TO BE ADVISED	
	Sun	15	Photovault deadline		
	Sat	21	Audio Visual meeting		
	Tues	24	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
JULY			SCHOOL HOLIDAYS (30 June to 21 July)		Shadow
	Sun	13	Photovault deadline		
	Tues	22	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
AUG			PSSA CONGRESS STRUISBAAI 11-15 AUGUST		Wide angle

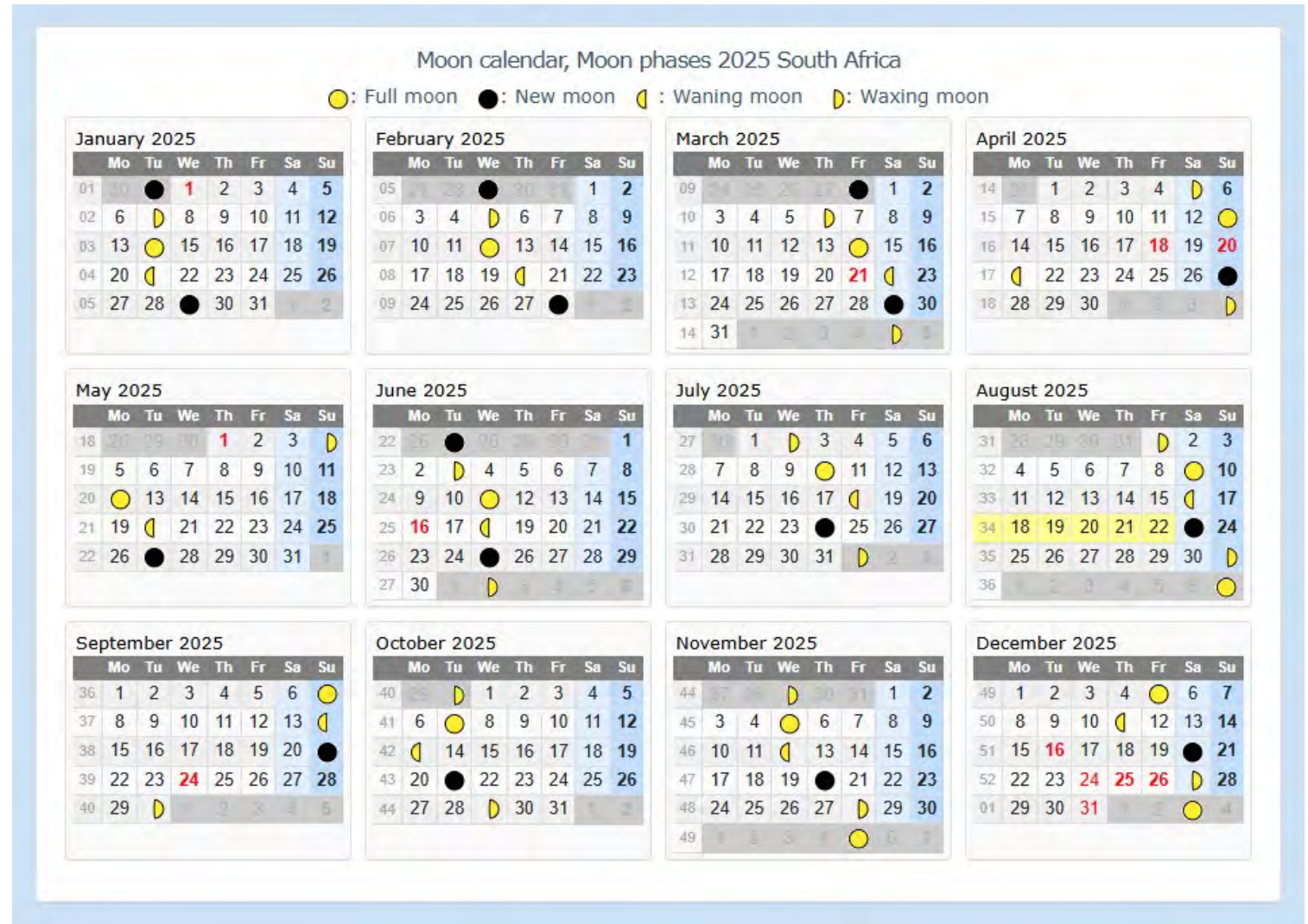
MONTH	DATE	ACTIVITY	ADDITIONAL INFORMATION	THEME	
	Tues	12	Show & Tell Meeting	TO BE ADVISED	
	Thu	21	GCC Committee Meeting 5pm		
	Sun	17	Photovault deadline		
	Tues	26	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
		28	SANDDRIF 28/8 to 4/9 – do your own booking	EARLY BOOKING ABSOLUTE ESSENTIAL	
SEPT	Tues	9	Show & Tell Meeting	TO BE ADVISED	Monochrome portrait
	Sat	13	Audio Visual meeting		
	Sun	14	Photovault deadline		
	Tues	23	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
OCT	Sat	11	GCC Outing		Blue hour
	Tues	14	Show & Tell Meeting	TO BE ADVISED	
	Sun	19	Photovault deadline		
	Tues	28	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
	Wed	30	End-of-the-Year competition Photovault entry deadline		
NOV	Sat	15	Audio Visual End-of-the-Year function		
	Fri	21	Annual General Meeting and the End-of-the-Year function		
	Thu	27	GCC Committee Meeting 5pm		

STAR PHOTOGRAPHY

Dark moon days are optimal for Milky Way photography. Actual outings are weather dependant. Full moon photography has its own charm. On the right is the calendar for the moon phases in South Africa for 2025.

Please consult latest communications on WhatsApp groups for GCC star photography outings. If part of the GCC group, the number of photographers allowed on an evening is strictly limited, therefore you must arrange with Ben Schoeman (082 466 3983) beforehand if you are interested.

On the other hand, there is nothing stopping you from doing your own thing on star photography. However, always be mindful of the safety situation at your planned destination. Most of the time it is safer to be part of a group.



SALON RESULTS

We have the results of only one salon since our previous newsletter. Not all the members listed compete in salons under the GCC banner, but they are all members of GCC, hence we wish to commend them nevertheless. Congratulations to all who gained acceptances in the most recent salon.

3rd SPC National Digital Salon

Zenobia Geldenhuys – 1 acceptance

Anton Gericke – 2 acceptances

Alan King – 3 acceptances

Elaine van der Toorn – 6 acceptances, 1 COM

Amanda Whiteman – 2 acceptances



PUBLISHING DETAILS

This newsletter is published by the George Camera Club. Whereas every care is taken to ensure that the information contained in it is correct, GCC cannot be held responsible for any unintentional errors. The views expressed by authors in articles are that of the author, and may not reflect the view of GCC. Should you wish to use articles in the newsletter in another publication, please contact the Editor.

Editor: Martin Kellermann

E-mail: georgecameraclub@gmail.com

Cell phone: 083 632 4885