

TOP STORY

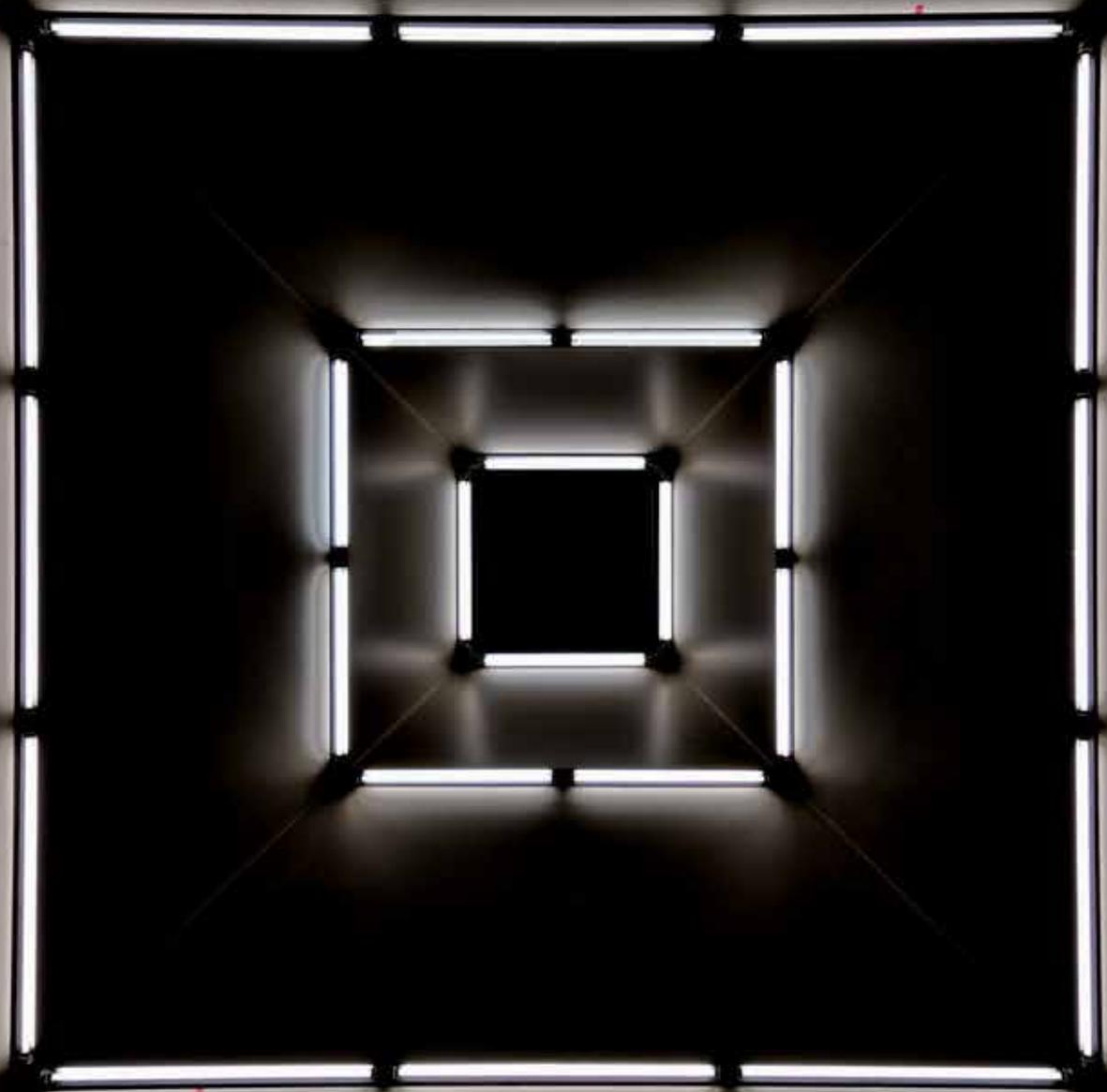
**THE MAKER OF  
STREET ART**

EXHIBITION

**EXPLOSIVES AND DYNAMITE  
IN THE STERBECK VALLEY**

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

GERMANY  
CHAPTER



**eMAGAZINE**

1ST QUARTER 2021



## ABOUT THE COVER IMAGE

**PHOTOGRAPHER:** Chris Renk

**IMAGE TITLE:** Into the squares of Lights

**CAPTION:** I took the picture in the Munich underground station Germ, which I visited during one of my trips to prepare a webinar for the Society. The underground station was equipped with nine light pyramids in which the architect arranged light sticks in squares on three levels.

I used a tripod and the Live View function of my D850 to take the picture, saving me from having to lie on my back directly under the pyramids, which is not so easy anymore in my slowly advancing age! Nevertheless, I attracted the other passengers' attention, who must have wondered what the hell I was photographing!

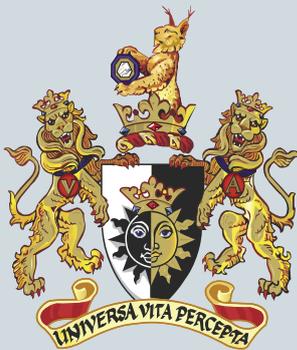
What again underlines the statement that only photographers understand photographers!

## GET FEATURED AS WELL

Liked to be featured as well on the front page? Then please send us your favourite image, including the title of the photo, the place where you have taken it; and a short caption. We would love to hear what your motives were for this photo and what emotions it triggers in you. You can send us the photo as JPEG, TIFF or PSD file. Please make sure that the photo has a minimum resolution of 3000 x 30000 pixel and 300 dpi.

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### EDITORIAL OFFICE

Royal Photographic Society Germany Chapter

Chris Renk  
Siegfried Rubbert  
Horst Witthüser

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# DEAR MEMBERS,



It is already four months since we published the last eMagazine of the German Chapter.

The CORONA pandemic still has us in its grasp, and public life continues to be severely restricted.

All the more we are happy to present you the revised eMagazine with many magnificent photos of our core members.

In the "Top Story" section, our Chapter President, Siegfried Rubbert, reports about his passionate encounters with the street art community.

In the latest Location Guide, Eberhard Vogler tells us about his project "Fortifications and Bunkers of the Atlantic Wall", which took him to the Channel Island of Jersey.

In the "How to do" section, Grahame Soden from the far north of Europe, the Swedish Lapland, gives us tips for photographing Nordic wildlife under extreme weather conditions.

Furthermore, Horst Witthueser takes us to the Sterbeck Valley with a photo exhibition about the Castrop explosives factory's history and its remains.

Besides, Horst talks to us about his photographic career in the "Members in Interview" section.

The eMagazine is rounded off with our members' latest photographic works in the first quarter of 2021.

As you can see, our core members have been

extremely busy in the past months, and we received so many photo projects that we already have enough content for all further issues planned for 2021.

Of course, this should not stop you from sending us your photo projects for future issues of the eMagazine.

As it is still impossible to conduct face-to-face photo training, we have expanded our online offer in this area.

Based on a survey of participants conducted at the last Online Talk, we developed a new training format called "Making Of".

In "Making Of", we tell the story of creating a photo and its digital development in 45 minutes, followed by a Question & Answering section for specific photographic questions.

The first "Making Of" will take place on 28 April 2020 from 18:30 to 19:15 CEST. You can find all further information in the section "Dates & Events" or on our Chapter page on RPS.org.

Finally, I would like to take this opportunity to thank all members for their fabulous contribution to the eMagazine.

Without them, the publication of such a high-quality photo magazine would not be possible!

In this spirit, I wish all members of the German Chapter, all RPS members and all other readers outside the RPS all the best, that they stay well and sustain the CORONA pandemic without damage!

**Chris Renk**  
Chapter Organiser

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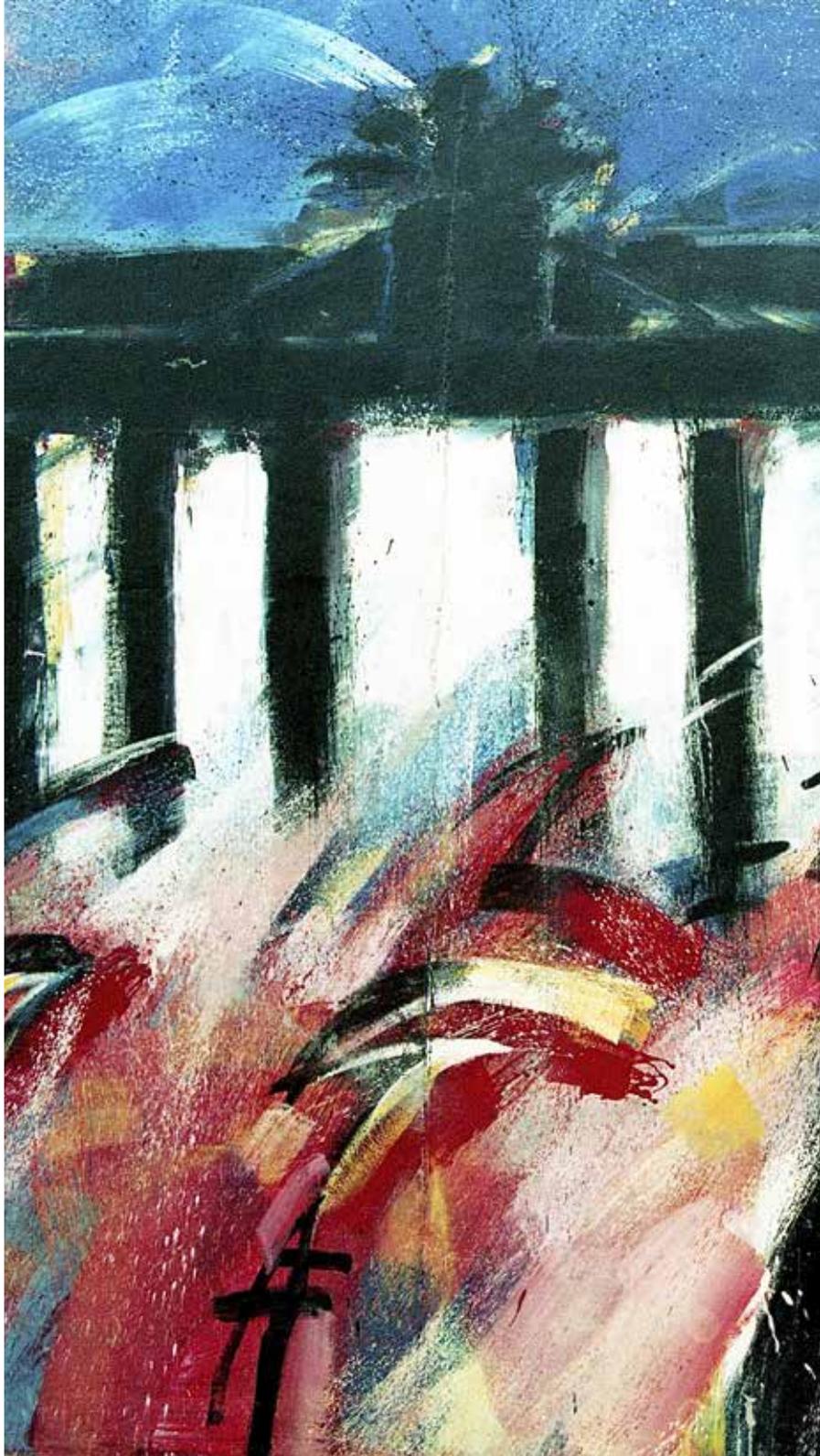
## DATES & EVENTS

### 110 | APRIL 2021 - JULY 2021

Online Meeting, Release dates eMagazine, Webinars and Online Training of the Chapter.

# THE MAKERS OF STREET ART

Personal  
Encounters  
by  
Siegfried  
Rubbert LRPS





It was in June 2003 in Berlin when my fascination for the subject of street art began. I had a little time for a photo tour, and because our hotel was almost opposite, I visited the East-Side Gallery near the Ostbahnhof in Berlin Friedrichshain.

Since that time and another visit to Barcelona, discovering it's street art, my fascination with this subject and finding street art in cities' urbanity did not diminish.

No, it even grew, so today, I can look back on some over 5000 photographs on this subject.

From this large complex of themes, I would like to focus in this article on the subject of

**"The artists, the makers of street art"**



The East Side Gallery is a permanent open-air gallery on the most extended remaining section of the Berlin Wall.

It was initially painted by 118 artists along a length of 1316 metres but is now no longer wholly preserved.

In 1991, it was listed as a historical monument, and in the years 2000 and 2008, it was refurbished again and again.



In 2003, when I was strolling beside the East Side Gallery and looking for motifs, I discovered a small gap in the at that time still completely preserved section of the Wall.

I climbed through and saw some sprayers doing their work on the back of the East Side Gallery facing the Spree in bright sunshine

I was so fascinated that I spent more time on that side, capturing more of the motifs applied to the Wall there, and eventually approached one of the actors about what he was doing.

It took a bit of persuasion before he allowed me to take a photo of him at work. I promised to take a picture of him only from the back and not to give him away.

So I only allowed myself one shot with my then beloved analogue Leica R 6.2..



Another encounter with the street art-makers took place in August 2008.

It happened in my hometown when the interest group of Hagen retailers had huge plywood panels put up in front of some of their shops and invited several street artists from the area to work on these walls.



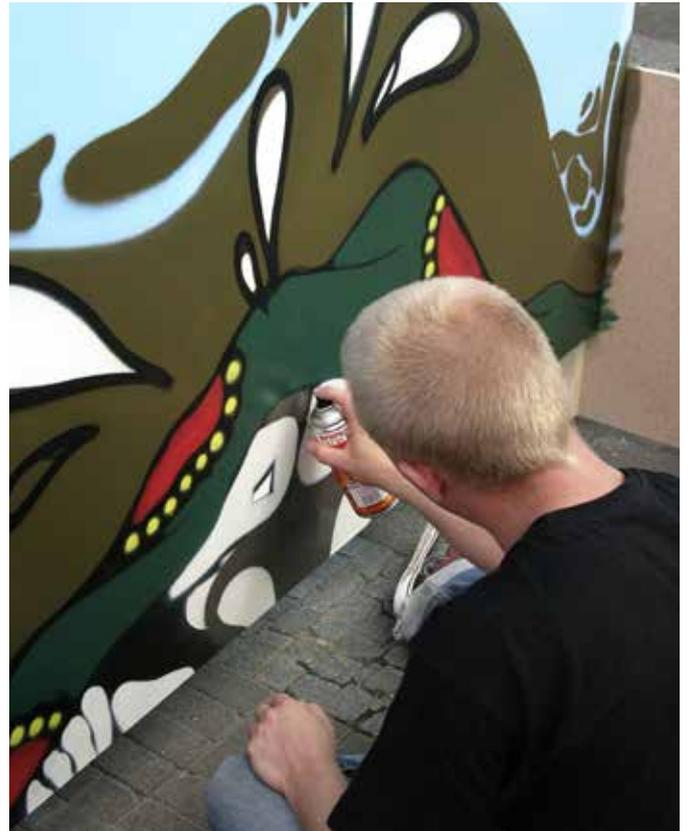


As a fitting answer to the question of what fascinates me so much about street art, I would like to quote from the book - Street Art - Legends of the Street by the authors Katrin Klitzke and Christian Schmidt:

**"Art that touches must cause something that the viewer has never experienced before.**

**By Encountering Art in a place where we did not expect it.**

**Street art, more than any other art form, contains the potential to create this special surprise effect."**



And further:

**"Street art represents an unexpected surprise through Art rather than an unexpected surprise with Art.**

**Once we have experienced this fascination, we can always go out on the street and look for it.**

**Once the passion has taken hold of us, we use every path that we go to experience it again.**

**The unexpected can only be found where things are constantly changing."**

So I am attracted to backyards, abandoned building sites or industrial wastelands, dark subways, abandoned narrow alleys, barren areas, and other urban environments.

That's what I find exciting.

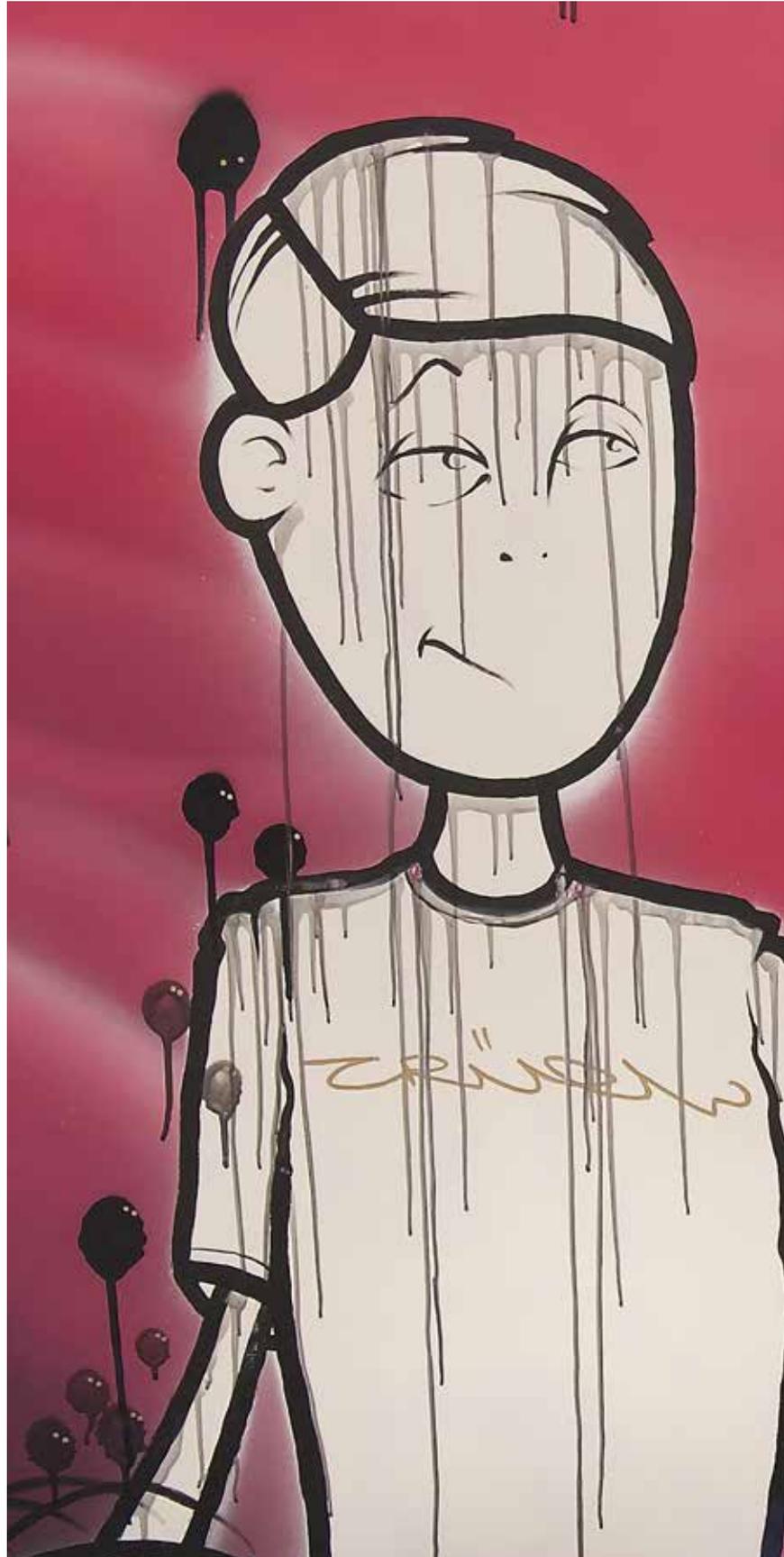
Seeking the unexpected, I am perhaps a 21st-century flâneur - with the camera.

I have repeatedly encountered various artists on these paths, even very prominent ones, and have been allowed to photograph them at their public work after asking.

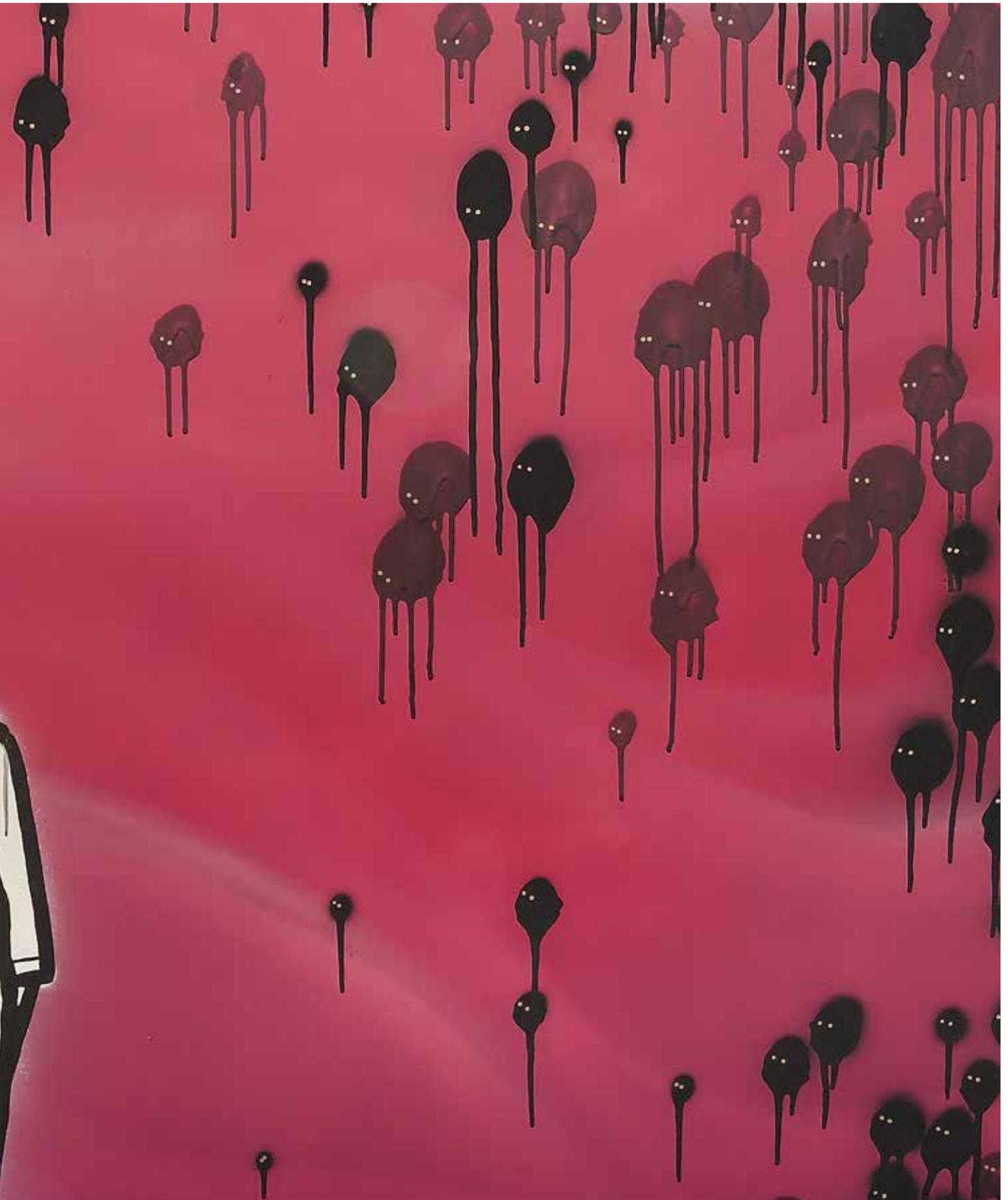


Many street artists work primarily at night and on the edge of legality or even entirely illegally.

Artists I was allowed to photograph always worked during the day and always on walls and buildings that their respective owners cleared.



The works were then publicly auctioned on the evening of the same day, and I was happy to bid for one of the pieces.







Subsequently, before visiting almost every city I could, I researched where in which area Street Art could be found and set out to find it.

Another iconic encounter with a former lesser-known but more and more ascending street artist took place in London on 4 January 2012.

Again, I researched and read a report in an architectural magazine about London's creative East End, illustrated with some London street art scene photos.

Consequently, the streets of Shoreditch were my next destination, and by sheer coincidence, at the beginning of my tour, I came across a large green gate not yet wholly painted.

In front of it was a sketchbook. The artist was not on site.



I recognised the gate from the magazine article, which was already depicted there, utilising two figures. However, the colour was different, now green instead of sky blue as in the newspaper clipping, and the arrangement of the two models was also other.

The artist was probably in the process of completely reworking the gate and creating a different design.

When he suddenly appeared in his gate's vicinity, I approached him and asked him if he was Stik because his name was under the newspaper article's corresponding picture.

In the affirmative, he asked me how I knew his name, which country I came from, was highly pleased when I showed him the magazine article and invited me for a coffee in a small neighbouring coffee shop.

We talked for an hour, during which I got to know Stik as a highly likeable, cosmopolitan person.

At the end of the conversation, I asked him if I could take a photo of him, and shortly before saying goodbye, Stik knelt on the pavement to sketch a small Stik on a blown maple leaf.

Unfortunately, while my wife was leafing through our travel documents, this leaf fell out of its cover unnoticed and was blown away by the wind coming up in draughty London.

Regrettably, my wife walked back again and sadly did not find this precious souvenir of this unforeseen, unplanned and sympathetic encounter.

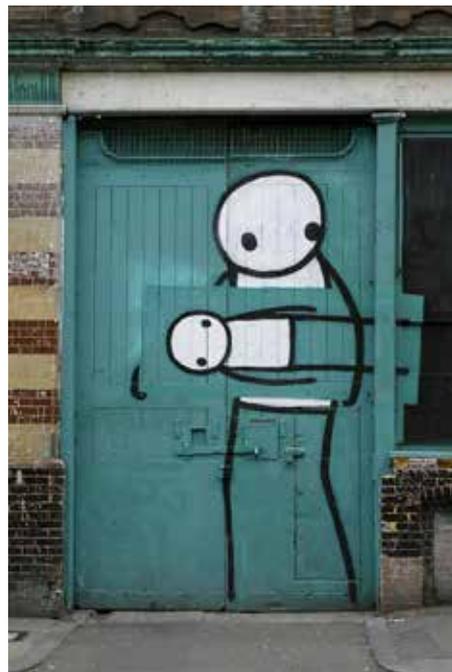


The newspaper article

4. January 2012



30. September 2012



On another trip to Great Britain, we read in the London's events calendar that the cultural historian Ingrid Beazley, who worked at the Dulwich Gallery, had invited Stik to design seven house walls made available to him on the occasion of the Dulwich Festival Week.



To do this, Stik sketched the old masters exhibited in the Dulwich Gallery, paintings by Thomas Gainsborough, Marcantonio Franceschini, Pieter Coecke van Aelst or Bartolomé Estéban Murillo and skilfully translated these paintings into his street art.



With his six-line, two dot figures, he is able to transform any person with his attitudes, postures and even feelings. In my eyes, he is a master at reading people.





In the months that followed, art historian Ingrid Beazley wrote a 351-page coffee table book covering the street art projects of two consecutive Dulwich Festival Weeks.

Ingrid used the above photo, which is based on the painting "The Fall of Man" from 1520-1530, and the portrait photo at the bottom left of the previous page, for her book "Street Art Fine Art" published in 2014 by Heni Publishing, London (ISBN 978-0-95640-419-0).





The following is written in this book about his biography:

**"Stik is one of London's best known and most loved street artists.**

**He is renowned for painting simple androgynous stick figures; although simple, it conveys complex body language and emotion.**

**Themes of human vulnerability are infused into Stik's work, reflecting both the human spirit and his own life story and homelessness experiences.**

**Initially, Stik developed his simple style by having to execute works illegally.**

**He painted his characteristic figures on London streets in this manner for years and was instrumental in raising the British public's appreciation of street art.**

**Now, routinely invited to paint legally, Stik maintains his minimal simplicity for aesthetic reasons."**

Meanwhile, Stik's works are auctioned at Christie's, and Stik donates the proceeds of many pieces to social causes such as the NHS.

A previous auction in 2015 raised £50,000 for the Homerton University Hospital.

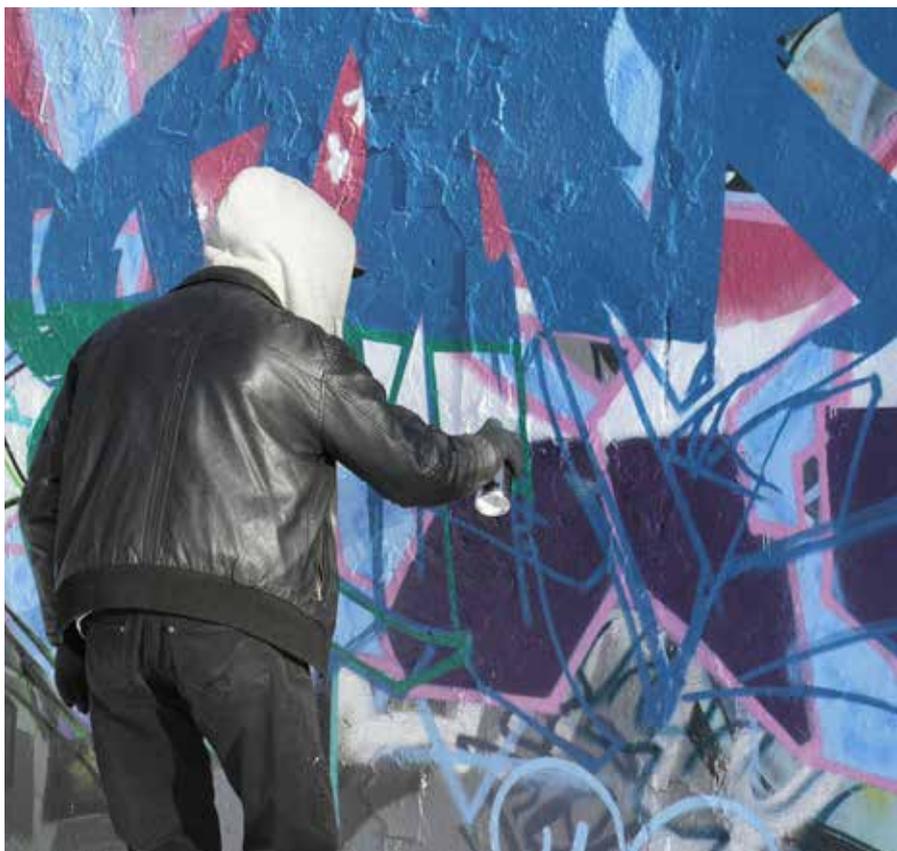






Stik was not the only celebrity street artist I encountered on the streets of London's East End. Other internationally known artists I could watch at work were, for example, AKA Jimmy C (left picture) or Jim Vision (right picture).

In Berlin, I encountered the street art of AKA Jimmy C once again in the Revaler Strasse area and the passageway of Rosenthaler Strasse 39, at the end of which is the Anna Frank Zentrum.



Along with London, Berlin is also a hotspot of the street art scene, where I met many other actors of this art form.

One legal opportunity to work as a street artist in Berlin is the Mauerpark, a park on the former death strip's ruins between Prenzlauer Berg and Wedding's former districts.

It is an Eldorado for lesser-known or completely unknown beginners to realise or practise this Art.







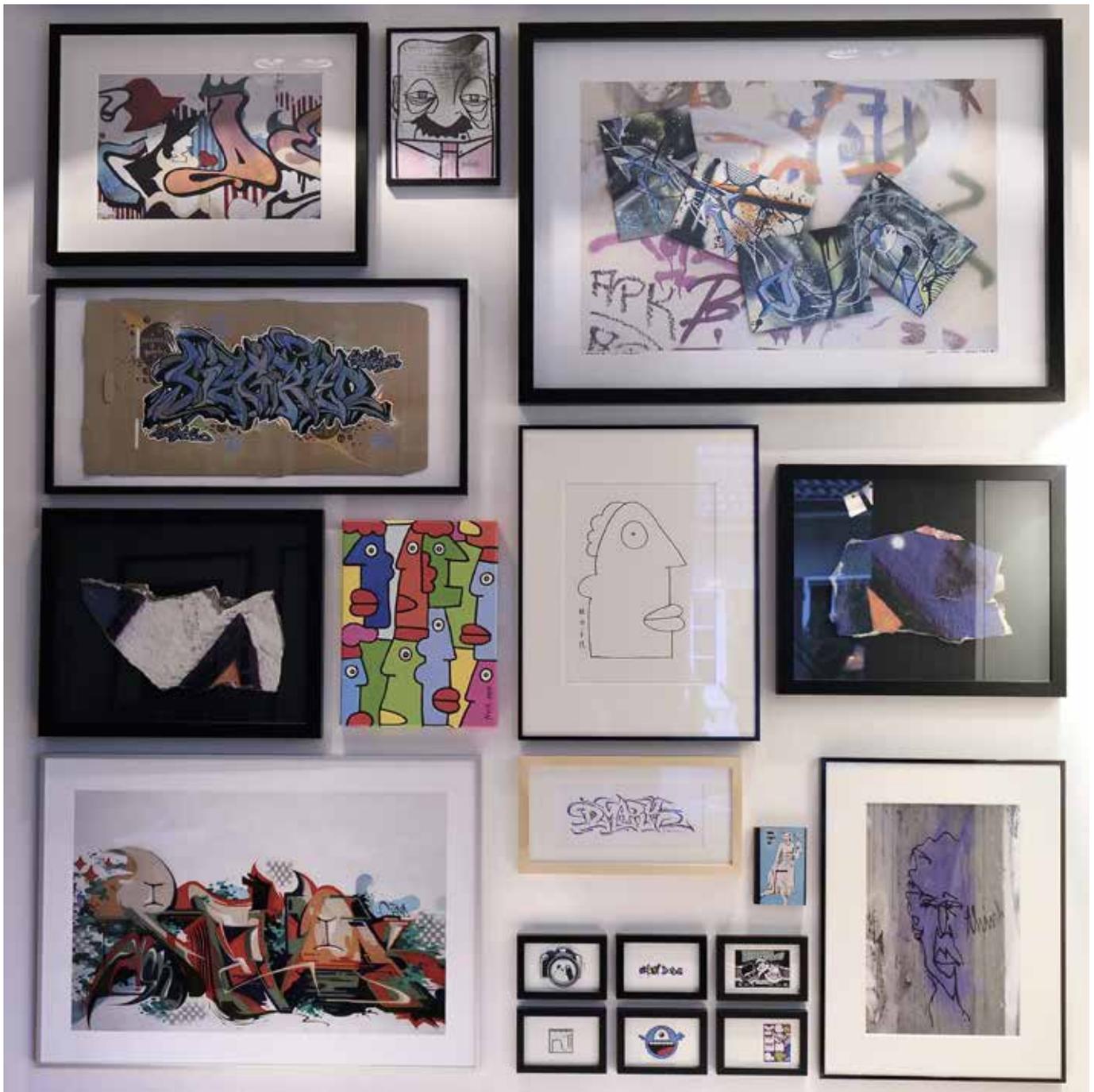


## THE COLLECTION IS GROWING

In addition to the fascination with photographing street art, not least due to the encounters with the various street artists, collecting smaller or larger street art objects has also become a passion.

For example, the collection is growing through a donation when I met the famous Berlin-based Thierry Noir on the occasion of one of his exhibitions.







Finally, I can only encourage you to see a street artist at work, dare, approach them. I have always found these artists to be very friendly, sometimes even very polite contemporaries.

Take pleasure in a sudden encounter with something unexpected, with Art as a form of expression of a primarily young generation.

Take pleasure in their compositions, their figures, called characters in the language of the sprayers, a piece, masterpiece, rooftop,

paste-up, stencil, poster, sticker, leftover, mural or even the entire façade of a house, to name the variety of forms of expression of street art.

The artists work far away from museums, but mostly in cities' urbanity, to help shape, change, and beautify them.

Their Art mostly takes place in public spaces and hidden places, inhospitable places or abandoned, destroyed industrial wastelands, in so-called lost areas.



And yes, they live in an area of tension between illegal activity, even criminality on the one hand.

On the other hand, they are contemporary artists with contemporary forms of expression.

And perhaps for this very reason, suitable areas or walls should be released for this purpose so that the street artists are freed from illegality.

Yes, and perhaps it is also the thrill of the photographer to be in this world, move in spheres that are not legally open, climb over a fence, visit closed-off buildings, find the gap, visit these abandoned, dark places.

And then you might be surprised, and maybe you too will suddenly say:

**"OH WOW LOOK IT'S SOME STREET ART"**

# ELK IN THE NORTH

Grahame Soden  
ARPS ABIPP

## Wildlife Photography in Sweden:

With impressive pictures and words, Grahame reports about his winter experiences in the far North of the Swedish Lapland and his encounters with the North's animals.





I've lived in Swedish Lapland for seven winters. It is my favourite season; the ground can be white for 4 or 5 months, under a meter of snow, and temperatures range from a mild -10c down to -30c, which is really not mild!

Despite this challenging climate, Sweden is home to a good variety of native wild animals, the largest of which is the Elk (Alces alces).

There are between 300 - 400,000 Elk in Sweden - about one Elk for every 30 to 40 humans - and the numbers are stable, despite around 100,000 Elk being culled each year.



An Elk can live for 25 years, but the average for a wild Elk is around ten years due to hunting and traffic accidents.

A full-grown bull Elk will weigh in at 500kg - although some sources say up to 800 kilograms - and stand 170cm - 210cm at the shoulder. It is a very big animal, indeed.

The North American equivalent is the Moose (which is even bigger), and their Elk is a large Wapiti deer.

It is gradually becoming acceptable to refer to our Elk as Moose to avoid confusion with overseas visitors.

Only the male (bull) Swedish Elk have antlers, which are shed every winter, and the bull is a solitary creature except in the mating season.

Elk can make a short sprint at 60kph and sustain 30kph over a distance. So very big and quite agile.

For some reason, I have seen more Elk in my little village during January & February 2021 than I have ever seen before, and they are close - I have hoof prints 2 - 3m from my house some mornings.

Also, I have been able to get much closer to them than usual - maybe 40 or 50 meters from the Elk, and it is a great experience to stand so close to a wild yet relatively harmless animal.

The downside is they are most active early morning and evening when the light is poor, making photography difficult.

I might take 100 shots and only have a handful of "keepers", but these are virtually the only photographs of an Elk that I have managed during my time here.

You sometimes see Elk at the roadside, but they run off if you stop the car and open the door for a better look.







If you ever fancy some wildlife photography in Sweden (when the pandemic allows), you are well-advised to use one of the specialised tour companies who know when & where you have the best chance of seeing your chosen animal.

There's no guarantee that you will see any, though - I spent three nights in a bear hide once but never saw a bear, although the experience of sitting silently in the wilderness was enjoyable - zen-like.



In the winter, you need appropriate clothing. For the photographs, bring the fastest, longest lens you have. It is unusual to get within 100m of a wild animal unless you're in a hide.

A monopod can be helpful to and it can double-up as a walking stick if there's deep snow!







Other native species in Sweden are roe deer (*Capreolus capreolus*) which come to my bird table daily, foxes, a few musk ox, and the predators - bear, wolf, lynx, and wolverine - none of which I have ever seen in the wild.

Given that all the predators can run a lot faster than me, I'm happy to keep it that way. I took the photographs here of the wolf, lynx, and bison in a wildlife park.

The most dangerous animal in Sweden?

The wasp, which kills on average one person per year.

I am fortunate to live so close to nature and wildlife. There's so much to learn about flora and fauna, plus photographic skills to master.

It's always important to remember that you are in the animals' home and not stress them for the sake of a photograph.

Take some time to enjoy the view and remember the poem:

**"What is this life if,  
full of care,  
we have no time to stand and  
stare ..."**





# MEMBER'S PHOTO WORK

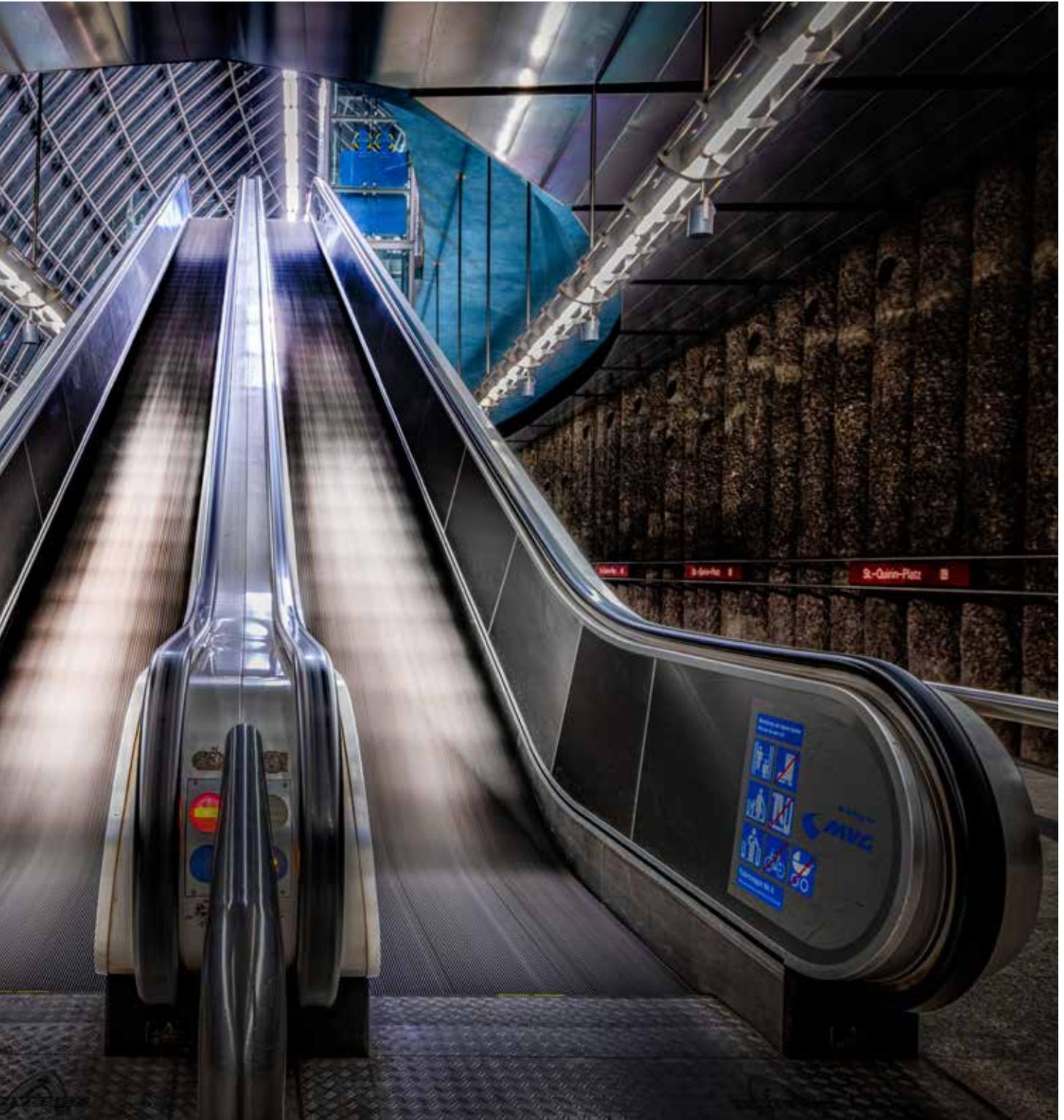
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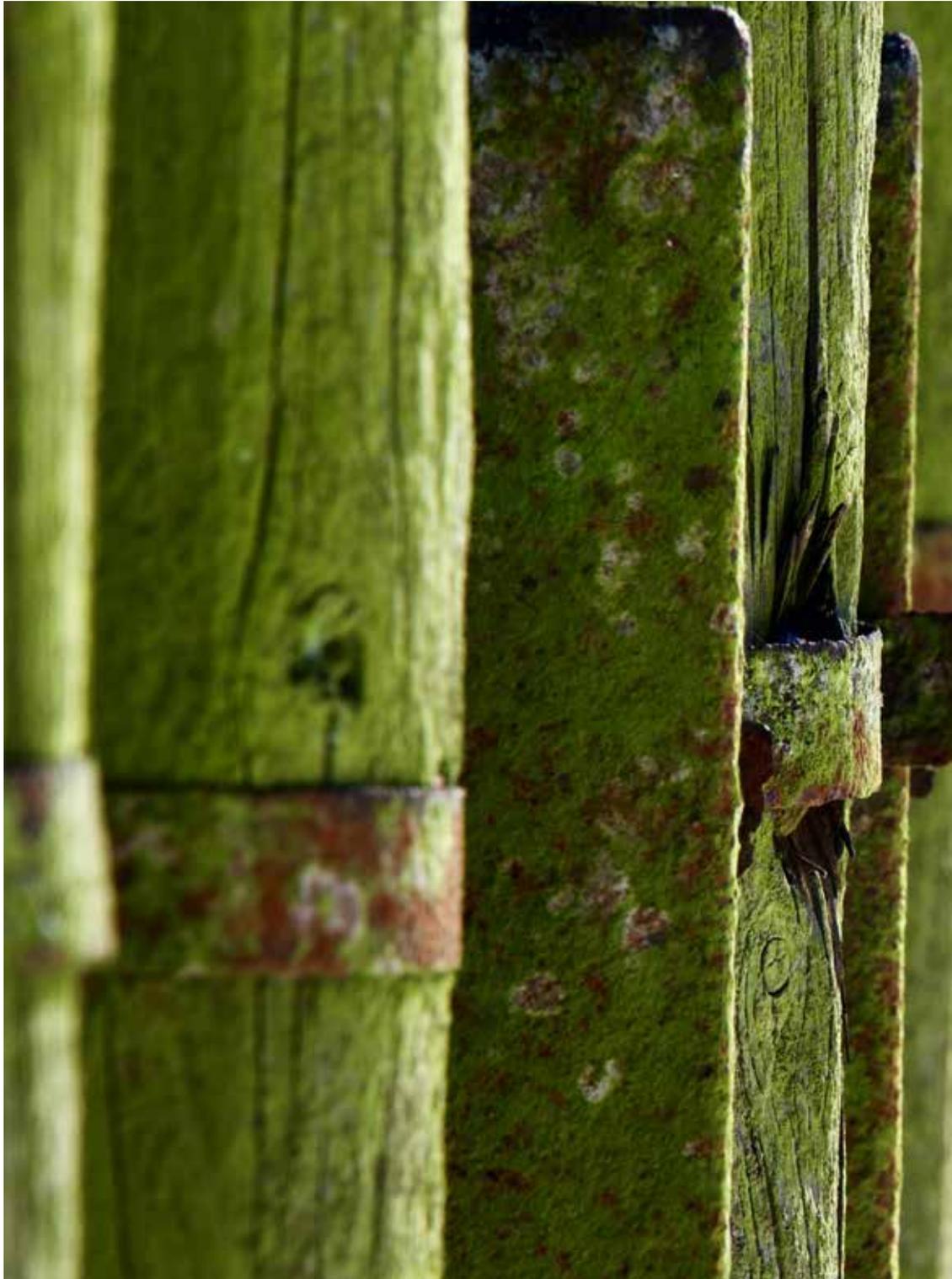
Every quarter, Members are asked to send in their best photos of the current quarter to provide stimulation for the others.

Here the accumulation of member's photo work, taken during the 1st Quarter 2021

**Photographer:** Chris Renk  
**Image title:** Escalator from Hell to Heaven  
**Image subject:** Architecture Photography  
**Country:** Munich, Bavaria, Germany







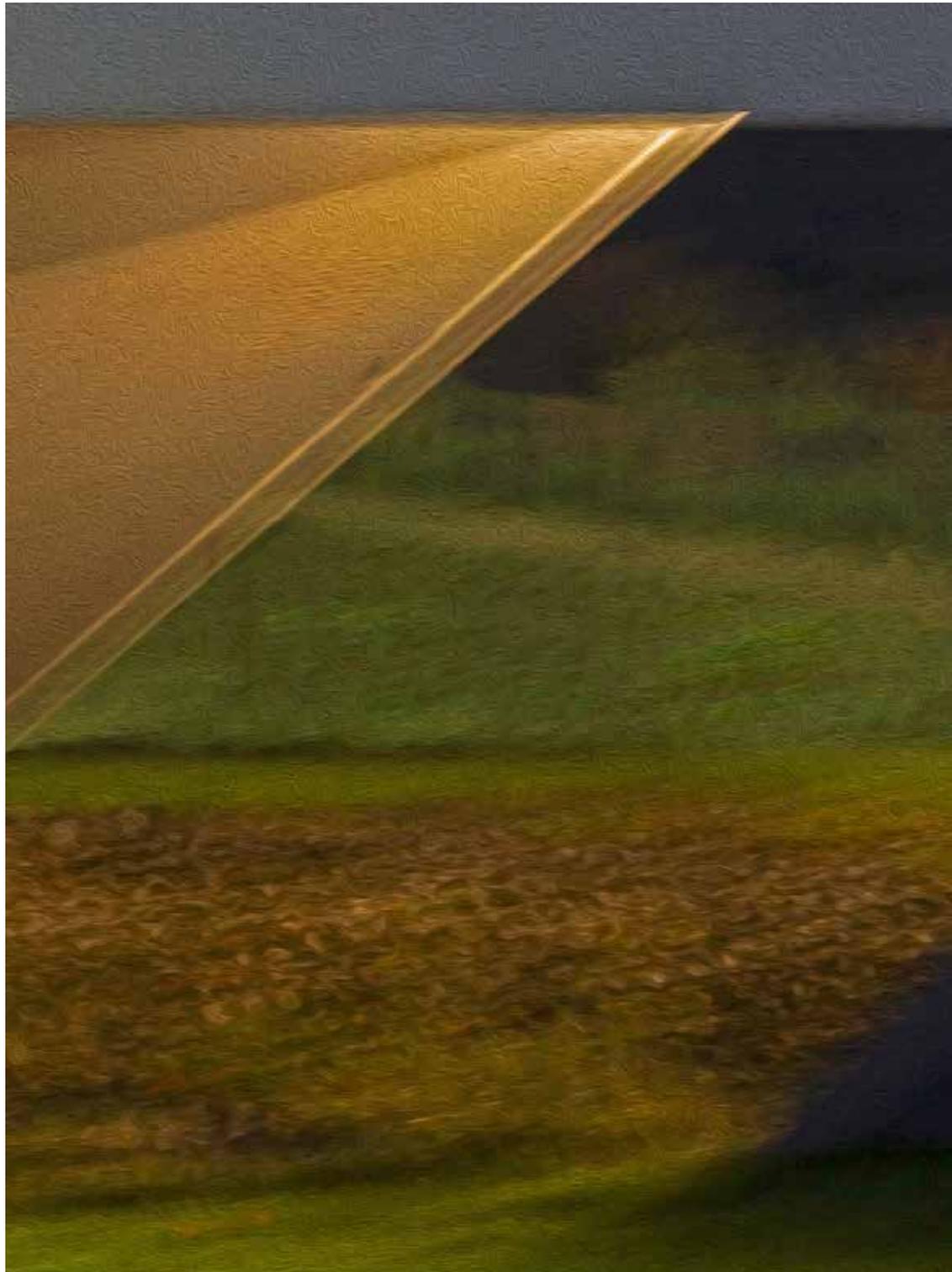
**Photographer:** Eberhard Potempa  
**Image title:** Green fence  
**Image subject:** Contemporary Photography  
**Country:** Germany





**Photographer:** Grahame Soden, ARPS  
**Image title:** Eurasian Elk - Alces alces  
**Image subject:** Wildlife Photography  
**Country:** Sweden





**Photographer:** Horst Witthueser LRPS  
**Image title:** Stairway to Heaven  
**Image subject:** Abstract Photography  
**Country:** Germany







**Photographer:** Siegfried Rubbert LRPS  
**Image title:** Wippermann Passage  
**Image subject:** Architecture Photography  
**Country:** Germany



# CHAPTER MEMBER INTERVIEW

## Horst Witthueser LRPS

Today we welcome our long-time member Horst Witthueser LRPS, for a chapter member interview.

Horst has been a member of the chapter since its inception in 2009.

Let's see what he answers to our questions!



**Question No. 1: How did you get into photography?**

I got my first camera, a cheap Kodak box, when I was 12 years old and was fascinated by taking pictures of the German North-sea. When I got my A-Level, my father bought a Fujica ST as a present for me, and I was very fond of David Hamiltons soft-focus photos.

**Question no. 2: Who are your photographic role models?**

As I started my more serious photography in the early 70s of the last century in my little darkroom,

I was mainly influenced by those B&W photographers of that time. I was a fan of the Time-Life book series about photography and photographers.

**Question no. 3: What do you like to photograph most?**

For me, photography means finding my inner self, express myself in my way, and find peace within myself.









**Question no. 4: Is there anything you don't like to photograph at all?**

I am open to all approaches to photography - there is no field that I do not like at all.

**Question no. 5: How do you approach a shooting? Do you choose the location/subject in advance, or do you just drive blindly somewhere and start taking pictures?**

I usually know what topic interests me next or in which field I would like to continue working. Accordingly, I choose locations and situations.

**Question no. 6: Are there a few dream places you would like to photograph?**

I have travelled a lot in the world in the past decades - also professionally.

One of my early experiences in the early 80s was climbing Mount Kilimanjaro.

The associated hiking and climbing through various vegetation zones up to the then still entirely snow-covered mountain peak was a photographic challenge and an everlasting impression.



**Question no.7: How necessary is high-quality equipment for you?**

In the meantime, I wouldn't say I like to do without specific options that all newer camera systems offer today anyway.

Still, otherwise, my Sony Alpha 99 with two zoom lenses, a good tripod and a remote shutter release is enough for me. It's easy to carry in a medium-sized photo bag.

**Question no. 8: What 3 tips w  
who is just getting interested**

1. Photographing from the moment  
opinion. Motifs usually only present
2. If you don't have a camera with yo  
lose the opportunity.
3. The best equipment is of little use  
home.



ould you give to someone  
in photography?

and with the heart is vital, in my  
nt themselves once.

u, the moment is over, and you may

to me if it lies in the cupboard at

**“Thank you, Horst, for  
giving us an insight  
into your photographic  
motivation and  
inspiration.”**



### Vita of Horst Witthueser LRPS

Horst Witthüser was born in 1954 in Hagen, Westphalia and has been professionally active as a lecturer in Germany, Zimbabwe, Namibia and Saudi Arabia.

He has been a member of the Royal Photography Society since 2006 and a founding member of the Royal Photography Society - German Chapter in 2009.

Currently, Horst is holding the position of the Secretary of the Germany Chapter

He obtained his LRPS in June 2017.

Horst has decided to focus on Contemporary Photography and Visual Art as well as on Visual Art.

His photographic interests lie in the areas of geometric abstraction and street photography.

For the LRPS panel, it was imperative to him to present meaningful photos of various origins and suitable formats as well as their clever positioning in the layout of the panel.

Homepage: <http://www.witthuser.de/>



# FORTIFICATIONS AND BUNKERS OF THE ATLANTIC WALL

**Eberhard Vogler**

In this location guide, Eberhard Vogler takes us to the Channel Island of Jersey.

He tells us about his fascination for the fortifications and bunkers of the Atlantic Wall, which are still visible witnesses to the events of the Second World War.





## The Isle of Jersey

I first came into contact with the Atlantic Wall buildings during one of my trips through Normandy.

Simultaneously, the imposing and daunting fortifications and bunkers made a deep impression on me and immediately drew me under their spell.

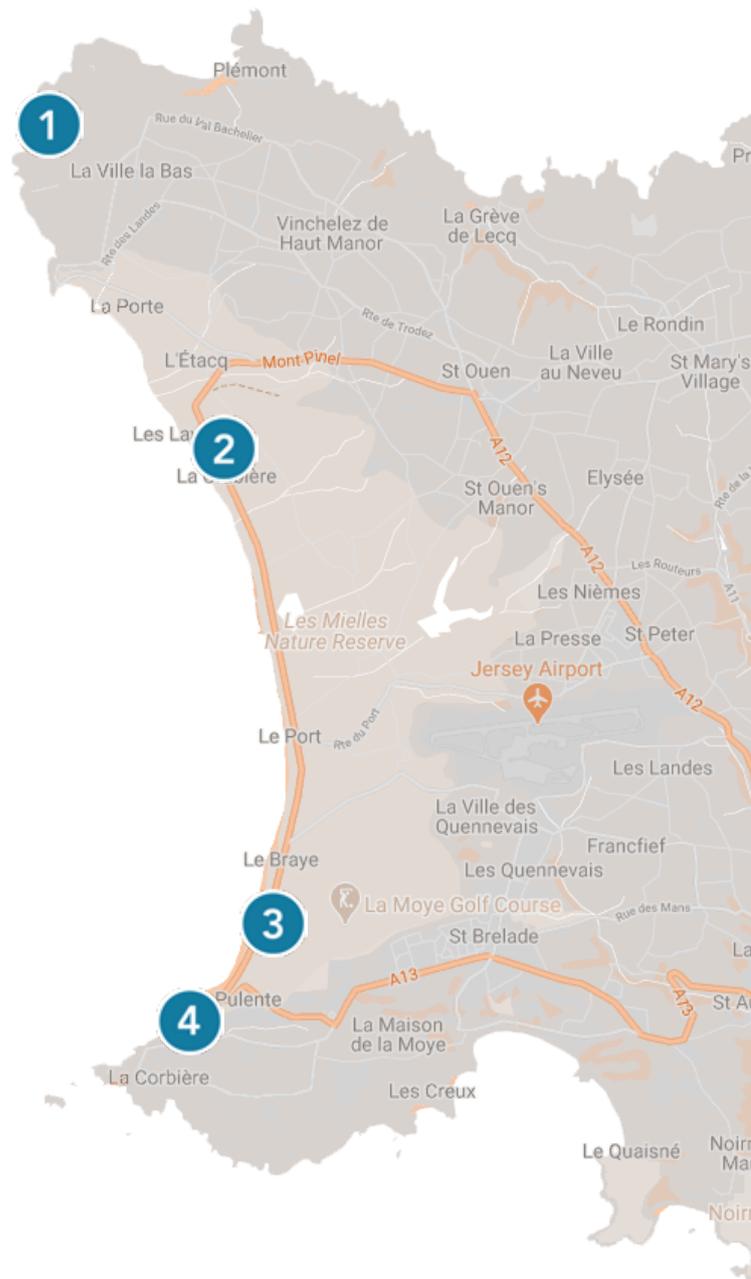
My interest in the "colossi of steel and concrete" was aroused, and I began to photograph them.

Although they seem repulsive to the viewer at first, something is fascinating about them. They almost blend harmoniously into the surrounding landscape.

In the barren landscape, there is often nothing more to discover except dunes. Then these ostentatious witnesses of time appear as if from nowhere, inexplicably captivating the viewer's gaze.

During a trip that took me to the Channel Islands of Jersey and Guernsey, I also discovered many bunkers and fortifications.

**Again, the bunkers aroused my photographic and artistic interest.**



### 1

Photos 0516, 0527, 0538, 0557

The bunkers are located in an area West of the Jersey Race Club and South of Grosnez Castle.

### 2

Photos 0946, 1008, 1042, 1188, 1227

The bunkers are located in an area South of the Channel Islands Military Museum in the dunes along the sandy beach to La Pulente.





Image 0516



Their simple, functional architecture seems sober and cold. At first, I found the bunkers presence threatening, perhaps because, in their sobriety, they are like a memorial to the horrors of that time.

I wondered if they still spread fear and terror today or if this was only related to today's knowledge about that time. But in the meantime, they seem to be part of the landscape. It looks as if the population accepts their presence.





Image 0538



Image 0557



In the meantime, many of these installations have been put to a different use. The more giant bunkers now house military museums. I have discovered bunkers used as part of a beach bar, a surf school, or a sea rescue station.

Their new, off-kilter use has given them a new raison d'être, and it is now impossible to imagine the landscape without them.



These human-made structures seem to fit into this barren dune landscape like something that has grown.

They are partly overgrown with grass and shrubs and are thus being reclaimed by nature. Somewhat they have become one with the environment that surrounds them.



Image 0946



Image 1008



Image 1042



Image 1227



Image 1188



Image 1348



This photographic project intends to pursue and deepen the theme of fortifications and bunkers. It is not my intention to document all the buildings, but rather to preserve these impressive memorials for posterity through my photographic work.

I deliberately limit myself to a few buildings that seem representative to me and meet my artistic standards.

**“My thought is to remember and preserve a part of history and photograph these “monumental witnesses of time” to set a sign against forgetting”**

### **History of the Atlantic Wall.**

The Atlantic Wall was a 2685-kilometre-long defence line along the Atlantic Ocean's coasts, the English Channel and the North Sea.

It was planned and partly built during the Second World War by the German occupying forces in France, Belgium, the Netherlands, Denmark, Norway, the British Channel Islands and the German Reich between 1942 and 1944.

The Atlantic Wall was intended to protect these areas from the Allied invasion.

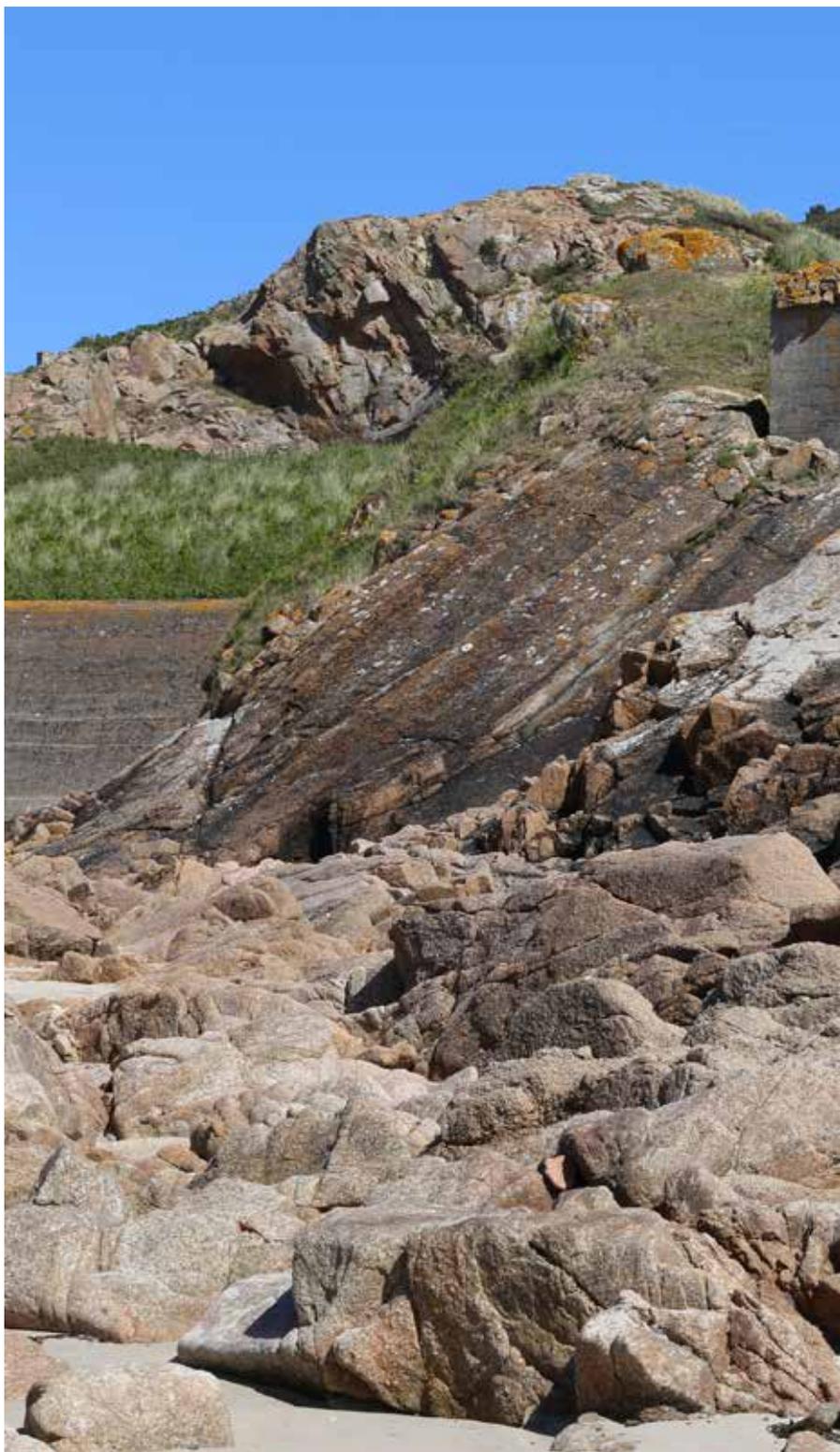




Image 1359



# EXPLOSIVES AND DYNAMITE IN THE STERBECK VALLEY



Accommodation Building

## **AN EXHIBITION BY HORST WITTHUESER LRPS**

Follow Horst Witthueser over the following pages, on which he portrays the history of the Castrop explosives works and their remnants with illustrative photographs.

## STATEMENT OF INTENT

My photographic passion extends mainly to two subject areas. Besides "visual abstraction and alienation" and "reductions to the essential", I am particularly interested in the photographic representation of the process of decay of buildings and objects that have aged through the ravages of time.

An example of this is the former dynamite factory in Sterbecke, of which only a few buildings remain. Most of them have been abandoned to their fate.

Very few of them are inhabited by migrant workers. I want to show the decay and slow reconquest by nature. Blackberry vines creep through the window openings; mould has settled on the walls. There are often attractive details in pastel colours. Most of the shots were taken in full format on a tripod with a 24-70mm zoom and processed with Photoshop.



Factory Administration Building



Building for mixing Substances



Building for mixing Substances

## THE HISTORY OF THE CASTROPER SRENGSTOFFWERKE

In 1904, the Castroper Sprengstoffwerke (Castrop Explosives Works) applied to build a factory to manufacture explosives.

Between 1904 and 1906, the factory was built on a large area in the forest solitude of the Sterbecke valley.

Explosives containing de-nitroglycerine were to be produced in the factory buildings constructed at the cost of 1,350,000 M (Marks).

The daily production was stated to be 6,000 to 7,000 kg of explosives. The whole area was surrounded by a 2.25 m high wire fence for security reasons.

The factory served the production and utilisation of safety explosives and other explosives, powders, the necessary raw materials, and detonation props.

Most of the explosives produced were to be used in mining at that time. The factory was partially commissioned in 1907 and fully commissioned in 1908.

In 1909, the factory's narrow-gauge railway, which ran from the railway station through the Sterbeck valley and then across the entire factory site, was converted to electric operation.

In that year, the Castroper Sprengstoffwerke also made an application to build the upper factory in the Galmecke valley.

This new factory was to be used for the production of explosives containing tri-nitroglycerine.

Most of the buildings were made of wood or half-timbering, and this upper part of the factory was called "dynamite".



A maximum of 4 people was allowed to be present and work in each packing room.

Each packing room was surrounded by an earth wall and had two doors placed on opposite sides.

Each entry had to end on a wall passage. All the machines were set up at the edge of the building to have a clear workers workspace.

The doors opened outwards so that the workers could better escape if danger were imminent.

The test section was a wrought-iron cauldron in which the safety limit of the explosives was determined.

For safety reasons, the test section had doors automatically closing from one area to the others.

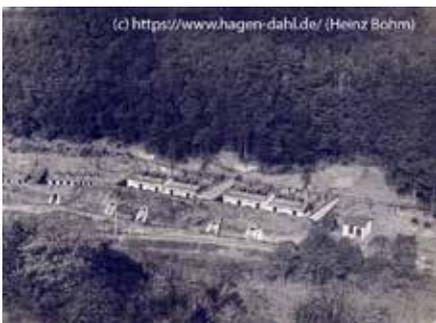
A maximum of 2 workers was allowed to work in each house, and they had to wear felt shoes. There were doormats in front of each place so that people carried no dirt into the houses.

The maximum amount of explosives allowed in the room was 900 kg in an emergency and 1. 200 kg in an exceptional case.

The maximum allowance in patronage booths was six patrons and 300 kg of explosives when machines stuffed the cartridges.

However, if they were stuffed by hand, there could be eight patronesses in one booth and 500 kg of explosives.

The first accident happened in 1911, killing three workers. In 2014, another explosion occurred, claiming three lives.



Many new permits were issued, and the factory expanded.

The factory no longer produced explosives for mining as it had before the war but was converted into a munition's factory.

Nitration of nitroglycerine was now authorised in the upper factory.

Because of the volatility of nitroglycerine, new safety requirements were imposed.

During the whole war period, about 2,000 people worked in this factory, mainly women workers.

It changed abruptly at the beginning of the First World War. The men had to go to the front, and they increased the production of explosives.

As a result, mainly women worked in the factory, and the number of employees increased.

Foreign workers were housed in barracks and fed in canteens.

For the more senior workers and executives, the company built houses near the explosives factory.

They were further away from the factory than the workers' cottages. They were single-family houses with a large garden.

After the end of the war, because only a few buyers were interested in explosives, they partly switched production to ink, glue and carbon paper.

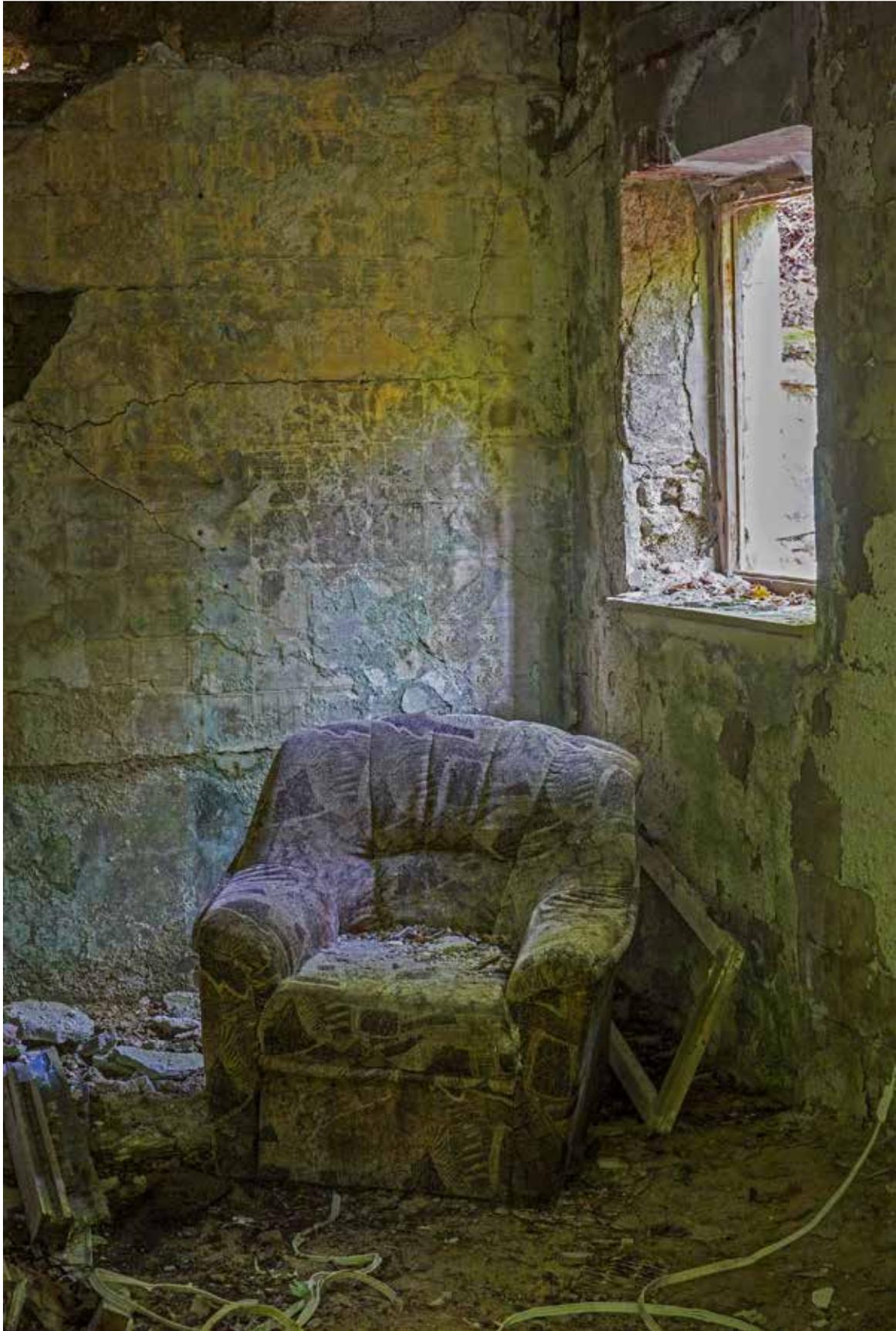
The corresponding production was started after the end of the war.

The factory was finally closed in 1932. Dynamit AG deregistered the business, and Dynamit AG made an application to demolish the factory.

With the closure of the explosives factory, the workers became unemployed.

In the two maps below, you can see that only a few houses still exist, the production halls have all been demolished.





Former Labortory Building



Glycerine Production Site



Building for mixing Substances



Building for mixing Substances



Building for mixing Substances



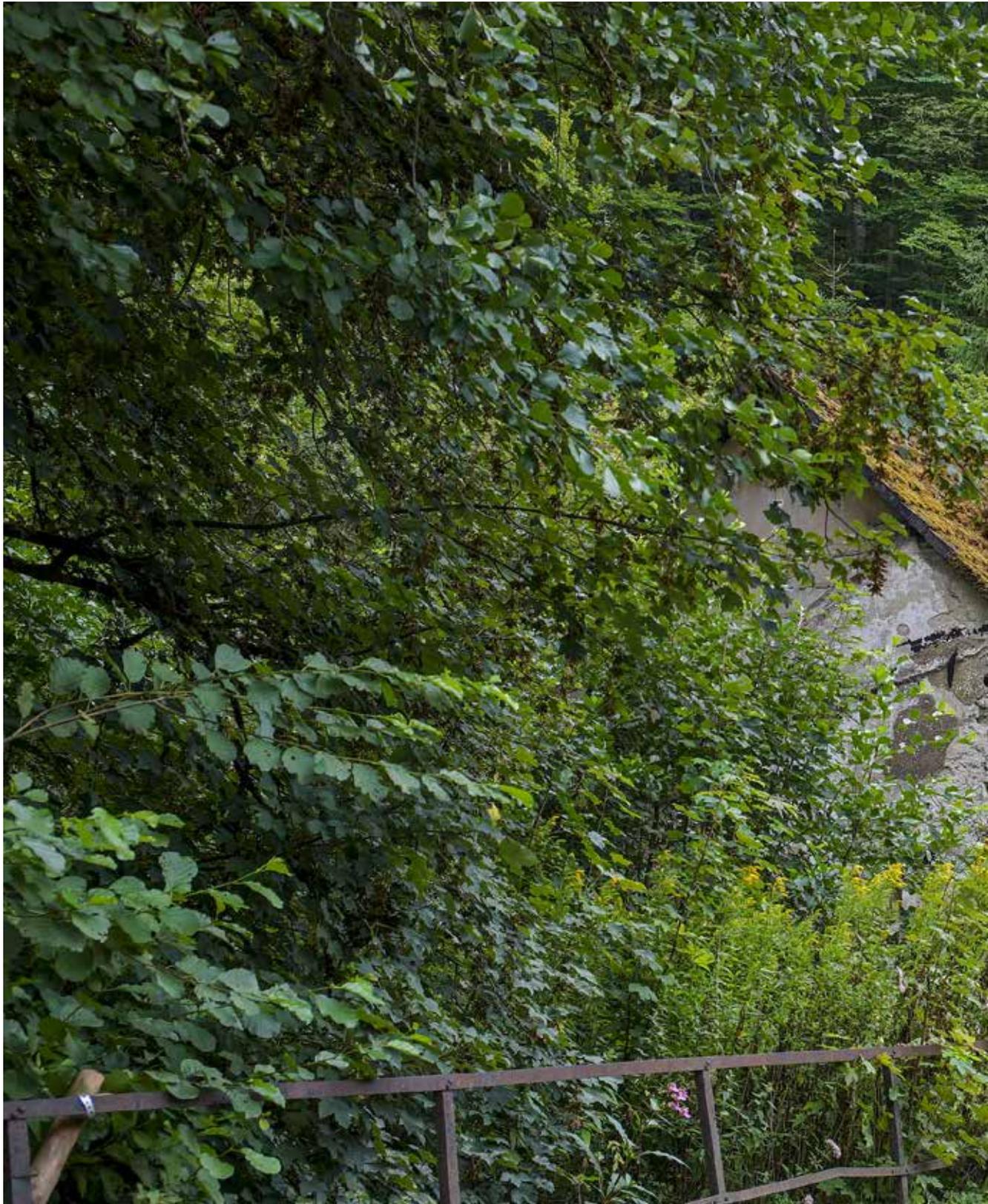
Building for mixing



ng Substances



Washhouse





Labotory Building



Washhouse

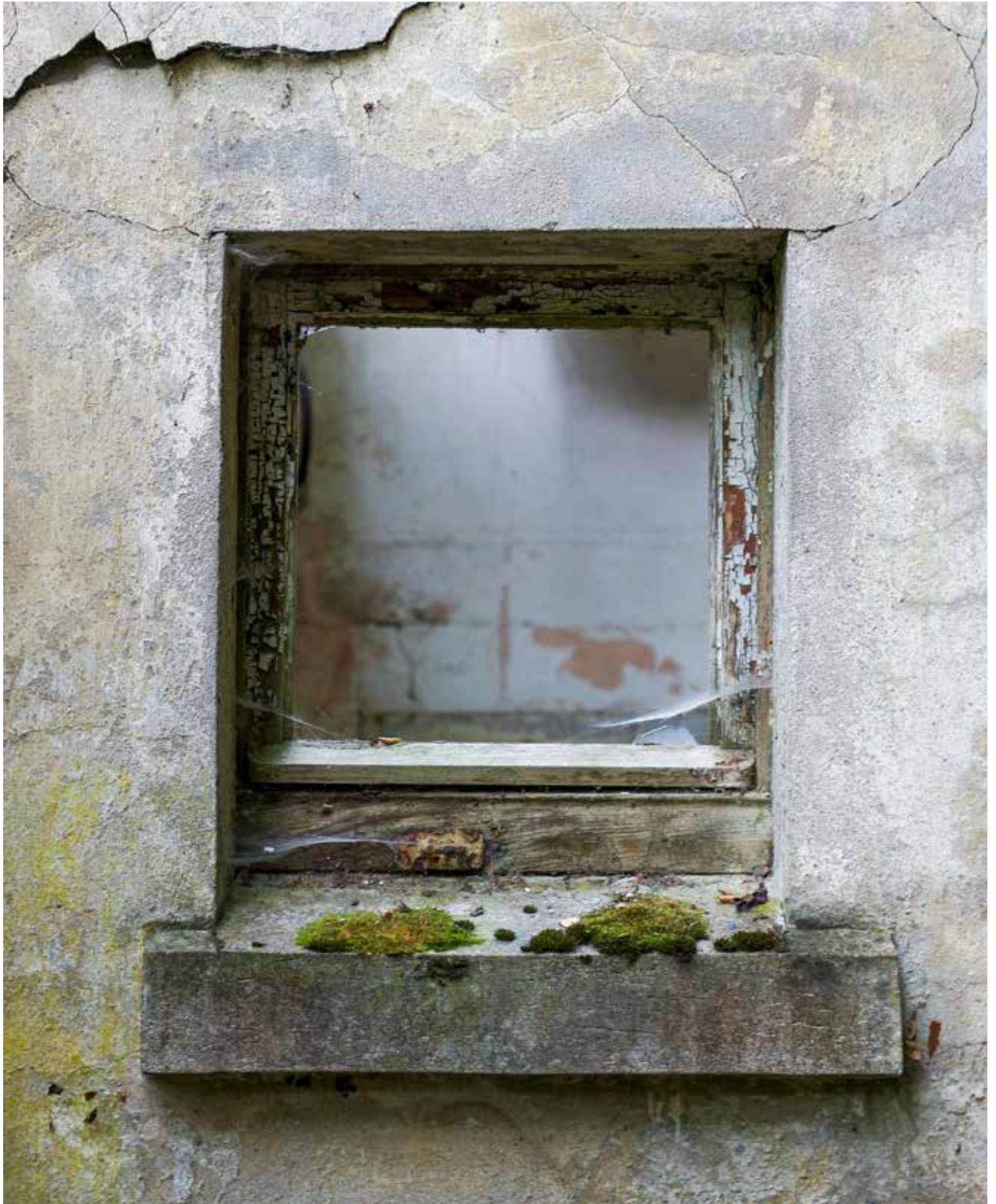


Accommodation Building



Packing Building





Storage House

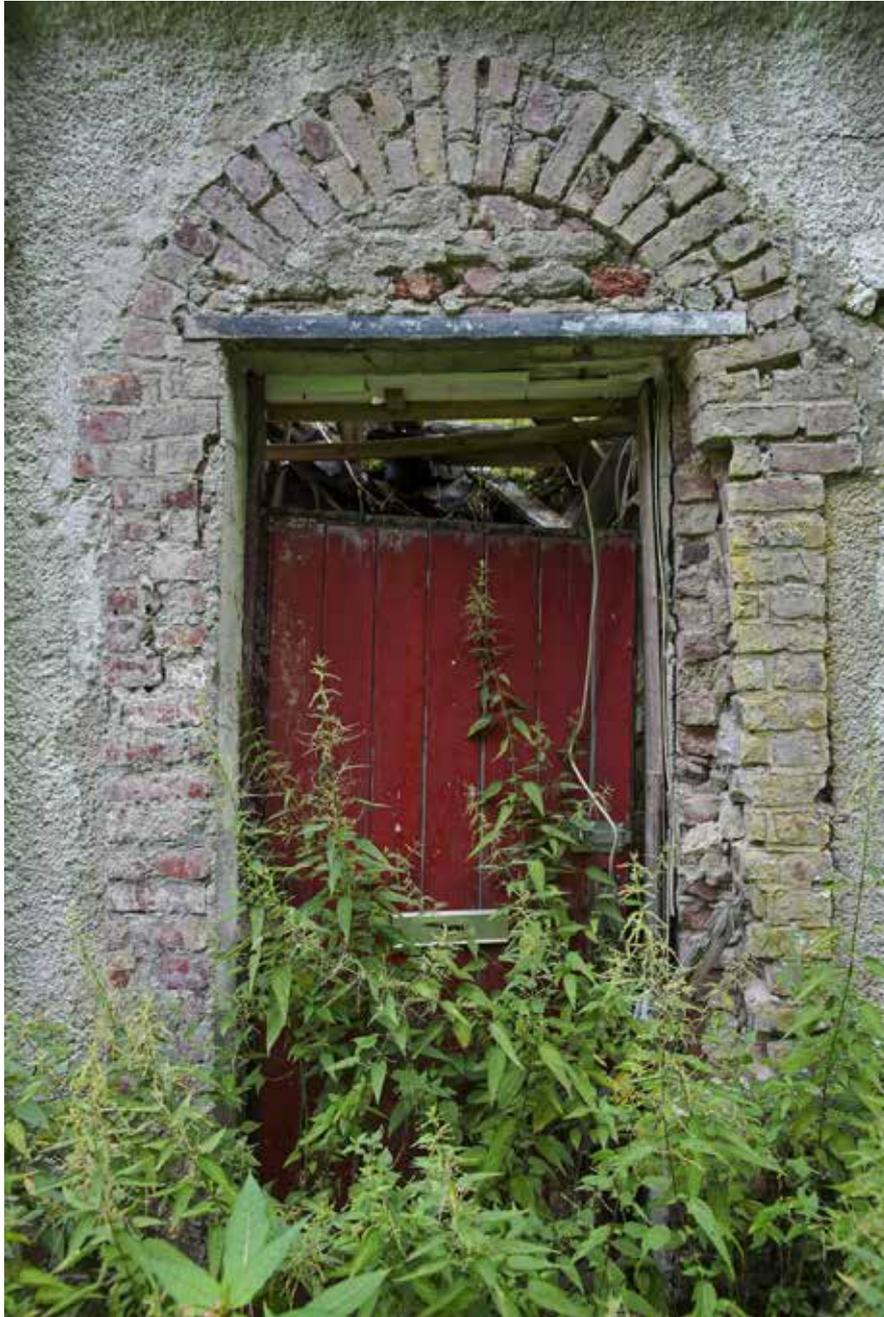


Liquid Acid Storage Site





Dressing House



Dressing House



Dressing



House



Dressing House





Dressing House



Dressing House





Labotory Building



Labotory Building



Labotory Building



CHAPTER EVENTS 2021	CHAPTER EXHIBITIONS	RELEASE DATES FOR eMAGAZINE
<p><b>CHAPTER ONLINE MEETING</b></p> <p>07. April 2021 17:30 - 19:00 CEST</p> <p>For registration, please email to <a href="mailto:germany@rps.org">germany@rps.org</a></p> <p>....</p>	<p><b>PROPORTION</b></p> <p>Postponed due to COVID-19 LOCKDOWN</p> <p>We will provide a new date, as soon we can forseen a possible date in 2021.</p>	<p>As already mentioned in the foreword, we plan to publish the Magazine quarterly starting in January 2021.</p> <p>This will take place on the 5th day after the end of the respective quarter.</p>
<p><b>MAKING OF: GLENCOE VALLEY - PEAKS SHROUDED IN CLOUDS</b></p> <p>28. April 2021 17:30 - 18:15 BST</p> <p>For registration, please visit the following link:</p> <p><a href="https://rps.org/events/chapters/germany/2021/makingof-001/">https://rps.org/events/chapters/germany/2021/makingof-001/</a></p> <p>....</p>	<p>Please revisit our exhibition page for the latest updates!</p> <p><a href="https://rps.org/germany/proportion/">https://rps.org/germany/proportion/</a></p> <p>....</p>	<p>Here is an overview of the specific publication dates:</p> <p><b>1ST QUARTER 2020:</b> 05.04.2021</p> <p><b>2ND QUARTER 2020:</b> 05.07.2021</p> <p><b>3RD QUARTER 2020:</b> 05.10.2021</p> <p><b>4TH QUARTER 2020:</b> 05.01.2022</p>
<p>For upcoming meetings, please visit frequently our Chapter Page on RPS.org.</p> <p><a href="https://rps.org/germany">https://rps.org/germany</a></p> <p>....</p>		<p>The Magazine will be published via email as well as on the RPS's account on ISSUU.</p> <p>Here the link:</p> <p><a href="https://issuu.com/royalphotographicsociety">https://issuu.com/royalphotographicsociety</a></p>



#### DEADLINES FOR PHOTO WORK

You would like to submit pictures to the quarterly project "Members Fotowork"?

Here is a list of the deadlines for each quarter:

**2ND QUARTER 2020:** 30.06.2021

**3RD QUARTER 2020:** 30.09.2021

**4TH QUARTER 2020:** 31.12.2021

Please send us the photos with a minimum resolution of 2400 x 2400 pixels and 300dpi.

For the naming of the photos please use following naming convention:

**FIRST3LETTERSOFYOURSURENAME\_  
QNUMBEROFQUARTER-YEAR\_IMA-  
GETITLE.JPG**

Each participant is responsible for compliance with the Data Protection Ordinance and the Copyright Act.

Participants please send the photos to the following email: [germany@rps.org](mailto:germany@rps.org)

#### DEADLINES ENTRIES RPS JOURNAL

After the RPS Journal is published by an external company, the rules for contributions and the recording of events are more restrictive.

As an indication, a lead time of 2 months can be assumed for the inclusion of articles in the journal.

Events of the German Chapter are automatically included in the journal if they are published on the Chapter website under the heading Event.

Here the lead time is about one month before the publication of the journal.

Please note this when planning events and articles.

#### DEADLINES ENTRIES eMAGAZINE

Since the magazine is published by the chapter itself, we are very flexible concerning the time schedule for submission of texts, pictures and dates for events.

In order not to make the editor's life too complicated, we ask for a sufficient amount of time in advance.

As a rule, contributions should be received by the editor **about 30 days before the publication date**.

Otherwise, simply inform us that you need some additional time for the creation of a contribution.

The publication dates, please take from the adjacent column.



# THE ROYAL PHOTOGRAPHIC SOCIETY

GERMANY CHAPTER