

[www.knysnaphotosociety.com](http://www.knysnaphotosociety.com)

NEWSLETTER: April 2023

Pictures of the Month

Senior



Fly by Cathy Birkett

## Junior



Goshawk with Kill by Kim Gaskell

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# Message from the Chair

**April 2023**

## **Congrats to our Juniors**

Hearty congratulations to our juniors, who did so well, in the recent “Up and Coming” salon. It’s wonderful to have all this new talent in the club.

## **Public Liability and Club Indemnity**

The committee has decided not to take out public liability insurance cover, due to the high cost and relatively low risk.

This does however mean that more emphasis will be placed on club indemnities. 12 members have already signed these indemnities – thank you!

The remainder will be asked to sign as soon as possible. Forms will be available each club night until completed.

## **X-Rite calibration fees**

The committee has decided to scrap this particular fee due to poor buy-in from our members.

The calibrator will now be available, free of charge, to all members but a small component of cost recovery will be built in to the annual member subscriptions.

## **KPS Creatives WhatsApp group**

Whilst this WhatsApp group still serves its primary objective, it has morphed into a general photographic discussion group. You do not have to participate in “Creative” photography to be a member of this group. If you would like to join, to be part of the information sharing, please contact Luana, who is the group Administrator.

## **A new and wonderful learning opportunity**

Many thanks to Peter Oosthuizen for arranging a high-quality video training presentation by David du Chemin. The screening of this will take place as an “in-person” meeting in the foreseeable future. More details to follow.

As we are not permitted to share this material, please make every effort to attend. We are confident that it will be worth your while, for both junior and senior members.

## PSSA Congress 2023

This will take place in the northern Drakensburg between 17 and 21 September this year. If you are planning to attend, please contact Anne Hrabar, with a view to coordinating travel plans.

## Cape Photographers Congress 2024

This will take place in Calitzdorp, between 27 April and 1<sup>st</sup> May 2024. This is another wonderful opportunity for our members to advance their passion.

Doug Emanuel

## Demonstration & Video

**The "Food" presentation by Dalene Engelbrecht and Martin Kellerman will be on Wednesday 10th May at 14.30. This is in preparation for our set subject for June. Venue: Belvidere Manor**

**As we have already booked the venue, we will be screening the David duChemin video in the evening starting at 6 pm. There will be no cost to the members for the venue and hopefully those unable to attend the food presentation will be able to attend.**

The Knysna Photographic Society is proudly affiliated with the  
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA



# April gallery of high scoring images

Senior



Turning turbines- Eileen Covarr



thundering waves- Anne Hrabar



Dwarf Chameleon—Cathy Birkett



Natures easel – Eileen Covarr



Bearded Iris – Leoni Hattingh



## Juniors



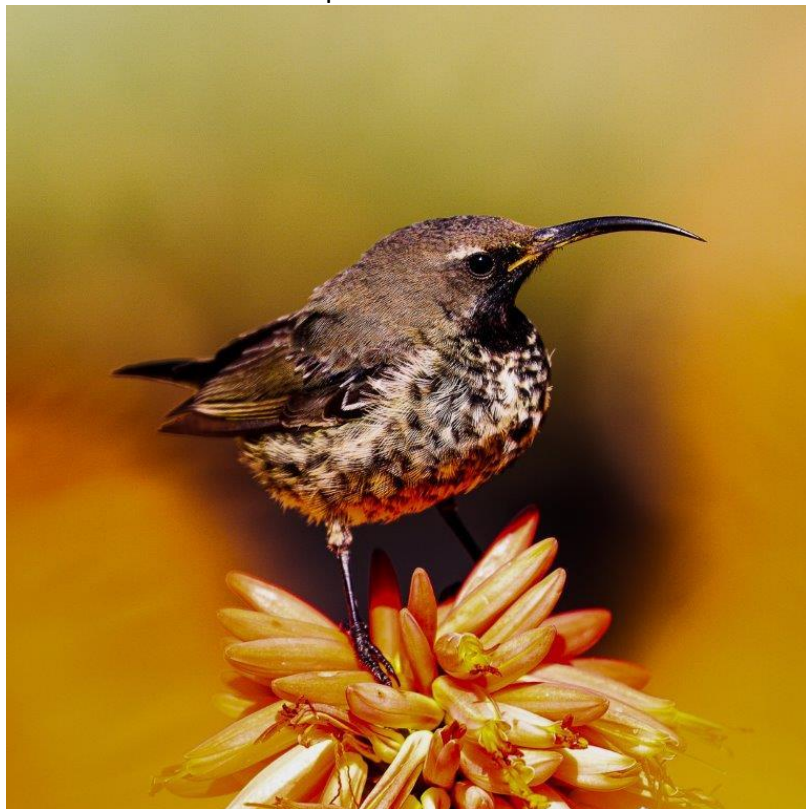
Heart and Soles – Gary Hansel



Bushveld Zebra Pastel – Alan King



Stripes- Kim Gaskell



Sunbird on Aloe – Alan King



The Muse – Gary Hansel



Profile pic – Maureen van den Heever

## SALON ACCEPTANCES KPS APRIL 2023

### AFO 11<sup>TH</sup> 70<sup>TH</sup> CELEBRATION SALON 2023

Cathy	1
Willie	1
Willem	2
Eileen	4

### 12<sup>TH</sup> TAFELBERG SALON 2023

Anne	1
Veronica	2
Peter	2
Cathy	3
Carol	3
Sonia	3
Willie	3
Willem	4

There are no bad photographs. That's just how your face looks sometimes.

– Abraham Lincoln

# Peter Oosthuizen

## The fun of Photography - Reigniting the spark

Having dabbled for years but not being able to mix golf and other interests, photography was on the back burner for many years until I bought a 2<sup>nd</sup> hand Nikon D70 in 2007.

Digital was a game changer! Along with Photoshop Elements 6 I was able to shoot and process my own images without relying on the Kodak shop's chemical freshness.

I also found fredmiranda.com on the internet as well as a couple of groups where I found common interest. One was Black and White Vision but the other, on the Nikon forum was Manual Focus Nikon Glass.

This is probably the most popular thread in digital photography and celebrates the marvelous lenses produced by Nikon since the advent of Nikon SLRs as well as even older rangefinder lenses. The thread has been archived once and in the current iteration there are over 156 000 posts and more than 100 million views! In all the time I've been involved since 2007 there has never been any trolling or rudeness or stupid argument. A few years ago we had a zoom meeting with participants from all over the world.

I joined KPS after my neighbours, Graham and Gill Maskell encouraged me, and after I'd chatted to Doug Emanuel on the way to golf at Goose Valley. I have enjoyed the club experience immensely and have found it both educational and motivating.

I have found the comments of the judges to be constructive and if I've felt they missed the point from time to time, I haven't felt that they were anything other than honest in their assessment of my efforts. As I've moved into judging I've also often reflected on Robbie Burns' famous lines to a louse – "O wad some Power the giftie gie us To see oursels as ithers see us! It wad frae mony a blunder free us, An' foolish notion....." This applies to our images as well.

I've been lucky enough to progress nicely through the club system and after being fed up with my extremely poor rate of salon acceptances decided to have a go at PSSA honours.

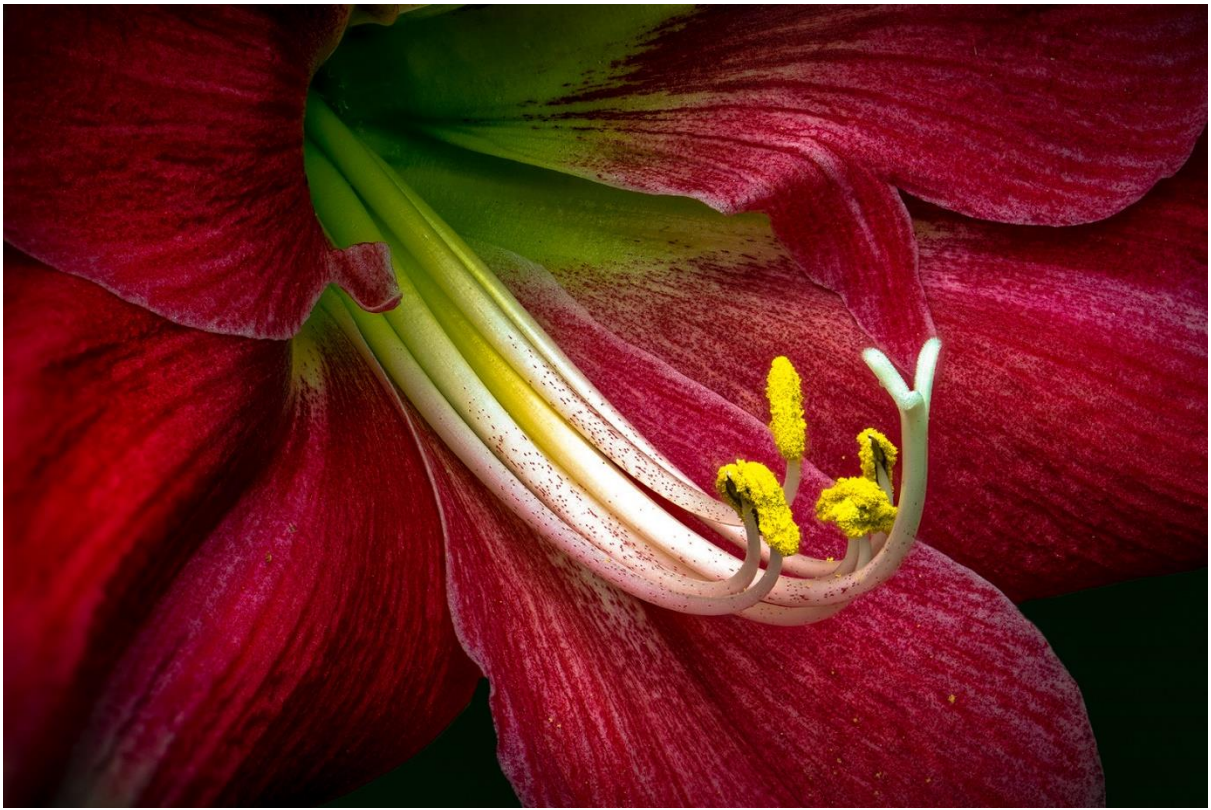
My first effort at mono wasn't great, just enough credits to make me carry on. The second attempt got me up to 7/10. I was seriously cheesed off and decided to show them by doing it in colour also!!

After taking the judges' comments seriously and applying them, the same 3 mono images were rejected but on different grounds. My colour panel came back too with 7/10. At this stage and close to "gatvol," I asked the judges convenor for some guidance which was graciously given by Koot Marais who helped me over the last couple of hurdles. Phew!

Getting involved with some committee work and producing the newsletter has been very rewarding for the past couple of years and I also enjoy my judging.

Joining KPS has opened up my photographic horizons and I love the club spirit that we have. I hope to be able to participate and enjoy my hobby for a few more years.

An eclectic photographer I enjoy focus stacked close ups, landscape and portraiture – the images below are some of my favourites -









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**Is this image a gold?**

Imagine the judges' comments.....



Photo: Andreas Gursky Sold for: \$4,338,500

## Tell Me a (Better) Story



April 9, 2023 [20 Comments](#)

Ask photographers (or God help you, the internet) what makes a good photograph and it won't be long before someone says, "a good photograph tells a story." I don't think that's true. Not always. I think there are spectacular photographs that tell no story at all. They leave an impression. They elicit an emotional response. Others provide information. And if you're not one of those photographers with "visual storyteller" printed on your business card, you need to know that your work is no less important. A lot of poems don't tell stories, but it would be absurd for all the poets out there to feel like they should instead be short story writers or novelists.

An article from *CameraWorld* U.K. asserts, "Photographs tell a story when they incite an emotional response." But many photographs do this well without telling a story. Abstracts. Expressionism. Impressionism. The article went on to say, "the best photos tell stories by prompting viewers to question what happens next." This is partly true; photos that prompt viewers to question what happens next can be powerful, but not all photographs are about a happening.

Good photographs don't necessarily tell a story any more than good writing must always tell a story. But storytelling *is* powerful, and the photographer who understands what makes stories powerful can use those same elements in photographs that don't necessarily tell a story but leverage some of the same powerful

elements to create powerful responses in us.

The question worth asking is, “how do we experience stories?” and then applying that to the kind of photographs we make. So stop reading and take a moment to ask yourself what makes a good story for you. What hooks you?

It’s important because even if the best photographs told a story (which, to be clear, I believe is untrue), we have to remember not all stories are *good* stories. Not every story connects or resonates.

So what makes a good story for you? This matters because if you can’t say what makes a good story, then there’s no hope of putting those elements into a photograph. Even if you don’t make “storytelling photographs,” you owe it to yourself to understand why stories are so important to humans that we’ve been called “the storytelling animal” because if you know why we resonate with stories, you can make photographs that press the same buttons.

This is not about how to tell stories with your photographs; it’s about how to make photographs that press the same buttons as good stories. Though if you understand these ideas, you’ll probably tell better stories as well.

### **Stories Have a Point of View.**

All stories are told from a point of view—most of them by a narrator—and there are all kinds of ways a narrator might tell that story. How interesting the story is can be strongly influenced by how interesting you find the narrator. Sure, they tell you what’s happening, but the choices they make—what they leave in, what they leave out, the order in which they tell the events, and more—help determine whether you like the narrator, trust them, connect with them, and ultimately whether you enjoy the story.



Photographed at eye-level this point of view puts you into the scene, allows the rhino to loom over you as if you were perhaps an ant or a blade of grass: part of the scene and not only an observer.

A photograph with an interesting point of view can also pull us in. That point of view might be conveyed by where the photographer stands, which lens they opt to use, or the moment they choose. It could be a choice of shutter speed or the careful use of depth of field. But there were choices made, and the more interesting those choices are, the more likely it is that a particular point of view is put forward, as in “look at this, and look at it *in this way*.”

Are you being intentional about your point of view? Not only where you place the camera (though that’s huge) but also in your other choices.

### **Stories Have Characters We Connect With.**

Not every image has a person or an animal in it, but many do, and the photograph will connect better when you make choices that allow the person responding to the image to connect with the characters. That doesn’t mean we have to like them, but you have to tell us something about them. I don’t need to know their whole life story, but the details you choose matter. What do the clothes tell me about the life they live and where they live it? What are they holding in their hands that tells me what they do or what might be about to happen? What does the look on their face tell me about who they are and what’s important to them? Individually these might not “tell a story,” but they might hint at one and make me care or, better yet, make me wonder.



There are two characters here, and we identify on some level with both of them: the mischievous youngster and the lion at the other end of that tail.

## **Stories Have Mystery.**

Wonder comes from mystery, from not knowing everything. A good storyteller knows that if everything is buttoned up and nothing is left unresolved, then there's no work left for the imagination—and the imagination is too powerful to ignore.

**Leave me something to wonder about, and I'll remain more engaged than if you tell me everything.**

Generally speaking, the more you include in your photograph beyond what is absolutely necessary, the more diluted it becomes. More information does not mean more impact. Often, it's the opposite. So let elements of your image remain in shadow, allow a hand to enter the frame with no suggestion of who it belongs to, choose moments when the person in the frame looks out of frame and make me wonder what they're looking at. Will it "tell a better story?" Not necessarily, but the same technique used in good storytelling can work for the same reasons in good photographs: mystery hooks us. It engages the imagination.

## **Stories Have Setting.**

Stories take place somewhere and usually *somewhen*, to coin a word; stories with a strong sense of place and time pull us in. Yes, they help the story make more sense in an informational way, but they can also establish mood. They can pique our interest because the way the narrator describes the place we *feel* like we're there. We feel immersed in it or that we *want* to be immersed in it. A photograph of Venice might not tell a story, but it can still be powerful because we resonate with the way the photograph shows us the place. We feel it. We long for it. For those of us who have been there, you'll be tapping into all the memories we have of the place, and memories, as science tells us, are just the stories we tell ourselves about events in our past.

The photographer who can wrap their mind around the idea of showing a sense of place or time in a way that has mood, in a way that *feels* a certain way (which might be as simple as getting out of bed a little earlier to photograph in beautiful light or seeking fog or rain) will not necessarily tell a full story but can create an image that resonates with the viewer in ways that great stories do.

## **Stories Have Conflict.**

Something happens in a story. It's one reason still photographs are so limited in what they tell in one frame, and it's why I'm more comfortable saying a single frame can probably imply (or suggest) a story than really tell it. A story has a beginning, middle, and end, and most still photographs do not. But it's more than just "something happens." No one makes a movie of a person walking across the street. But make it hard for that person to cross the street, give them a challenge or an obstacle, and might become a story. Make it a challenge we identify with, make the stakes high enough, and we'll really get into it.

Most still photographs don't have conflict. But they do have contrast. Or, rather, they can. And when you make that contrast clear enough, we lean into the image in the same way we do with conflict in a movie. We notice contrasts and juxtapositions. They imply something. And if you make choices that amplify those juxtapositions—really make them clear, perhaps with your framing or choice of moment or a lens that makes background elements seem as large as foreground elements against which you are comparing them—then you'll engage my attention.

Human beings notice differences. We compare and contrast, so do this well in your photograph, and though you may not tell a full story, you'll be using a tool that storytellers have used for thousands of years.

There's a reason so many stories are about opposites: love and solitude, rich and poor, good and evil. We know that something's gotta give, and one will prevail. But which one?



An elephant walks past the body of a zebra killed in a drought that devastated much of Kenya's herds. The juxtaposition of the live elephant and the dead zebra imply the presence of a story and hook us. We're left wondering, because we don't have all the details (without a caption like this) "What happened?" That mystery hooks us as well.

Storytelling is powerful, not only for the photographer hoping to "tell stories" but for any picture-maker. If you want your work to connect to the human being who will experience it, then you need to be aware of *how* that human being might experience it and which tools you might use to make that experience stronger. Choose a bolder point of view. Give us stronger characters, better yet give us characters with character. Don't only give us a setting, give us a real feeling of place and time. Resist the urge to show us everything, leave something to the imagination. And become more aware of contrasts and juxtapositions. We resonate with these elements of storytelling. They aren't the only things we resonate with, but they are powerful.

For the Love of the Photograph,  
David

## ABOUT DAVID



I'm David duChemin. I'm a photographer, author, adventurer, and entrepreneur. I want to see this world for the astonishing place it is, and help others do the same. Welcome here

<https://davidduchemin.com/>

## *Next Meeting*

17 May – live at Belvidere Manor

2 images may be submitted

Deadline for submissions via Photovault – 6 May before 12:00 p.m.

## Judges

The judges for May will be Sonia Elliott, Gill Maskell and Anne Hrabar

## **Social Media**

### Facebook

Our Facebook page gives members the opportunity to highlight images, talk about ideas, get honest feedback without fear of criticism. To join contact Carol for an invitation.

### WhatsApp

Find the group on WhatsApp under KPS Creatives. There's usually interesting discussion as well as stimulating posts and links.



# Online Resources

There are many options on the internet covering every aspect of our craft. Some are excellent, some not so good.

The following are worthwhile

## Landscape photography

Christian Hoiberg - <https://www.capturelandscapes.com>

*Many different articles on most aspects of landscape photography, free resources, e-books*

Alister Benn - Expressive photography - <https://www.youtube.com/c/ExpressivePhotography/featured>

*Landscape photographer of the year 2019. Technique, interviews, ideas*

Photo Cascadia <https://www.photocascadia.com/>

*A group of excellent photographers who share tips and techniques on their site*

## Post processing

Photoshop Colin Smith | <https://photoshopcafe.com/>

Lightroom Julianne Kost <https://jkost.com/blog/>

*Both the above have free tips and tricks to help improve your post processing skills and to add to your knowledge*

## Bird photography

Ari Hazeghi <http://arihazeghiphotography.com/>

*An outstanding bird photographer who freely shares tips and techniques*

## Useful blogs and forums

Back Country Gallery Steve Perry's forum <https://bcgforums.com/>

*All aspects of nature, wildlife and landscape discussed. Steve is the author of several excellent e-books.*

Fred Miranda <https://www.fredmiranda.com/>

*An all-round forum covering all genres, competitions, critique and gear reviews. Specialist sub forums for different camera makes, landscape, wildlife, black & white, street, people, architecture etc.*

John Caponigro <https://www.johnpaulcaponigro.com/blog/>

*A philosophical approach to photography and life. Many practical tips and techniques*

## Weekly e-magazines

DP Review <https://www.dpreview.com/>

*Up to date news and reviews. Weekly contests (free). Many articles of interest on all aspects*

Amateur Photographer <https://www.amateurphotographer.co.uk/>

*The free, abridged, version of the oldest photographic magazine. Many reviews, techniques, tips and articles on every aspect of photography*

## Club Calendar – 2023

	Closing Date for Entries	Monthly Meeting	Set subject Presentation	Set Subject	Bi-annual Competition
May	6	17	10		25
June	10	21		Food	
July	8	19	13		
August	5	16		Backlight	
September	9	20	12		
October	7	18		Book or movie title	Wheels
November	5	16			16

## National Salons

(To June 2023)

[2023-04-29 6th Paarl National Salon of Photography](#)

[2023-05-06 5th Alberton Camera Club National PDI Salon](#)

[2023-05-27 Kriel Foto club 2nd Digital Salon of Photography](#)

[2023-06-03 South African Visual Arts Society \(SAVAS\) 3rd National Salon](#)

[2023-06-10 PSSA National AV Salon](#)

[2023-06-17 2nd Springs Photographic Club National Digital Salon](#)

[2023-06-24 Western Cape Youth Photographers National Salon 2023](#)

**Anyone may enter a Salon. To find out more on how to do so, go to the Photographic Society  
of South Africa's website or ask one of the senior club members.**