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NEWSLETTER: August 2022

Pictures of the Month



Willie Dalgleish's image 'Lazing around' is the Senior POM



Andre Venter's image 'Octo in trouble' is Junior POM.

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Message from the Chair - August 2022

AGM and Prizegiving

Our AGM and Annual prizegiving was held at the Golf Club on 18th August and was coupled with our August Club night. The evening ran smoothly and was enjoyed by all. Hearty congratulations to all our prize winners!!

Thanks to all who attended. Hopefully you all enjoyed the occasion.

Set subject format

The set subject aspect of club nights was discussed at the AGM and member input was received. Amongst other things, timing, format and incentives were discussed. The new committee will now decide on the way forward, based on this input.

New committee

Our new committee was elected at the AGM. Committee members are Pam Brighton, Eileen Covarr, Sonia Elliott, Maureen van den Heever, Anne Hrabar, Peter Oosthuizen, Carol Phillips, Andre Venter and Doug Emanuel.

Thank you all for agreeing to serve on the committee and we hope for yet another good year.

Committee Roles and responsibilities

These will be decided at the first meeting of the new committee, scheduled for early September.

Interclub Competition.

Our entry for the PSSA Interclub competition has been finalised and we enjoyed seeing them at the AGM.

Our Club was placed 17th overall. Our Juniors finished in 12th position and our seniors in 23rd position.

Annual PSSA Congress – Greyton, Western Cape

Ten members of our club attended this congress. See separate article below.

Congress 2023 will be in KZN at Drakensville ATKV Resort outside Bergville from 18th -22nd September 2023

Ghost judging

Now that we seem to be permanently back to physical meetings, we plan to re-introduce Ghost judging on our club nights. This is a process to assist members who are contemplating becoming judges.

UPS upgrade

With load shedding becoming the norm, we have decided to upgrade our emergency power supply by the addition of a new lithium battery. This will be much lighter than the current lead acid battery and will power our projector more than 90 minutes, during load shedding. This means we can continue with our club nights, regardless of load shedding.

Doug Emanuel and Carol Phillips

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



A note on the Editor's choice

“Shoot Like Yourself’

As an enthusiastic follower of David du Chemin, I have always appreciated his approach to photography. Mostly his philosophy but also his willingness to share - everything!

He happily allows clubs to share his blog provided only that we acknowledge the source.

This month he writes about shooting who we are – not what others expect of us.

This raises the question: Why do we take photographs?

Sometimes in a camera club it feels as if it's all about the competition but surely it should be about showing our work and being proud of what we have done?

So what if an image doesn't meet the criteria of a particular judge? Does it matter to you the author if it truly conveys what you saw and who you are? Ansell Adams said that there are two people in any image – the author and the viewer. We'll never know what he saw, and he'll never know what we see in his work but it endures because he “shot who he was”.

Perhaps listening to the feedback we get will help us find our niche and “Shoot who we are” in the future.

Peter

August 2022

High Scoring Images



Valley sunset- Eileen Covarr



Keurbooms evening – Eileen Covarr



Calothrix splendens- Veronica de Voogt



Pied Kingfishers- Willie Dagleish

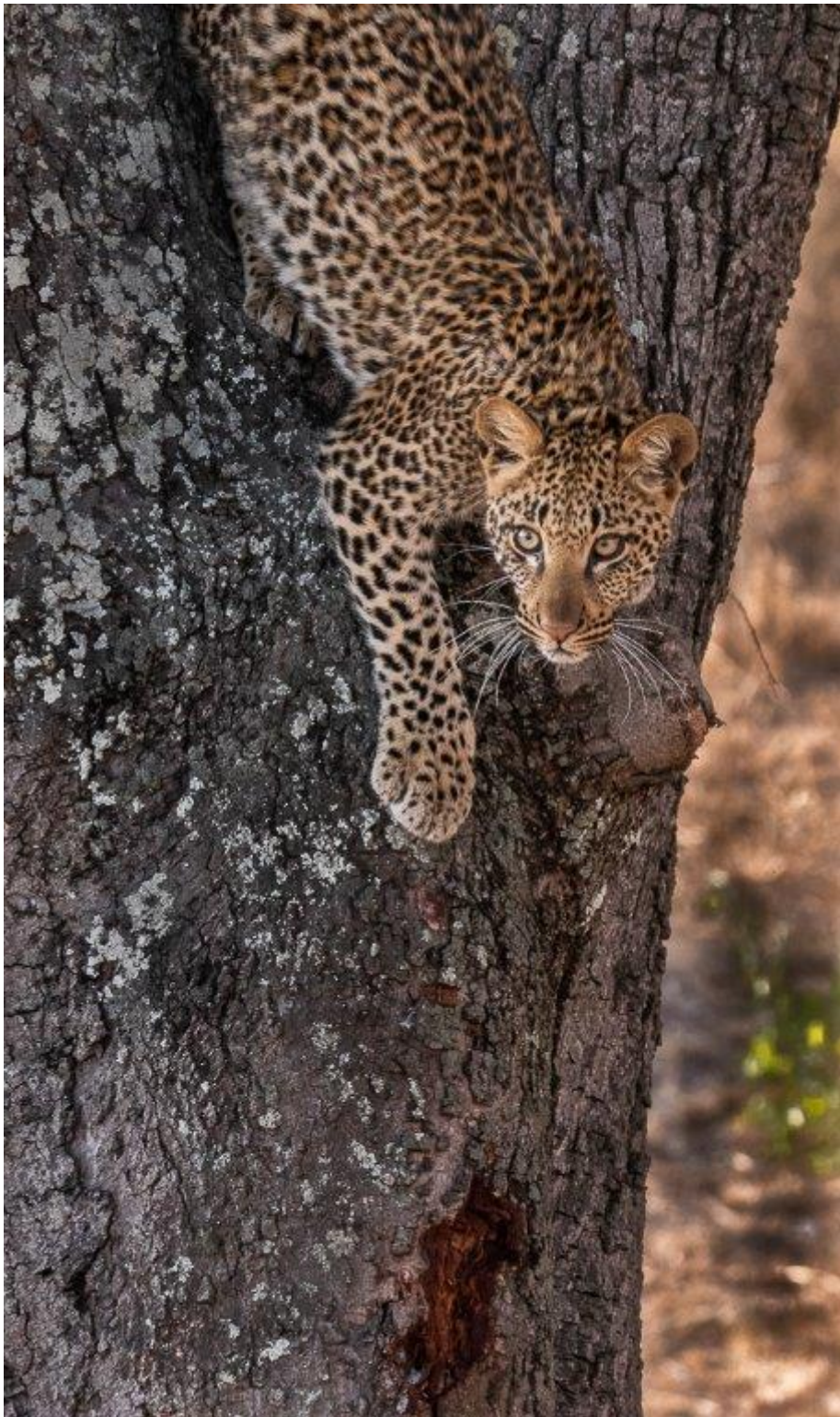


One More Bend- Sonia Elliott



How small we are – Sonia Elliott

Top Scoring Junior images



Descending for the Hunt – Kim Gaskell



No more room at the inn- -Maureen van den Heever

August gallery of high scoring images

The Old Guard



Young Lady – Paul Rixom



The dance of the old willows- Anne Hrabar



Swartberg rainbow- Gillian Maskell



Preening – Gillian Maskell



Past their prime- Cathy Birkett



Miss Maidenform- Leoni Hattingh



Hovering – Cathy Birkett

Up and Coming



Right over there-Terence Clarke



Tranquility – Gary Hansel



Left is Right- Gary Hansel



Finn – Kim Gaskell

SALON ACCEPTANCES KPS AUGUST 2022:

1ST SAN PARKS HONORARY RANGERS SALON JUNE 22

Cathy	2
Willie	2
Anne	4

CHILE INTERNATIONAL DIGITAL CIRCUIT

Doug	2
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WITZENBURG 2ND SALON

Veronica	2
Cathy	2
Willie	4
Peter	5
Willem	7 includes 1 COM
Andre	7

BLOEMFONTEIN SALON

Veronica	1
Eileen	1
Cathy	2
Willie	3
Peter	5
Gill	6 includes 1 COM

CONGRATULATIONS TO PETER OOSTHUIZEN

Peter was awarded his LPSSA in both Colour and Mono, which we will view at our club meeting in September.

The Licentiate is the entry level honours and is awarded for a high level of basic skill and competence. The requirements are a panel of 10 images that 'hangs' together, in the judge's eyes.

Greyton PSSA Congress 2022

The congress was held in the tiny hamlet of Greyton, snuggled against the Rivieronderend mountains and bounded by the Gobas river. The weather played along and delivered sun, clouds, mist and high winds. Thankfully there was no rain so many photo opportunities were there for the taking.

The congress was well organized. The lecture content was good, as was the catering, especially the catering by the ladies from the local Dutch Reformed Church.

A great time was had by all.

KPS Participants.

From the left: _

Sonia Elliott, Fern Emanuel, Anne Hrabar, Eileen Covarr, Cathy Birkett, Penny Foyn, Leoni Hattingh, Carol Phillips, Doug Emanuel (Paul Rixom also attended)



Highlights from the congress

Martin Barber; “Telling a Story”

Martin is a legend in the world of photography, and we were all extremely lucky to listen to his presentation about “story telling”. It was a presentation of the highest order, delivered with passion, extreme skill and emotion. At the end, there was not a dry eye in the house and Martin received a spontaneous standing ovation. He is just that good. As Sonia summed it up so well – this presentation made the whole trip worthwhile.

Martin Barber; Black and White

Martin, in his inimitable and expert style, demonstrated some of the 17 ways to convert a colour image into a black and white image. Clearly it is not just a simple operation of the saturation slider. It is much more complex than that. The importance of tonality, saturation, luminosity and colour channels were all demonstrated

Paul Bruins – Landscapes

Paul now lives in Knysna and many of us have been privileged to listen to him before. This talk was about landscapes and why they matter. Sub-genre topics such as forest scapes, city scapes, seascapes, macro scapes, amongst others, were discussed. Panoramas also play an important role in all “scape” photography. As always, lighting is key and, once a suitable composition has been identified, the trick is to wait until the light is right (perhaps weeks) before shooting.

Stan and Michelle Slater - Trip of a lifetime

Stan took us through their 460day 40'000km trip from the southern tip of South Africa to the Northern tip of Namibia and then across to Malawi and Mozambique, follow by the return trip to Cape Town, via our lengthy. 108 camp sites were visited along the way. A comprehensive array of well taken and well processed photos, to document the trip and prompt special memories, for years to come, were screened.

Whilst many may ponder a similar trip, the underlying message was about thoroughly detailed planning, adequate equipment, especially tools and spares and the know how to use them. Communications and documenting the trip also very important

Kim Stevens - Infra Red

Kim showed us how very different the world can look in Infrared (IR) from that which we are accustomed to seeing. Colors, textures, leaves and plants, human skin, and all other manner of objects can reflect IR light in unique and interesting way. As with any form of photography or art, however, using IR is a matter of taste.

Lynne Kruger-Haye - Portraits of older women

This was a truly amazing presentation. She shared with us how she goes about styling, lighting and posing her older models to show off their best features and make them feel good about themselves. Lynne's passion for people extends beyond the portrait studio to also helping others be braver, better, and confident in themselves.

Johann Kloppers - My Kgalagadi by

Johann has spent many years capturing wildlife images in the Kgalagadi, and it shows in his award-winning images. During his presentation he shared his vast knowledge of the park itself, along with tips and tricks about where, when and how to shoot wildlife.

As always, lighting, timing and huge amounts of patience are key.

Johann also has a community service at heart and did some pro-bono dental work in the local communities during his visits

Letitia Kenny - Altered Reality

Letitia is a self-taught Photoshop expert, and her work is well known. She combines her photographic skill, formal training in art and her advanced photoshop skills to produce beautiful, impactful, inspiring and award-winning composite images of the highest order.

She shared many of her techniques. Some of these are.

1. Start with a blank canvas.
2. Use high resolution images until ready to finalise – then resize to suit application.
3. All images used must be technically good – good lighting, sharp focus and correctly exposed.
4. The angle of light on all composite images must be consistent.
5. Always keep perspective in mind.
6. Use image overlaps.
7. Have a plan of what you want to create.
8. Then shoot to get the required elements of the composite.
9. Shoot lots of "stock" images for future use such as clouds, mist, lamps, leaves, textures, flowers, buildings, rain, moon streetlamps, rust and much more.
10. Use superimposed gridlines to position individual elements on thirds or key points.
11. Create your own patterns and textures using koki ink, acrylic and watercolour paint etc. Then photograph them.
12. Develop your composite techniques in photoshop and then let your creative instincts kick in. "If you can think it, you can do it"

Thanks to those who contributed to the newsletter –

Ed.

Greyton Images

Doug provided the following images -





Editor's choice

Once again David du Chemin has written a thought-provoking blog post

The Contact Sheet / August 28, 2022

Shoot Like Yourself

"Sometimes," observed the great jazz musician Miles Davis, "you have to play a long time to be able to play like yourself."

Sometimes? I think he was graciously understating it. For most of us, learning to shoot like ourselves is not only a long journey but a necessarily winding one.

When we first begin to make photographs and take our first steps towards learning to shoot like ourselves, most of us do a lot of emulation. As best as I can tell, all artists in all disciplines do this as a necessary part of their growth. We see what others have done to good effect; something in their work resonates with us (it must or we'd never notice it, much less try to imitate it), and we try it on for size.

Over the years, it's possible you've tried on a lot of techniques, looking for a fit, searching for your *style*. Some have fit nicely and you've adopted them into what is becoming more and more your voice. Others, well, not so much. The white vignette and over-the-top HDR phase usually doesn't last long, and for this, we can thank Ernst Haas and all his saints.

Style, or what I prefer to call *voice*, is not easy to come to.

In part, I think that's because we're looking for it when it's not as much a thing that is found as something we *create*—something we *choose*. It begins with emulation. If it can be tidily carved into stages, that is stage one, and it probably shouldn't be rushed. In fact, most beginners would do well to spend some quality time here and go deeper with emulation (without being self-conscious or ashamed of copying) before moving on too quickly.

When it comes to both learning your craft and finding your voice within it, the more influences you have, the better.

And the more you play with those influences and the more combinations you can experiment with, the better you'll be able to make choices about what is and is not "you."

Imagine you walk into a store to buy a new outfit. From top to bottom, you'd need a shirt, jeans, a belt, socks, and shoes. You'll try a lot of things on. Some will fit, some won't. Some combinations will be fantastic; others won't work together at all. Some would look great on someone else, but not on you. And some, well, some combinations fit great but they do more than just *fit*—they also just feel *right*. They feel like *you*.

Fit is not everything. When you emulate the work of others and try on every new technique you come across, you're looking for fit, but also more than fit. You're looking for *resonance*. You're looking for *you* in the combinations. As a photographer, style is not found in one choice but in many. It's created by a mash-up of many influences and techniques.

But while having a unique style is a valuable goal, I think we can do better. In acknowledging the long road to "playing like yourself," Miles Davis isn't encouraging us to find our style; he's encouraging us to find *ourselves*. Or rather, he's making a case for finding our *voice*.

What's the difference? Style is expression. It's all external. It's what we see. Voice goes further. Voice is not only how we express something, but *what* we express. Voice includes *what* we say.

Style can be somewhat accidental; sometimes we just settle on a set of techniques and preferences and we camp out there. Sometimes we're just lazy and never move on from what is comfortable, even easy. No matter what we photograph, we employ the same techniques with the camera and the same treatments in post-production. If it's distinct enough, someone might say they like your "style." But it is possible to have style and never say anything specific with your photographs. It's possible to have a style and for all the pieces to fit, but for that style to lack harmony with who you really are.

Voice is a better metaphor. Voice includes what we say. Style is only one part of voice.

So why does this matter? Why split hairs about this? Well, I suspect if you sat down with Miles Davis, he'd

tell you playing for a long time does not automatically result in playing like yourself. I suspect he'd tell you there was a lot of conscious decision-making involved and that discovering how Miles Davis made music was about much more than how he played the trumpet.

Miles Davis didn't find himself *only* in the playing; he found himself in all the decisions he made about what he played (and what he didn't play), who he played with, why he played in the first place, and—yes—also *how* he played. See what I mean?

Look to the photographers who have had distinct voices. They're all recognizable without seeing so much as a photo credit. But it's more than that: they're all *saying* something. They all have a unique point of view and a unique way of expressing it. It's hard to mistake a Sally Mann photograph for someone else's. Steve McCurry photographs specific subjects in a very specific way that is identifiably "Steve McCurry." Sam Abell. Vivian Maier. Saul Leiter. Diane Arbus. Diane Arbus is a *great* example of a photographer with a distinct voice that comes through in what she photographs and how.

When you speak about a photographer with a distinct *voice* (assuming you have some familiarity with their work), you find yourself saying, "Oh, that's the photographer who..." and you can complete the sentence with what they photograph and how. That's much more than style. It's deeper. Style is the surface expression of a deeper substance. It's a choice, or series of choices, that can only meaningfully come after first making decisions about what you want to say.

At some point, your next step as a photographer is to move past emulation and the trying on of every technique and trend in the hopes of finding what fits and discovering and making intentional choices about what is truly *you*. That's in *how* you express yourself photographically, but it's also in *what* you express. We can only point our cameras at so many things and explore so many ideas if we hope for any depth in our work—anything more than passing familiarity with our subjects or any of the insights that only come with time. The more depth, familiarity, and insight you hope for, the fewer subjects you will photograph.

Over the coming weeks, I'm going to begin a conversation about voice. I want to make a case for greater depth in your work. For more intentional decisions about not only what your photographs look like (the style) but what they're about (the substance), and for the value in finding not only what *fits* but what is truly *you*.

Sometimes you have to shoot a long time to be able to shoot like yourself, but there are choices you can make as you do so that give you a better chance than merely hoping to stumble across yourself along the way.

The first—and necessary—stage of our photographic lives is often spent making images that are more and more like what others have done. We spend the *rest* of that journey (with the occasional detour back to emulations to learn and explore) doing the opposite as we try to make work that is more and more like *us* and less and less like any one of the influences we initially learned from.

Are you open to an exercise?

Look at the best of the work you've made in the last two or three years. Don't look much more than four or five years because you want to get a sense of the photographer you are now, not the one you once were. We all grow and change, and the point of this is to get a better sense of who you are now.

Now look at that work and ask yourself where the commonalities are in the very best of that work (by which I mean the work *you* are proudest of; the work *you* most resonate with as your own). What does that work have in common in terms of themes, ideas, or subjects? What's it *about*? And what choices do you most often make in terms of the look of the images? What clues can you find about yourself and your preferences in that work? Maybe you prefer certain optics, or perhaps it's certain points of view, or maybe you lean heavily toward specific kinds of compositions or colour palettes. What do you think I would find there if I looked over your shoulder?

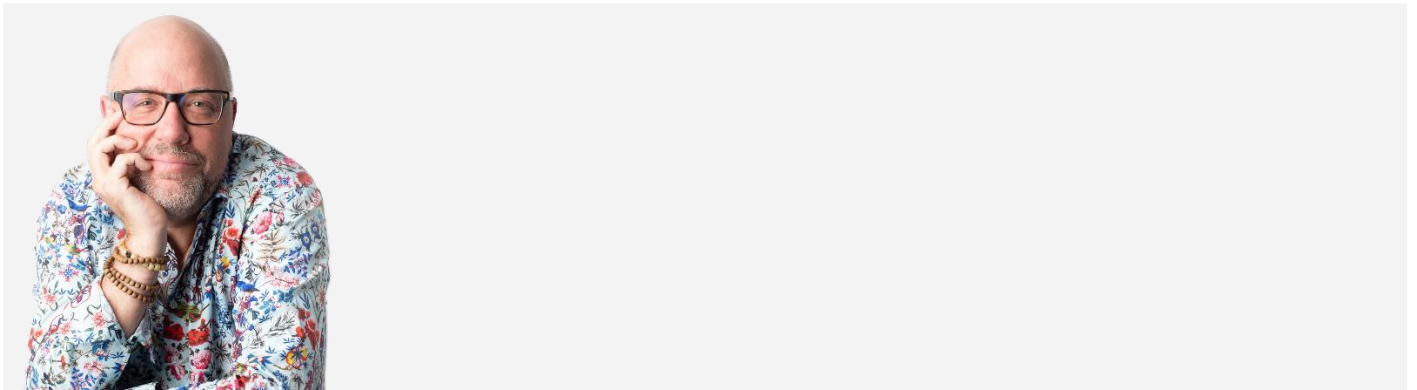
If you choose to spend the time on that exercise, I'd love to hear from you and you can do that in the comments at the bottom of this blog post. What did you discover about your tastes and preferences? What threads have you uncovered about who you are as a photographer? I know some of you will say you discovered you're all over the map, but try to go deeper.

None of us are equally interested in all things; none of us are without preferences for certain colours or the tools of our craft that make images that look and feel a certain way. The first step might be being more sensitive to those and owning them unapologetically.

Your voice will be found in what makes you different from others, not in what makes you the same.

For the Love of the Photograph,

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

Follow David at <https://davidduchemin.com/>

He shares a lot and has lots of free information for photographers of all levels

Set Subjects

The general feeling of the committee is that the current format of the set subjects is not achieving the objectives of skills development as at present the number of entries is very small, and, in some cases archived images are being presented.

As mentioned in the August Newsletter, set subjects will revert to a Zoom tutorial the month before submission to provide theoretical and practical assistance.

Set subject for September

Weather

For inspiration have a look <https://www.photocrowd.com/photo-competitions/weather-photographer-of-the-year-2021-nature-photo-contest-11883/overview/>

This was the winning image



Next Meeting

21 September – live at Belvidere Manor

2 images may be submitted _

Deadline for submissions via Photovault – 10 September before 12:00 p.m.

Judges

The judges for September will be Carol Phillips, Pam Brighton and Doug Emanuel

Social Media

Facebook

Our Facebook page gives members the opportunity to showcase 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 almost 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 Juilianne 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

Key dates 2022

Month	Meeting date	Image submission deadline	Semi- annual Competition	Set subject
September	21	10		Weather
October	19	8		
November	17	5	17*(Shadows)	Flowers
January 2023	18	7		
February	15	4		
March				

* Venue - Knysna Golf Club combined with Club Night and year end function.

National Salons (To December 2022)

2022-09-10 Krugersdorp Camera Club 17th National Digital Salon
2022-09-17 Amber Camera Club 2nd National Digital & AV Salon
2022-10-01 9th Swartland Salon 2021
2022-10-09 Danube Autumn Circuit 2022 (Edenvale Photographic Club)
2022-10-15 Kroonstad Fotoklub 65th Jubilee PDI Salon
2022-10-22 PSSA 22nd Up and Coming Competition
2022-10-29 International "Glass" theme AV Salon for 2022
2022-11-05 Tygerberg Photographic Society Salon 2022
2022-11-12 7th Centurion Camera Club Digital Salon

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.

Subscriptions

Subscriptions are due on 1st August and are as set out in the following table

For the period 1 July 2022 to 30 June 2023:

Active Member	R390.00
Active Member and Spouse/Partner	R600.00
Scholar in Full-time Education	R240.00
Social Member	R300.00

Subscription fee is reduced by 50% if joining between January and August

Payments may be made direct to the Society's Bank Account:
Nedbank Knysna, Branch Code: 198765, Current account No: 108 906 2133
Account Name: Knysna Photographic Society t/a KPS
(Payment ref: Name and Subs)

Tailpiece



Milking Greyton