

NEWSLETTER: July 2022

Picture of the Month



Anne Hrabar

Maletsunyane falls

Anne tells us all about this image on the next page

How I got the shot?

By standing precariously near the slippery edge and having night terrors afterwards wondering what I would shout on my way down and whether my camera would survive the drop 🤔.



Photo courtesy of Emil von Maltitz

Jokes aside....

This image of Maletsunyane Falls near Semokong in Lesotho was taken as a 7-image portrait panorama. Each image was taken at f14, iso 200, 1/20th of a second at 24mm.

Due to the high tonal range from bright sky to dark shadows I bracketed as well. BUT, unbeknown to me my camera was set to bracket by f stop and not shutter speed (exposure). Thus, I ended up with a series at F7 (not enough depth of field) F22(too much noise as too dark) and then luckily F14 from which I had to make the most of a mistake! Thus, the image is not bracketed and that is why the cloud whites are a bit bright! Thanks to Nikon for their huge dynamic range!

Let this be a lesson to others, check all settings! These modern-day cameras can change settings without you knowing!! 😬

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



"Wherever there is light, one can photograph."

- Alfred Stieglitz

Message from the Chair - July 2022

Dear members

Our first meeting of the new photographic year was also the first free of any Covid restrictions and it was good to see a healthy attendance. Our guest judge, George Morrison travelled from Mossel Bay to be with us, and his approach and comments were very well received. Thank you, George.

Competition

After a number of false starts the images for the "Looking Up" competition were finally screened.

Congratulations to the winners and thanks to the participants.

The November competition subject is "Shadows".

Promotions

Congrats to Gill Maskell and Willem de Voogt on their respective promotions. (Both are promoted to Master Bronze)

Annual Awards

Our club year officially ended on 30th July and our Scorer, Eileen, is hard at work, calculating which members will receive our respective annual awards and prizes. If you haven't sent your Brian Mullin nomination to Sonia or Lorraine, please would you do so.

AGM and Prize giving

Our AGM and prize giving evening will be held on Thursday 18th August, in conjunction with the August club night. This is a great opportunity to understand the inner workings of the club, elect new committee members, contribute new ideas and network with all your fellow members. Notifications will follow shortly.

All members are requested to make every effort to attend. Thank you in anticipation.

Enjoy the Newsletter.

Hope to see you soon.

Doug Emanuel and Carol Phillips

July 2022

High Scoring Images



Me and my dudu

Leoni Hatting



Ancient Worship
Sonia Elliott



Karoo Sunrise
Willie Dagleish



Sisters
Luana Laubscher

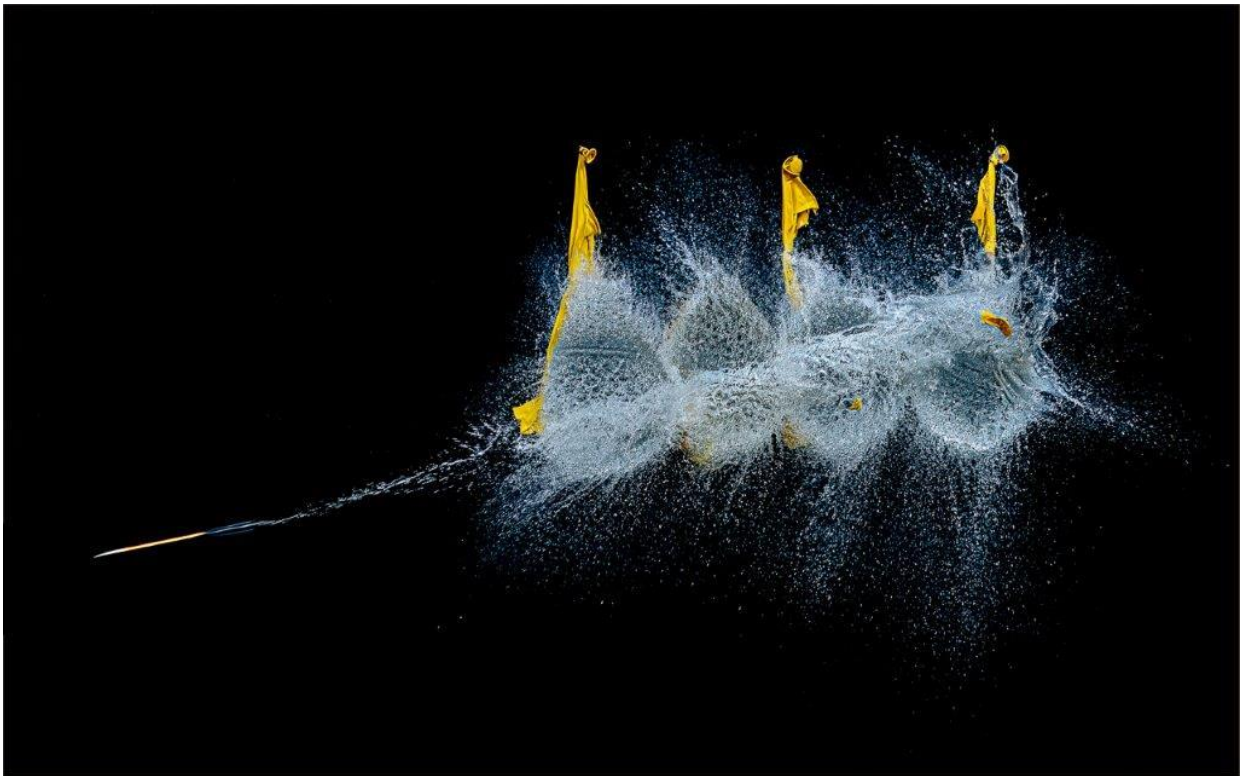


Young Lady
Paul Rixom



Hair Cascade

Paul Rixom



Accurate Arrow

Gill Maskell



How do you like my hair

Carol Phillips



Great Green Bush Cricket

Willem de Voogt



Viervlek
Willem de Voogt



Bubble blower
Cathy Birkett



Free at last
Carol Phillips

**Vision is the art
Of seeing things
Invisible**

- Jonathan Swift

Top Scoring Junior images



Reflections

Andre Venter



Looking back

Andre Venter



Looking at You

Sharon Long

SALON ACCEPTANCES KPS JULY 2022:

21st PSSA UP & COMING COMPETITION

Maureen	1
Terrance	1
Andre	2 includes 1 COM
Sharon	5

Well done to all our new members!!

5th RANDBURG DIGITAL SALON

Doug	2 includes 1 COM
Cathy	3
Andre	3
Anne	4
Fern	4 includes 1 COM

7TH MAGALIES FOTO FUN CLUB SALON

Eileen	1
Cathy	2
Gill	2
Sonia	3
Fern	3
Anne	3 MFFC Club Medal
Willem	5 includes 1 COM

7th VANDERBIJL PS SALON

Willie	2
Cathy	3
Willem	3
Anne	4 includes 1 COM

SOUTHERN SUBURBS SALON

Gill	1
Eileen	1
Leoni	1 COM
Anne	2
Willie	2
Cathy	3
Willem	6

PSSA JUNIOR POM:

Andre Venter came 11th shared with 3 photographers out of 34 entries

PSSA SENIOR POM:

Peter O came 11th shared with 7 photographers out of 44 entries

PSSA WEB SITE:

Doug came 7th shared with 4 photographers out of 36 entries

Editor's choice

Flower Photography

Tips for Capturing Stunning Photos

by [Anne Belmont](#)

Flowers are a popular subject for photography, full of color, texture, patterns and personality. This time of year, many of us begin to count the days until spring arrives. As a nature photographer specializing in flower photography, I look forward to the time when the earth comes to life again and the spring flowers appear. Although my preference is to photograph flowers outdoors, I can still enjoy flower photography in the winter months. During the winter I find plentiful subjects in greenhouses, conservatories and by bringing flowers home from my neighborhood florist to photograph in natural window light.

My hope is that you can practice some of these skills indoors before heading outdoors when spring finally arrives, or perhaps you are one of the lucky ones who live in a warmer climate and enjoy flower photography outdoors year-round.

Tip #1: Slow Down & Learn to See

You have probably heard this mantra over and over, but once I started practicing this, my photography changed dramatically. It sounds so simple, but I find few people actually practice it. Leave your camera in your backpack initially, put your phone away and walk slowly, observing all that is around you. I find that being in nature naturally relaxes me and puts me in more contemplative state of mind. The distractions of the day exit, my mind clears, and my senses are more aware.



"Rose in Evening Light," Lensbaby Sweet 80 Optic f/4



"Embrace," with Canon 180mm Macro Photography Lens at f/4.5

I think most people would agree that being in nature is a kind of therapy. Train your eye to notice details, look for interesting lines, sensuous curves, a unique curl of a petal or leaf. Learn to see your subjects more abstractly, in terms of lines, color, texture, patterns and mood. Slowing down will sharpen your visual skills and help you find more interesting and unique subjects. You will create work that is more impactful, work that evokes feelings and perhaps even stories. For me, the process of finding and capturing images is equally important as the end product. By focusing on the process and enjoying the process, we will more likely convey those feelings to others.

Tip #2: Learn to Work with Light

Light is one of the most important elements in all genres of photography and key to beautiful flower portraits. Just like we need to slow down and learn to see to find interesting subjects, we also need to learn to recognize the quality and the direction of light best suited for photographing flowers. Generally speaking, you want to photograph flowers in soft, diffuse light. Although there are a few exceptions when using strong sunlight in backlighting can be beautiful, you want to avoid the harsh highlights and deep shadows that strong light produces.

I like to shoot in what I call bright overcast; a layer of clouds acts to diffuse the sun but adds enough light to bring the flowers to life and add sculptural details. Early morning when the sun is low in the sky is the perfect

time to get this more subdued light and it also adds another important element, side light. Side light will act to bring out details and texture in your flowers and make them appear more three-dimensional. Side light will effectively do all the work for you, very little post-processing is needed to bring the flower to life. You can get this same beautiful light in the late afternoon or early evening. It is always important to carry a diffuser and a reflector when shooting in stronger light. I carry a small 12" diffuser and a 22" 5-in-1 diffuser with reflective surfaces. A reflector will help guide light into darker recesses or parts of the flower you want to draw the eye to.

Tip #3: Learn to Work Your Flowers

Once you find an interesting subject, work that subject to its fullest. I often see photographers in garden settings walk up to the first flower they see, take a shot or two and move on. It is not unusual for me to stay with the same flower for over an hour, taking hundreds of images from every angle and composition I can come up with. A good starting point is to ask yourself what drew you to the flower, how does it make you feel? Then, think about how you can compose to bring that element or feelings to others' eyes. Perhaps it is an interesting curl of a dahlia petal, a gentle curve of a leaf or the curve of a stem that makes the flower appear to be dancing.



Unusual Flower Photography Subject – “Dahlia with Curls” 100mm Macro Photography Lens at f/11



• *Centered Flower Photography Composition – “Collarette Dahlia,” 100mm Macro photography Lens at f/13*



• *Flower photography composition using the rule of thirds – “Underneath the Tulip,” Lensbaby Velvet Lens 85mm, f/4*

I often start by composing with the rule of thirds in mind. We should all understand this rule and practice it. There is a reason it has been in the art world for hundreds of years – it is an effective way to lead the eye. The rule of thirds is not the only way to compose flowers; we can break this rule when there is a compelling reason to do so. For example, I will often center compose or move the center of the flower to the middle of the frame but slightly offset it. This is an effective composition when emphasizing pattern and symmetry in a flower. Shoot up under the flower, or even behind the flower. Sometimes the backs of flowers are much more interesting than the fronts. By experimenting and working your subject, you will come up with new ideas and perhaps have some aha moments. Many times, I have ended up with a very different composition than I originally imagined by working my subject.

Tip #4: Experiment with Aperture & DOF

If you are new to macro or flower photography, the best way to advance your learning and to understand what your lenses are capable of is to experiment with aperture. Depth of field is one of the most important elements in learning macro photography. Depth of field is determined by your aperture, how close you are to your subject, how far away your background is, and what lens you are using. There is no cookbook method to teach what aperture is going to work best to bring your vision to life. It comes from a lot of experimentation and experience. I tell beginning macro photographers to shoot a flower in a range of apertures and study the results.

As you do this, you might begin to see that you enjoy shooting in the lower apertures (f/2 – f/6.3) using selective focus to bring one element of the flower in focus – the edge of a petal, a ruffle of an orchid. Or you might find you prefer having the entire flower in sharp focus. For this approach, choose a higher aperture (f/11-f/22) and try to align your camera so that it is parallel with the flower.



• *Selective Focus and Narrow DOF – “Essence of a Dahlia,” Lensbaby Velvet 56mm, f/2.8*

“If we could see the miracle of a single flower clearly our whole life would change.” – Buddha



• *Wide DOF – “Dahlia with Raindrops,” 100mm Macro Photography Lens at f/13*

There is no one right way or right aperture to photograph a flower. Shoot in a way that brings you joy, that conveys the feeling you want to convey and brings your vision to life. Much of my flower photography is done with [Lensbaby](#) lenses, shooting in apertures between f/2 – f/5.6 to get the beautiful effects these lenses are known for. This is a way of shooting that excites me and brings creativity to my photography.

That being said, there are times when I want to capture each and every detail of a flower and shoot in higher apertures to achieve that. Again, by asking yourself those important questions of what drew you to the flower, how does it make you feel, and what do you want to convey will help you determine aperture. Experiment!

Tip #5: Pay Attention to Your Background

Good, clean backgrounds are essential to a beautiful flower portrait. A messy, distracting background can ruin an image and pull the eye away from the main subject. New photographers are often so entranced with capturing the flower itself, they forget to pay attention to the background. Many people find this aspect of photographing flowers the most challenging. Here are a few tips for getting it right in camera so you don't have to do a lot of post processing magic to correct a bad background.

- Learn to position yourself. Before you set up your shot or put your camera on a tripod, look through your lens and move around. Watch what happens to your background. By moving just a fraction of an inch you can completely change a background, eliminate a bright spot of light or distracting elements. Choose flowers that have darker foliage and cleaner backgrounds or backgrounds that are in a distance.



“Opening Dahlia,” 100mm macro photography lens at f/5.6 – Hedge in a distance provides clean background

- Use aperture to control your background. This can require a bit of experimentation and knowledge of your lens. It’s a matter of choosing just the right aperture that will get the important elements in your flower in focus and keep your background a creamy blur – the lower your aperture, the more blur you will have in your background. Practice bracketing your apertures and then examine them on your computer screen.
- Choose a lens that will help you create a beautiful background. This is one of many reasons I love shooting with Lensbaby, in particular the Velvet 56mm and the Velvet 85mm. The art effect built into the lenses create beautiful, effortless backgrounds. The same concept applies to using a longer focal length macro lens such as a 180mm. I often reach for my 180mm to create beautiful backgrounds that might be harder to control with my 100mm macro.
- Lastly, simply move in and eliminate your background altogether. As a macro photographer I enjoy working very close to my subjects to bring the eye to the tiny details of nature. I will move in close and eliminate all background from the image. By moving in, I am helping to direct the eye to what I want the viewer to see, and this can create a very impactful image.



“Akebono Tulip,” 180mm Macro Photography Lens at f/6.3

Tip #6: Don't be afraid to use a Tripod... or Not

That is the question! This may seem like a silly question, as many photographers feel it is essential to be on a tripod to produce good macro images. Many people are surprised to learn that I do a large percentage of my work hand-held. I am blessed with a steady hand, and I am often working in the lower apertures where plenty of light enters my lens, which means high shutter speeds and less possibility of camera shake. I love the freedom of handholding so that I can easily get into difficult positions and angles. However, I do not recommend handholding to everyone, however.

Certainly, if I am working in lower light situations or in higher apertures, I always use my tripod. A good, sturdy tripod is absolutely essential to macro flower photography, whether you use it all the time or part of the time. I recommend that all beginning photographers work on a tripod. It slows you down, helps you compose more carefully and thoughtfully, and allows you to experiment with aperture easily. When using a tripod, use a shutter release cable and Live View to manually focus. Zoom in through Live View and focus on the area that is most important in your composition. Once you are completely comfortable with using your camera and lenses, try handholding to see if it works for you. As a rule of thumb, you should use a minimum shutter speed equal to the focal length of your lens. For example, with a 100 mm lens, use a shutter speed of at least 1/100th. Having a lens with image stabilization will help, as well.

I hope these tips will inspire you to get out and try some flower photography. Flowers are readily available and beautiful, joyful subjects to photograph. I look forward to sharing lots of other ideas with you in future posts.

About Author [Anne Belmont](#)



As a nature photographer specializing in flower photography, Anne's passion lies in capturing the beauty of flowers and other botanical subjects up-close. It is the small, often unnoticed details that draw Anne to her subjects. It is her belief that if we slow down and look at nature in a more contemplative way, we will find subjects that convey impact and emotion, causing the eye to linger a little longer

[Website](#) | [Instagram](#)

Used with the permission of Anne Belmont

Competition Results

After a number of “on again-off again” attempts to have live and zoom meetings, the results were shown at our monthly meeting on July 20th.

The theme was “Looking Up” and the winner was Carol Phillips with “Leopard”



Leopard – Carol Phillips

Other successful images were



Highly Strung – Peter Oosthuizen



Thorny Tongue – Kim Gaskell



What is up there – Terence Clarke



Up on the hill - Carol Phillips



Looking up or googling – Anne Hrabar



How is my building – Willem de Voogt

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 July 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

18 August – live at the Knysna Golf Club. Combination of Club Night, AGM and Prizegiving

2 images may be submitted

Deadline for submissions via Photovault – 9 August before 12:00 p.m.

Judges

The judges for August will be Anne Hrabar, Kathy Birkett and Heidi Broschk from Edenvale Photo Club. She has AFIAP honours and lists Altered Reality and Portraits as her preferred genres.

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
August	18*	6		
September	21	10		Weather
October	19	8		
November	17	5	17** (Shadows)	Flowers
January 2023	18	7		
February	15	4		

* Venue - Knysna Golf Club combined with AGM and prize giving

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

National Salons (To December 2022)

2022-08-13 PPS National PDI Salon

2022-08-27 7th Bosveld Fotografieklub Salon

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 July 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 July

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)

PSSA Congress 2022



For more information see the following link

<https://www.pssa.co.za/2022-congress-greyton>