



# Knysna Photographic Society

<https://www.knysnaphotosoc.com/>

NEWSLETTER: March 2024

Picture of the Month

Senior



Cape vulture – Pieter Mare

Junior  
Picture of the Month



Ghosts of Leentjies Klip – Alan King



Alan's image won the PSSA Junior Picture of the Month

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### Our image galleries

To see all the images that scored well and to follow the links to the resources, dates and so on click on the link below

<https://www.knysnaphotosoc.com>

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



# Message from the Chair

**March 2024**

## **Congratulations**

Congratulations to Willie Dalgleish for achieving a specialised APSSA. We viewed his 15 image panel at the March club night and were all impressed by the remarkably high quality of his caddis fly images, on which his panel was based. This is Willie's second APSSA, having gained his APSSA colour in January 2022. Well done again Willie, you do us proud.

## **Meeting venues**

Finding suitable venues, on our designated 3<sup>rd</sup> Wednesday of each month, is proving challenging. Notwithstanding, we are trying hard to resolve this issue and hopefully will have some good news soon. In the meantime we will continue to use the Golf Club. It is indeed a good venue in the winter months but less than ideal on a Wednesday night, due to golf club activity.

## **Mentorship programme**

Progress has been made with the implementation of our mentorship programme. Special thanks to Alan King in this regard. A number of senior members have already offered their services and mentors. Please keep an eye on club communications for more information.

## **Projector Brightness**

After receiving some comments from members, after our February meeting, a small adjustment has been made to the brightness of our projector. Member feedback from our March club night is that this has improved the quality of projected images.

## **WhatsApp Groups**

Your committee has been considering whether or not we have too many Club WhatsApp groups and if they should be consolidated. After much discussion it has been decided to keep the groups in their current form. All members should receive posts on the KPS Chat group and the KPS Notices group. If not, please contact me or any committee members and we will correct that.

Membership of the Outings, Cameracraft and Post Processing groups is optional.

## **Second Monthly Club Meeting**

After suggestions from a few of our members, a second monthly get together was successfully launched on 13<sup>th</sup> March 2024. This is an informal meeting, using the Zoom platform, where members discuss images and other matters of interest, in a relaxed way. The provisional plan is to hold this meeting each month on the second Wednesday, around 6pm. Topics will be circulated in advance. Thanks to Peter Oosthuizen and Alan King for their efforts in this regard.

I will be overseas in April so will catch up with you all again in May. Thanks in advance to Alan King, for standing in for me during my time away.

Doug Emanuel

## Special Achievements



Eileen            AFO Silver Medal at the 12<sup>th</sup> AFO Salon

Alan              Alan's image "Ghosts of Leentjiesklip" came first in the PSSA Junior Picture of the Month

APSSA – Associate of the Photographic Society of South Africa.

Willie Dalgliesh achieved his second (Specialised) APSSA in June this year.

## April Meeting

The April meeting will be at the Knysna Golf Club on Thursday 18 April at 6:30 pm.

### Judges

The judges for April will be Pam Brighton, Peter Oosthuizen and a remote judge, Leon Heyes from Maritzburg Camera Club.

### JAP

All seven candidates for the PSSA Judges Accreditation Programme succeeded.

Well done to Anne, Carol, Eileen, Gill, Leoni, Pam and Peter

Regional Director and our club member Paul Rixom is also accredited.

# Salon Acceptances – March

OTRCC SALON (these results are late 1<sup>st</sup> Salon of the year and only received now)

Peter	1
Alan	2
Anne	3
Cathy	5 includes 1 COM

ERMELO DIGITAL SALON

Anne	1
Carol	1
Leoni	1
Cathy	2
Alan	2
Peter	2
Eileen	2

AFO 12<sup>TH</sup> SALON

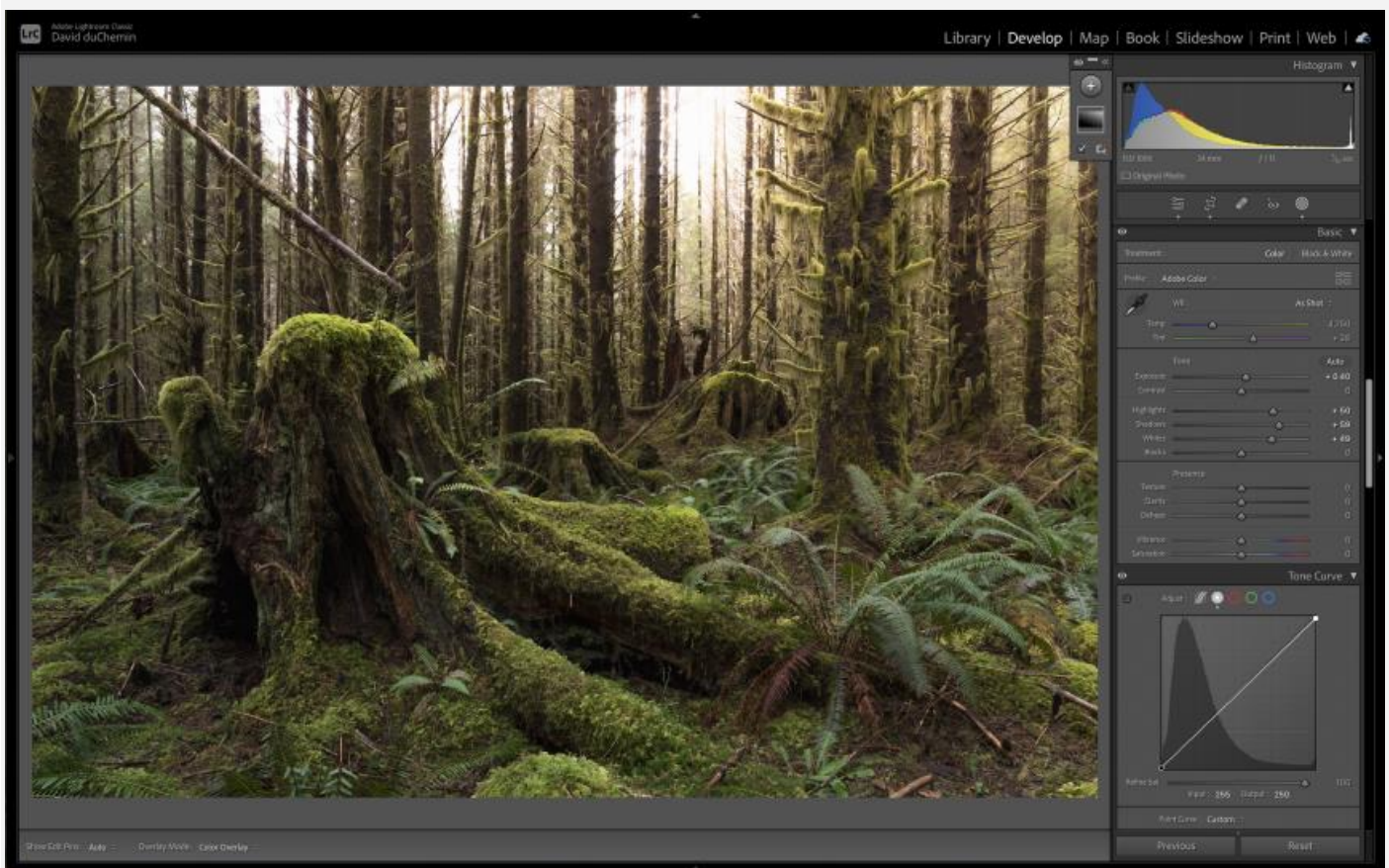
Alan	1
Peter	1
Eileen	2
Anne	3
Cathy	4

APSSA – Associate of the Photographic Society of South Africa.

Willie Dalgliesh was awarded this in June this year.

## Editor's choice...

This month I have included another valuable article from David duChemin's blog from his website <https://davidduchemin.com/>. David is extraordinarily generous and freely allows his blog posts to be shared among fellow photographers. His courses are excellent.



## Refine Your Mood in the Darkroom

August 20, 2023

In my last post (August 06), I discussed a few ways to improve the mood in our photographs, namely by finding stronger mood in the first place, usually by looking for more interesting light or more interesting weather. Just getting out there earlier and staying later helps. Some weatherproof gear and a willingness not to baby the camera so much that you never make the kinds of photographs you'd like to would also be an asset. But I think there is also work to be done in the darkroom—not necessarily to create mood where mood isn't there in the first place, but to amplify the mood that's there. To adjust it, maybe even maximize (or minimize) it.

Years ago, I wrote a book called *Vision & Voice*, and though it was based on a version of Adobe Lightroom that was so old I think it was coal-powered, the framework I articulated in that book remains the same for me to this day. When I develop an image, I rarely deviate from these four steps:

1. Identify Your Intent
2. Minimize Distractions
3. Maximize Mood
4. Draw the Eye

The first step is just taking a deep breath and giving some thought to what you want the photograph to feel like and what that means visually for you. Do you need it to be darker or lighter, warmer or cooler? Which tools might you need to use to get the image to feel more like the one in your mind?

The second step is cleaning up your canvas: eliminate sensor spots, tame wild highlights, straighten horizons, make basic fixes to the exposure, or crop it in a little—that kind of thing. You're cleaning up the image so you can focus on the truly creative stuff: maximizing the mood and drawing the eye.

Maximizing the mood might mean making the image much darker. Sure, the exposure was correct, but could knocking it back a couple of stops make it feel more mysterious? Or do you want it to feel much lighter, even happy? That suggests adding exposure, lightening the blacks, and maybe warming up the image with colour temperature. Here are the three things I do most often to maximize the mood in my images:

### Light or Dark?

Ignore the histogram at this point; there's a whole lesson in there about not peaking your highlights or shadows, but for now, ask yourself what you want the image to feel like. Luminance is huge when it comes to how an image feels. Your Lightroom tools to accomplish this might be as simple as pulling back the exposure slider, but that affects the exposure on everything, and perhaps you want to keep those highlights a little brighter. Have you tried only darkening the shadows or the blacks? Maybe it's worth asking not only if you want the image lighter or darker, but *where* you want that change made. That might mean "in which tones," but it might also mean in which areas of the image. Perhaps pulling the exposure down globally isn't necessary to impact the mood, and you'd be better off just darkening the sky with a gradient filter. That one mood could certainly amplify the mood created by storm clouds, for example.

### Warm or Cool?

Warm and cool aren't visual words; they are *feeling* words. We feel bluer/greener images to be cooler, and warmer images lean into the yellow/red end of the spectrum. One of the quickest ways to amplify the mood of an image is to change the colour temperature. I usually do this in collaboration with the changes I make to luminosity (i.e., the lightness/darkness of an image). It's rarely one or the other but both.

### Saturated or Desaturated?

Colours are not only a matter of whether they are warm or cool, light or dark, but also the intensity of the colour(s). That's saturation. We feel differently about images that are more saturated than others. Hot pink feels

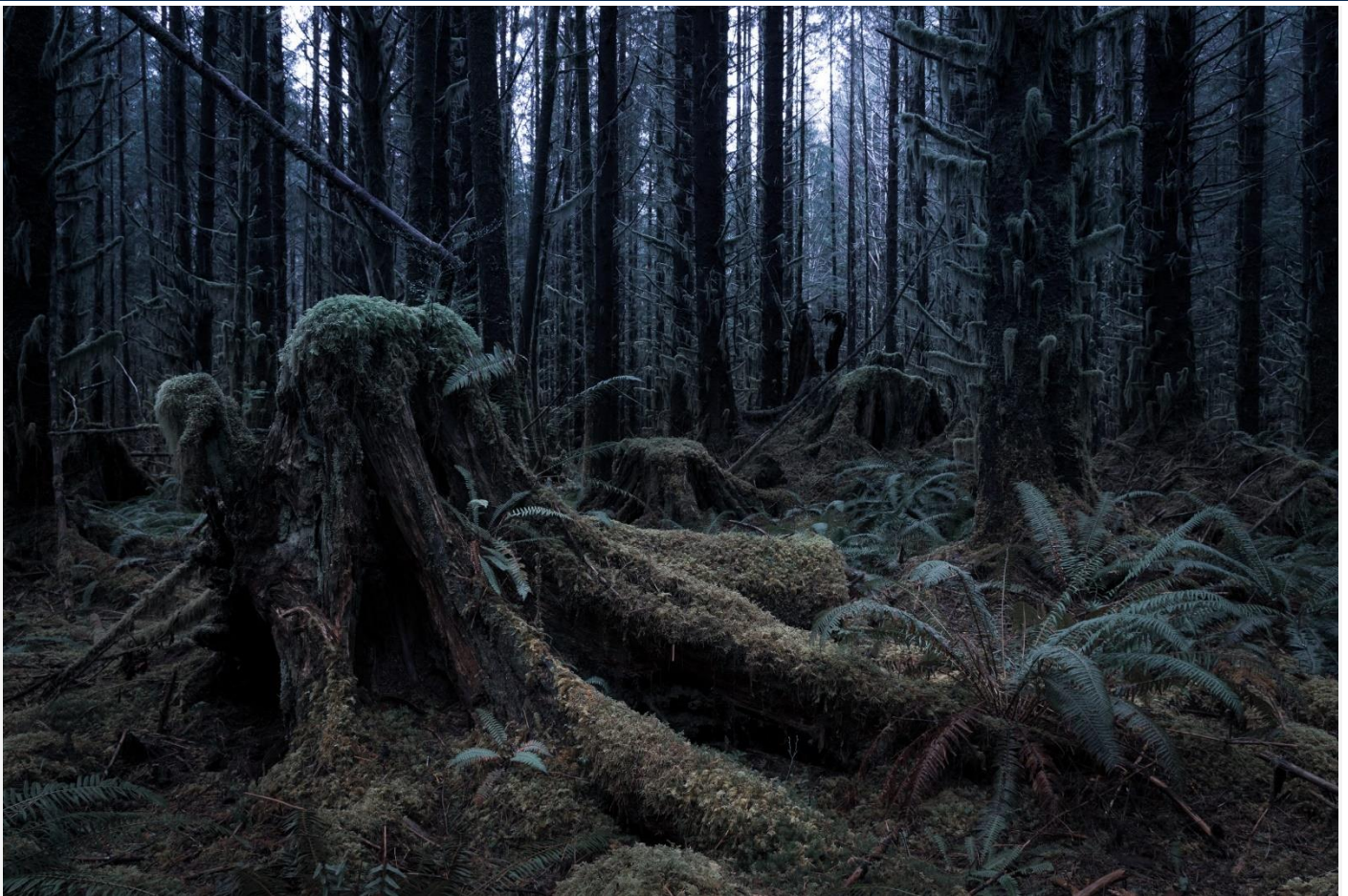


different than pastel pink. They can both be exactly the same hue, but feel different because one is super intense (saturated) and the other is not. An image with heavier saturation feels livelier and more full of life than one that is really toned down.

I showed you two of the images below [in the previous post](#). The first is the RAW image as shot. Then there are two versions, both with changes to luminance, colour temperature, and saturation. I think they all feel quite different. The mood changes from one to the next with just the three kinds of adjustments (though I've used various tools). Spend a few minutes trying to figure out which changes were made and how they made the images feel different. I hope this short article nudges you to open some images in whichever development tool you use and play with refining the mood in your own work.



This is the image straight out of camera. It has its own mood, but that mood can be shifted. See below.



What changes do you think I made to this image and the one below to change the mood? Confine your thinking to these three areas: luminance, temperature, and saturation.



The last step in my development framework is drawing the eye, which mostly amounts to dodging and burning—though it's so much more than that, and there's no way to fully discuss it in one article. (If you're interested in exploring that further, [I have an excellent eBook called Drawing the Eye, which is available HERE for \\$16.](#)) But think about how you might simplify your workflow by using this framework to provide some structure and, most especially, how you can refine the mood in an image to give it more specific impact.

My apologies for the shorter article this week; things kind of crept up on me. I'm also diverting some of my energy to short reels on Instagram, and between that and visits to my surgeon ("Everything is great with the amputation—go live your life," she says) and my prosthetist (new leg comes on Tuesday!) and my new trainer, it's been busy. I hope this finds you well.

For the Love of the Photograph,  
David.

## Cape Photographers Congress – 2024

The congress will be held in Calitzdorp from 28<sup>th</sup> April to 1<sup>st</sup> May . For details click the following link

[https://www.youtube.com/watch?v=Bku\\_DUtbzNg](https://www.youtube.com/watch?v=Bku_DUtbzNg)



**The Swartberg – Calitzdorp**

## Club calendar – 2024

Monthly Meeting	Meeting Date	Entry Deadline	Set Subject	Bi-annual Competition
April	18	6	Refraction	
May	15	4		A day at .....
June	19	8	Mood /Emotion	
July	17	6		
August	21	10	Transportation	
September	18	7		
October	16	6	Triptych	
November	20	9		Winter

*April* : **Refraction**-Refraction is the bending of light as it passes from one medium to another. See how well you can put refraction to use creatively.

*June*: **Mood/Emotion**- Make your image say something! Funny, sad, happy or thoughtful. A photo that evokes an emotion or simply portrays a feeling.

*August*: **Transportation**- Creatively photograph your idea of transportation. Whatever can get you from any place to some place.

*October*: **Triptych** - An artwork made up of three panels. Tell a story with three images with boundaries between them or a single image divided into three parts.

## Salon Calendar 2024-2025

Details of all salons are available on the PSSA website at

<https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2024/>