

CAPE CAMERA

July/August 2019



Official Newsletter

CAPE TOWN PHOTOGRAPHIC SOCIETY

CAPE CAMERA

WHAT'S INSIDE

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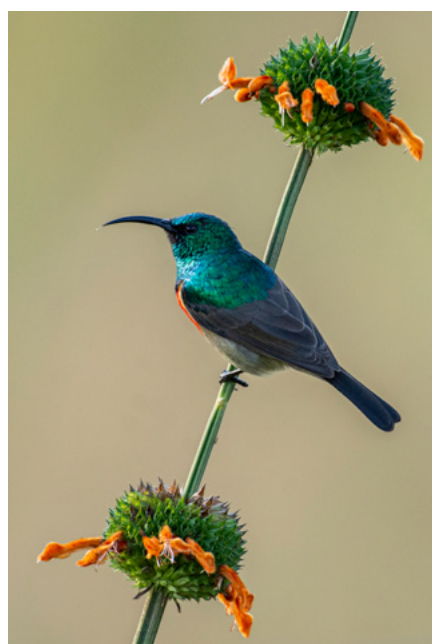
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On the cover

Our front cover image *Sunbird* by Nicholas Moschides* was one of the winning images in August 2019. "I took this bird image in a little gem of a place called 'Verlorenkloof' where my family owns timeshare. I have visited it twice every year since I was two years old.*

"I had gone out before sunset, specifically to do bird photography, and was driving around the farm in my parent's trusty old Land Rover. When following a dirt road and being almost halfway up one of the mountains, I spotted some White-fronted Bee-Eaters, only to turn around and discover this particularly beautiful sunbird balancing on a branch of the Lion's Ear plant. This confirms the old saying that the more interesting scenes often take place behind us," explains Nicholas.

The image was shot using a Nikon D7200 camera with a 200 - 500 mm f/5.6 Nikon lens. Focal length: 500 mm (in 35 mm: 750 mm), Exposure 1/400 sec, f/5.6, ISO 800, in Aperture Priority mode, using spot metering.

(* Nicolas is only 19 - the youngest member of our society who has already made his mark as an excellent photographer - the Editor.)

News from the Council

Another two months seem to have flown past during which we have enjoyed a number of fabulous activities put on by our photographic society. I particularly enjoyed the Sunday outing to the Cape Hunt at Franschhoek, although it took many hours the next day to wash off all the mud - inside and outside my car. I only wished I had known more about making audio visuals then, as it would have been perfect to make one of this special event. It is much easier if all your shots are landscape, whilst horses and riders mostly seem to call for portrait shots.

Next, I was so impressed with the E&D talk by Dr Colin de la Harpe about his trip to Antarctica and then the search for Shackelton's boat, the Endurance, in 4000 meters below the Weddell Sea, and the story of what Shackelton and his party went through in order to survive and be rescued in 1915. Colin's photography was also mind-blowing.

Following on from what I wrote two months ago about what the Audio Visual section had taught some of us, they challenged us new-comers to make an AV, no matter how rudimentary. It could even be on the subject of dogs! So I accompanied my wife out to a dog show held in a rainy, cold, Malmesbury and proceeded to take many photos of the strange things that happen at a dog show. I spent \$69 over the Internet and bought a copy of the wonderful programme, Pictures to Exe, and put together a 3 minute AV on dogs, just to spite Robert Maginley and Joy Welbeloved and to accept their challenge. Well, what fun it was. So I decided to make another one of last year's Triathlon at Green Point. Both were well received at this month's AV meeting - at least they never threw me out of the hall. Now I am looking for my next subject. I believe Mike de Villiers is about to also accept the challenge by making one on his cat. Jonathan Burchell did likewise with a thoughtful AV on the violent history of Namibia, incorporating many of his images of his recent trip there with Neels Beyers. Then the expert, Ken Woods, showed how to make a fabulous AV on just two Blue Cranes dancing in

the fields, to say nothing of his AV on "love amongst the rusty cars".

We have a bumper turnout of approaching 50 of our members coming to our Volmoed mini-congress over the weekend 18th/20th October. A full programme is planned with Leon Oosthuizen leading a number of sessions on the Saturday. Other of our members will be making presentations as well. There will be plenty of time for individual shooting and the two evening meals will provide a time for all to get to know their fellow members better.

Our E&D evening on the 21st of August was different in that 30 or so of us spent the first half of the evening discussing a dozen images that scored high marks in recent months. The discussion was led by Ken Woods who picked on us randomly and made us say what we thought of an image, before it was opened to the floor. The general consensus was that it was very educational and we should have more of such evenings, especially during the second half of evenings when we have a speaker. I was tasked in the second half of the evening to draw out from members what they liked about our Society, what they didn't like, and suggestions for changes and improvements. Points raised will be discussed further at our future Council meetings to see what we should, or could implement. So it was a very useful exercise, and the bottom line was that CTPS is running smoothly and members are generally happy.

I am grateful to Pat Scott for volunteering to organize the next two outings. The first is to the City Streets in a few weeks' time and the second to a sculpture garden out on the Stellenbosch mountainside in November (see elsewhere for further details).

Richard Goldschmidt
President



Themes for 2019

Set Subject	Competition Date	Entry date
Abandoned places Shoot an image which tells the story of a place abandoned by humans or animals..	2 Oct 2019	30 October
Repetition Find repetition in Nature or in the urban environment and produce an image which has a motif that repeats itself. It can be a pattern or a single element that repeats itself in one or more forms.	6 Nov 2019	30 October
The colour Red Red should be the dominant colour in your image.	5 Dec 2019	28 November

PSSA Salon Calendar

14 September 2019	Rustenburg PDI Salon
28 September 2019	Swartland PDI & Prints Salon
12 October 2019	SAVAS PDI Salon
16 October 2019	4th International Circuit Camera Obscura 2019 Edenvale", Edenvale, South Africa PDI Salon (Brochure Available)
21 October 2019	Cross Continental Circuit 2019 PDI Salon
26 October 2019	Vanderbijlpark PDI & Prints Salon
02 November 2019	17th PSSA Up and Coming Competition
Refer to the PSSA website for full list of Salons for the year ending June 2020.	
Refer to PSSA website for list of International Salons .	

NEWS ITEMS

2019 Wild Shots Wildlife Photography Symposium

Saturday 2nd November 2019, Cape Town at the nedbank Auditorium, V&A Waterfront, Cape Town



Photo of Michael Poliza

The renowned German photographer Michael Poliza is giving this year's keynote at Wild Shots.

According to the organisers, once again there is a packed programme of speakers including Chris Fallows, Villiers Steyn, Janine Kraye (Germany), Ian Michler, Jay Roode, Isaac Kalio (Zambia), Mike Kendrick and Aubrey Tseleng (Botswana).

The registration fee of R950 (Early bird fee R750 – if registered before 30th September) includes a day long programme of more than 10 presentations from some of the world's best wildlife photographers as well as an Exhibition Space, lunch, refreshments and finishing with a wine reception.

It is a day of inspirational story-telling, stunning images and tales from the bush. Come and learn from the best! The conference is open to amateurs and anyone who loves nature and photography.

SPEAKERS' TOPICS THIS YEAR INCLUDE:

KEYNOTE: *Eyes over Africa - how my life changed through photography* – Michael Poliza (Germany)

Getting to know your subject - intimate experiences with great white sharks - Chris Fallows (SA)

Avoid the Traps - five mistakes even the pros make! - Villiers Steyn (SA)

Into Extremes - shooting adventure in the wilderness - Jacques Marais (SA)

From Blurry to Fine Focus – my journey to becoming a pro photo guide - Aubrey Tseleng (Botswana)

Who Dares Wins: risk taking and rewards in wildlife photography – Janine Kraye (Germany)

Capturing the Kings of Kafue: my Zambian story - Isaac Kalio (Zambia)

Mirrorless cameras – the pros and cons - Garreth Fisher

Moving Pictures: Photos and Film from Wild Shots Outreach - Mike Kendrick

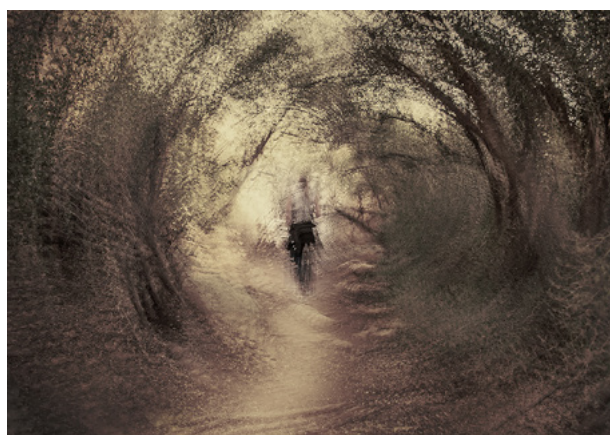
Living in the Anthropocene: documenting humanity's greatest challenge - Ian Michler

Aerial Art: A Journey of Discovery - Jay Roode

Latest National Salon Results

At the **Worcester PDI Salon 2019** Anna Engelhardt received 6 Acceptances, Crighton Klassen 5 Acceptances, Chris Coetzee 3 Acceptances, and Richard Goldschmidt and Peter Turnbull one Acceptance each.

At the **3rd Pretoria Photographic Society PDI Salon**, Lesley Parolis received a Certificate of Merit for her *Towards the light* and an additional Acceptance, Sonja Grünbauer and Nicol du Toit got 2 Acceptances each, and Chris Coetzee, Peter Turnbull and Crighton Klassen one Acceptance each



At the **Western Cape Junior Youth Competition**, Antonio Chavry received a Certificate of Merit for his *Corridor Convent* and an additional Acceptance; and Carmen Anderson received 2 Acceptances.



International Salon Results

At the **4th Danube Digital Salon, Germany** Kim Steven achieved altogether six awards for the images below.



Congratulations to all our deserving winners!

Reminder to enter the Annual CTPS Competition 2019

Entries close on the 1st October 2019

Members are able to enter up to two images in each of eight categories making it a total of 16 possible entries. However, it is not necessary to enter all the categories, and any image, regardless of when it was taken, is eligible. For more detailed information please go to our website or look up the June/July edition of Cape Camera.

Images must be entered using the Photovaultonline upload portal. Images should be sized as for monthly competitions, i.e. 1920 x 1080 pixels, and a maximum of 2 Mbyte. The winners will be announced at the annual awards dinner at the end of the year.

"Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures."

Don McCullin

AV Update

At our recent meeting held on 14th August we showed the winning entries from our recent AV Salon. The overall winner was Hot Gates Revised by Adri van Oudheusden, with Elizma Fourie from the Hermanus Photographic Club coming a close 2nd with her AV called A Smile to Remember. Our own Ken Woods was the best CTPS member with Lost Love. Our congratulations to all the deserving winners.

The second part of the evening was dedicated to AVs from our own members and included the works from those who were

making an AVs for the very first time - among them our President Richard Goldschmidt with his AV about a recent dog show. Well done Richard, we look forward to seeing many more from you in the future.

Our next meeting will be on Wednesday 9th October, and we look forward to welcome Jeff Morris from AVMakersSA who will be giving a talk and show us some of his award-winning work, reports ROBERT MAGINELY.

Notice of the Annual CTPS General Meeting 2019

The Annual General Meeting of the Cape Town Photographic Society will be held on Wednesday 18 September 2019 at 19h00 at St Stephens Church, Pinelands.

Requests for any motion(s) to be placed before the AGM must reach the secretary by e-mail at least seven days prior to the date of the meeting i.e. before 23h00 on Wednesday 11 September 2019. Send agenda items to agm@ctps.co.za

Motions will be circulated to members after collation of input from members.

All nominations for Council positions are required to reach the Secretary seven days before the AGM i.e. by Wednesday the 11th of September.

Please email completed nomination forms to the secretary at agm@ctps.co.za by the 11th of September.

Click [here](#) to download the Nomination form.

Click [here](#) to download the Minutes of the 2018 AGM.

E & D Report back

According to KIM STEVENS (who agreed to continue for another year as our E & D convener, and for which we are most grateful), the E & D evening on the 21st of August consisted of a session before tea during which members discussed a selection of images taken from the top scoring images submitted for the April to August 2019 competitions. Ken Woods was the facilitator and asked various people to give their opinions on the images which led others to contribute to the discussions as well. This made for a lively and interesting evening and was enjoyed by all who attended. Because it was felt that these assessments/discussions had an excellent educational value, it was agreed that more evenings like this would be a welcome addition to our E & D calendar.

After tea Richard Goldschmidt lead a discussion on how members felt the Society was performing and what could be done to change the way the Society did things. A good discussion ensued with members giving their opinions on what was good and what could be improved at CTPS. A discussion document for the next Council meeting was drawn up and the issues raised will be discussed and acted upon if appropriate, reports LESLEY PAROLIS.

Forthcoming E & D presentations

18th September 2019 - Kyle Goetsch



All photographs by Kyle Goetsch

Kyle will be talking on a practical guide to Seascape Photography. In this talk he will cover the different types of seascapes and motion that can be achieved through long exposure, the requirements to achieve different types of seascapes, as well as the settings used to get them. He will also compare the differences in settings and effects when taking photos at different timing intervals of water motion as well as comparing different exposure times and the effects this has on the final outcome of your seascape image.

16th October 2019 - Patrick Ryan



All photographs by Patrick Ryan

Patrick's presentation will center on the "Emotional Journey that is photography". In 2015 he was involved as a firefighter and photographer in a large fire that drew great public attention due to its proximity and threat to the suburbs of Cape Town. This led to him curating a book, titled 'The Cape Aflame' that was published with the proceeds of the sales going towards three Not For Profit organisations that had been in the thick of the action and desperately needed the financial support.

In the fire season of 2015/2016 he formed his company Vulcan Wildfire Management, and introduced the specialised wildland fire-fighting team in South Africa, this was the first of its kind. The incentive behind these specialists being to generate career paths for professionals specialising in wildfire and integrated fire management and raising the existing standards of ground crews.

He has an innate sense of adventure, a desire to create emotional impact and striving to influence peoples' behavioral change with regards the world around us.



Photo by David Barnes

Of horses, hounds & daring riders

Sunday the 14th July dawned, and after the heavy mist lifted it turned into one of those magical, sunny and warm winter's days that make people of the Cape realise how privileged they are to live in such a special place, especially when it included a drive through the green and rain-cleaned countryside towards the magnificent mountains of Groot Drakenstein near Franschhoek and the Allee Bleue Wine Farm below.

Photographic outings during the winter months are generally tricky to organise in advance because there is no guarantee that the weather will play its part, but fortunately, the photographic gods were with us on that Sunday to enjoy and photograph a typical Cape Hunt with all its beautiful colours and traditional splendour, taking place in such a beautiful landscape.

A Cape Hunt season opens in May, when the weather is cooler and finishes in September. Members meet on most Sundays (weather permitting) throughout the season at splendid venues throughout the Cape farming area, where they have the opportunity and freedom of following the hounds over uninterrupted, mostly open countryside. The hunt course is set over approximately 12 km, and is divided into six 'lines' (legs) with checks (rest stops) in between – including the Champagne Stop at the halfway mark. Riders follow a pack of hounds that are trained to follow a laid trail of scent. The course is ridden at a canter or a gallop and usually includes numerous jumps, although optional, and some natural hazards such as river crossings, steep embankments and tree logs.

This special outing with the potential for many exciting photographic opportunities had attracted some 16 members from our society, which was very rewarding for the organiser Pat Scott, and included Joyce and Richard Goldschmidt, Robert Maginely, Colleen and Mike de Villiers, Jacoba van Zyl; Kim and Doug Stevens; Marleen and Christo la Grange, Neels Beyers, Sonja Grünbauer, Ken Woods, Joan Ward David Barnes and myself. However, the overall spectators/photographers to this event must have easily been four times that number, which often posed a challenge when trying to find the perfect and unobstructed spot for a photograph.

Most of us arrived well before the start of the hunt at 10h00 in front of the Allee Bleue Manor house where we mingled on 'intimate terms' with the hunting fraternity. It gave us time to admire and photograph the splendidly attired riders and the many beautifully groomed horses, most of them showing off fancy plaiting techniques of their manes and tails, others sporting ribbons to warn us about possible behavioural trends.



Photo by Joan Ward



Photo by Neels Beyers

Being termed 'the sport of kings', it is not surprising that there exists a very strict hunting dress code that demands dark coloured jackets and white, cream or beige breeches and white gloves for both female and male riders – only hunt officials and life members may wear red jackets and mahogany topped black boots. This century-old dress code even requires ladies and girls to wear a hair net if it touches the collar and men to have their long hair tied back.

Some 15 minutes before the official start of the hunt, the traditional 'Stirrup Cup' was served to the riders, which is in the form of a glass of Sherry or Port. After this interlude, all spectators rushed off to their respective ORVs to follow a lead vehicle along rough farm roads to the first assembly place along the course where we were allowed to park and wait for the hounds and riders to go past. Our first stop was at a river crossing that gave us our first taste of action photography, capturing all the thrills and spills that happened during this chapter of the hunt. Speed of reaction and awareness were the main requirements of everyone, including the photographers.

We congregated at a few more places along the winding roads through the estate (and the neighbour's - we suspected) that allowed us to experience different terrain and mountain backdrops, including another wide river crossing, and in the process getting more familiar with how horses and riders handle certain situations. For us photographers, one of the most challenging decisions by now was how to keep the ever presence of spectators out of our picture frames.

The hunt finished well after lunch time back at the Allee Bleue farmstead where a few of us decided to finally find some sustenance and perhaps a glass of wine or two, having been obliged to observe only from the side-line the champagne-drinking riders at the midway break, together with some clever spectators who had had the foresight to bring their own bubbly and a picnic basket along. Realising only now that our outing coincided with Bastille Day, we were not very hopeful of finding a place in the Franchhoek Valley to accommodate our hunger and thirst - but we were lucky at Leopard's Leap Wine Farm and enjoyed a beautiful lunch in a beautiful setting - a perfect conclusion to a wonderful day in the country.



Photo by Anna Engelhardt



Photo by Mike De Villiers



Photo by Sonja Gruenbauer

Photo by Richard Goldschmidt



From left: Joyce Goldschmidt, Robert Maginley, Marlene la Grange

Forthcoming Outing - Sunday 15th September



Get inspired by graphics & design in the City

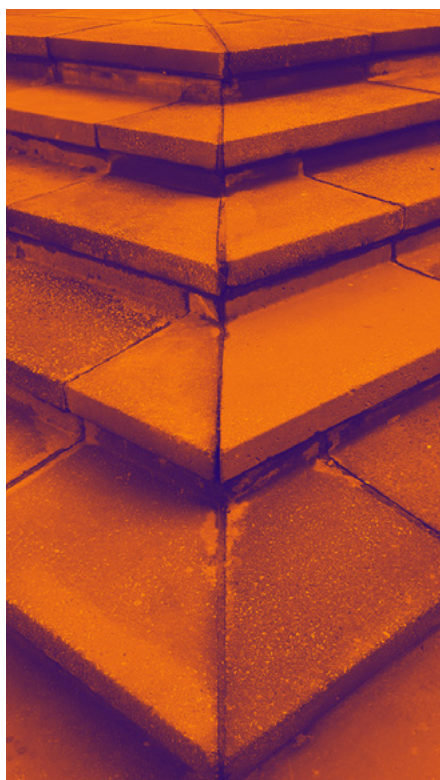
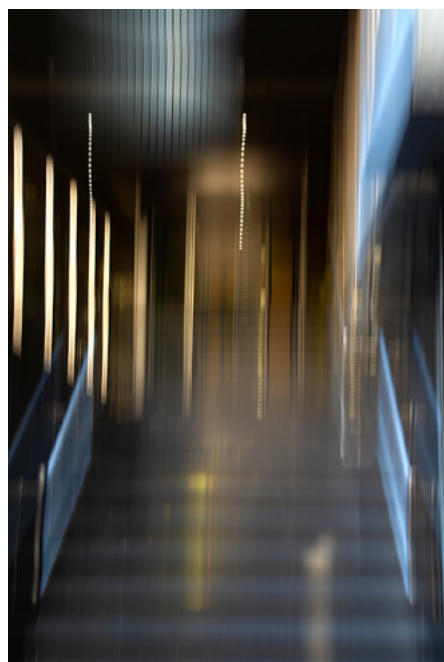
PAT SCOTT invites members to meet her by "Jan Smuts" at the top of Adderley Street / entrance into the Gardens at 09h00 on Sunday morning, 15th September.

"While we will be looking at buildings, the emphasis is not on architecture, but rather on parts of buildings, roads, doors and gates, stairs and pavings, signs and even tables and chairs on the paving cafes! The idea is to capture graphic images and to be creative in camera, by being innovative with what you take and how you take it. Once you have captured a variety of bits and pieces in the streets, then let your imagination go mad with what you do when processing your image!

We have selected to go on a Sunday so as not to have to worry about too much traffic, but ask you to please 'buddy-up' with at least one other fellow photographer as you wander around. We strongly advise that you do not go on your own.

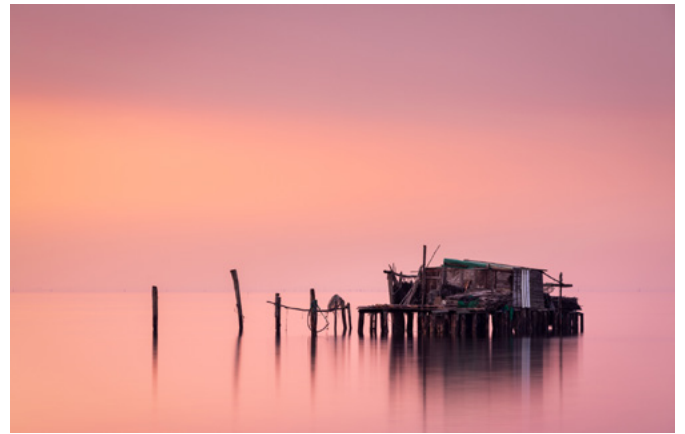
Once we have all met up, and buddied-up, we will disperse in a 4X4 block radius and shoot for about two hours. Then those who so wish can plan to meet at the Gardens café for coffee or whatever (!) and discuss the challenges and successes of the shoot.

Please sign up on the list at the competition evening if you are keen to join us.



Photographic examples of creative manipulation by Pat Scott

A member's profile



Kim Stevens

'My favourite photograph is the one I am going to take tomorrow'... to paraphrase a quote by Imogen Cunningham, is how I feel about my life as a photographer. Photography for me is both a passion and a curse as I can never stop seeing and pursuing the next elusive image.

My life is filled with imagery ... every day, I absorb a plethora of images from social media and other platforms and try to evaluate what excites and inspires me as a photographer. When I analyse those images, it is simplicity and minimalism that leaps off the page and quickens my pulse.

The catalyst to my photographic journey was Freeman Paterson - a master photographer from Canada, who must have inspired more budding photographers in South Africa than anyone else I know. I attended a few workshops he presented in Kamieskroon and surrounds, and his slideshows of simple, everyday subjects photographed with feeling and seductive light, awakened a passion in me to create similar meaningful photographs.

Since those days equipment and techniques have progressed and changed, yet the essence of his images continues to enchant and inspire me. I have been fortunate to have had many other mentors over the years, including Nicole Palmer, Willem Oets and Martin Osner amongst others.

I also find it refreshing to experience the way younger photographers see the world through their lenses today and Leon Oosthuizen, Hougaard Malan and Vanessa Cowling have been an inspiration in this regard. However, central to my development as a photographer, have been the girls of Full Spectrum ... together we have shared our passion for photography and journeyed along a path of visionary exploration and creativity.

In photography, one never stops learning and progressing and trying new techniques whether it be in-camera or in post-processing. This is what is so alluring and it gives me a focus for everyday life, a sense of purpose and meaning.

Two of my children studied music at UCT and I began to photograph their performances. As I became known to staff and students, I was asked to photograph other performances as well which led me to be the resident photographer for Cape Town Opera. I regularly photograph ballet and other forms of staged productions. My immersion in classical arts has shaped how I instinctively interpret the visual elements that I portray from the productions.

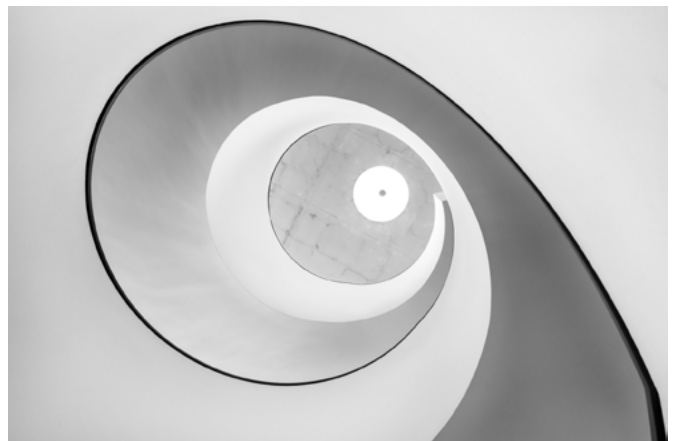
I am particularly drawn to architectural forms and love to simplify and abstract images from buildings and structures. On the other hand landscape and wildlife photography is a form of therapy for me ... I love to experience the solitude and isolation of being lost in the moment, awaiting the fall of light and photographing with intent. Although I find portraits of people very seductive and my challenge is to hone my skills in this genre, it is in the field of fine art photography that I continually strive to express myself and hone my artistic intentions.

Because my husband works overseas frequently, I have been fortunate to travel extensively and thoroughly enjoy experiencing new places through my lens. I have also travelled to some very exotic locations with Lee Frost, a UK based photographer who has become both a mentor and a friend. Throughout the years, it has been a revelation to find that fellow photographers are mostly open and willing to share their knowledge and through that I have made many valuable friendships along the way.

Part of my journey is that I have become an accredited judge and it gives me great pleasure to interpret other photographer's art from their own personal perspective and giving back by sharing my insights. I have had some success on the international salon circuit and intend to expand on this pursuit. I also supply an international arts stock library with stage images.

My latest addition to my photographic life is the decision to lead tours for South African photographers to photogenic locations that I know well. My inaugural Venice tour kicks off in January 2020, with Paris and Zanzibar on the list for later on in the year!





All photographs by Kim Stevens

New members

Diana Brown



In 2014, and at the ripe old age of 53, I changed careers from cartography to travel writing and social media marketing in the tourism industry. I created a blog and soon realized that I needed to add images to my stories. That is when I started taking photographs with my cell phone, then bought a bridge camera and finally a year ago invested in an Olympus mirrorless. Dur-

ing all this time I read up on photography and also interacted during my work with many photographers.

I soon found myself addicted and in 2016 committed to an Instagram project of posting a picture a day for a year. My photography improved but I was still shooting on my cell phone or in auto mode because as a travel writer and content creator I was too scared to learn manual mode on a job in case I ended up with no decent images. Unfortunately, time is a commodity that is in very short supply when you are on travel assignments.

However, quite recently the manual workings of my camera finally clicked and I am very excited about it although I still need to progress to shooting in Raw - but one step at a time. Because I am passionate about photography and use my camera most

days of my life either for work or pleasure, I want to master it. I love nature and being outdoors so landscape photography is my particular passion and what I do most. I visit a lot of lodges and enjoy being in the bush, where I can do wildlife photography, but I am not very good at it. Street photography also interests me, as well as urban landscapes where I like finding unique angles and patterns. But most of all, I could photograph the ocean happily for the rest of my life.

To learn from experienced photographers, master my equipment, get inspired by new ideas and concepts, and spend time with people who share my passion, this is the reason why I joined your photographic club, concluded Diana.



Photograph by Diana Brown

Gaetan Manuel



Me and my daughter Stephanie.

Nikon D7200 together with some lenses, but my preferred ones are the Tamron 17-50mm f2.8 and the Nikon 50mm f1.4 AF.

When I bought my D60, I joined the 'Cercle des Artistes Photographes', a group of pro and amateur photographers in Mauritius. There, I heard about the Cape Town Photographic Society and I said to myself 'Why not having a try at joining them?'

I have no particular field of photographic interest but I like land-

It was about 15 years ago when I went to Singapore with my wife and had brought with me a Minolta AF Zoom 65 film camera, just to get some snapshots. Unfortunately, the camera started to give problems and I decided to buy a small digital camera. I opted for a small Vivitar 1.3MP as I was short of money. It soon proved inadequate and I changed first to a Canon Power Shot A95, then a Samsung point and shoot and finally to my first DSLR - a Nikon D60. Today I own a

scape and macro and would also be interested in doing some street photography, but I am afraid to go out in the streets alone. Wild life? Well, in Mauritius, we do not have much wild life, but I have been to the Kruger National Park in South Africa some three years ago. However, three days and two nights are not enough to get a feel of what wild life photography is all about. But I would like to return in the near future and perhaps do a real photo-safari in your country.

What do I hope to gain by joining your photographic club? It seems that there is a lot of competition at the CTPS and I think it will be good for me to be 'pushed' to improve, and I do not mind starting at the beginners' level if this can improve my photography!



Photograph by Gaetan Manuel

In addition to Diana Brown and Gaetan Manuel (above), we would also like to welcome Marguerite Hidden, Stephan van Vuuren and Kishore Seegabin who have joined CTPS during the past few months, and hope to bring you their photographic life story in the not too distant future.

A member's travelogue



Street of Façades in Petra approaching the Theatre

Stepping back into Jordan's fascinating past

by Roger Trythall

I have always had a great passion for travelling and exploring new and interesting places around the globe because I am fascinated by people, their culture and their country's history. This has led me to visit and explore more recently such diverse locations as Iceland, to study and photograph the fascinating Northern Lights; the Pantanal of Brazil which is the home of the Jaguar and a paradise for ornithologists; and Ethiopia, to learn about the Suri people - a pastoral tribe, remote from modern life that inhabit the mountains of the Great Rift Valley and who pride themselves in scarring and decorating themselves with paint and flowers.

One of my latest travels took me to Jordan which is seen as a stable oasis in the Middle East, and its government often plays the role of mediator between neighbouring countries and factions. Archaeological evidence shows that humans have lived in this area for at least 90,000 years and were part of the 'Fertile Crescent' - one of the world regions where agriculture likely originated during the Neolithic period (8,500 - 4,500 BCE).

Jordan's written history begins in Biblical times, with the kingdoms of Ammon, Moab, and Edom, which are mentioned in the Old Testament. The Roman Empire conquered much of what is now Jordan, even taking in the powerful trading kingdom of the Nabateans, whose capital was the intricately carved city of Petra. Nabateans were most skilful and innovative water engineers who collected and channelled precious water to remote desert habitations. After a long period of being part of Muslim dynasties, Jordan came under the rule of the Ottoman Empire in 1517.

When my three regular travel friends and I arrived in the capital city Amman, we were delighted to find that Jordanians - from taxi drivers, policemen to waiters and the person you ask for directions - are extremely friendly and helpful and also very keen to speak English. We stayed only briefly in the city which has very few high-rise buildings, visiting and photographing the two main attractions - the Citadel and the Roman Theatre before heading for Ajloun and Jerash and ending our first day at the Dead Sea, which we found rather disappointing, being somewhat a tourist trap and lined with unattractive hotel complexes.

Situated some 1250 meters above sea level is Ajloun Castle - a 12th Century fortress that was built to protect the ancient communication and trading routes between southern Jordan and Syria. It provides visitors with magnificent views of the Jordan Valley and surrounding desert. Over the centuries, the castle has undergone many invasions, rebuilds and earthquakes and although much of the original features no longer exist, there are many chambers, carvings, and towers left to admire and photograph.

On to Jerash, often referred to as the Pompeii of Asia and said to have the best-preserved Roman ruins outside of Italy. This ancient Roman city enjoyed great wealth and importance largely due to the area's then very fertile lands with year-round fresh water supply and its trading links throughout the region. However, an earthquake hit the region in 749 AD destroying huge areas of the city and leaving the ruins buried in sand until 1806, when a German explorer discovered them while searching for Oriental artefacts.



Jerash - South Theatre

These ancient remains are so well preserved and appear so 'real' that we could almost 'feel' the presence of the people living there and allowing us to be part of their daily life - from going shopping and socialising to visiting the temples and worshipping their gods.

Jerash is a real treasure trove of Antiquity with the Hadrian's Arch, built in 129 AD to mark the ancient city's boundaries; the Hippodrome, a restored Roman stadium; the Forum which is

surrounded by 160 Ionic columns; the Cardo, a 600 meter long colonnaded street running the length of the city; the Temple of Artemis (the name appropriately selected for the next moon shot planned for 2024 as Artemis was the twin sister of Apollo - the name given to the mission, which landed on the moon 50 years ago); the Agora, once the city's main food market and public meeting place; the Nymphaeum, an ornate public fountain decorated with lion heads; and last but not least the South Theatre - the larger of two theatres, which can seat up to 3,000 people and is used for concerts, performances and even the occasional chariot race.



Jerash - Temple of Artemis

After our experience at Jerash, it was difficult to imagine anything equal or better until we arrived at world-famous Petra with its countless temples, tombs, theatres and other buildings all magnificently carved into the rock face of the valley. It is also called the 'Rose City' due to the colour of the stone and has been a UNESCO World Heritage Site since 1985. We attended a Lantern Evening where different colour lights showed off the magnificent contours of the Khazneh (The Treasury) façade.

Petra is believed to have been settled as early as 9,000 BC, and possibly established in the 4th century BC. Until its annexation by Rome in 106 AD, it served as a capital for the Nabataeans who controlled the caravan trade throughout the region. They were accustomed to living in the barren deserts and were particularly skilful in harvesting rainwater, agriculture and stone



Petra - the Treasury from above

carving. Petra was discovered by Jean Louis Burckhardt, a Swiss scientist while travelling between Damascus and Cairo around 1812. The city is accessed through a 1.2 km long gorge called the Siq, which leads directly to 'The Treasury' - the most elaborate temple in Petra. Its name is based on a legend that an Egyptian pharaoh had used this temple to hide his treasures.

Although we were thoroughly captivated by the magnitude of the towering sculptured edifices, the number of tourists everywhere was somewhat depressing. Hotels, souvenir shops, restaurants and horse rental services are all found within a few mile radius of Petra itself, and while the economic effects have been largely positive, the site itself faces threat from the increased tourism and the inevitable air pollution that comes with it.

We have been told that the humidity from the large crowds of people visiting the site have caused damage to the dry sandstone and white spots have already appeared on walls and columns from stearic acid deposition due to hands resting against the walls. The surface of 'The Treasury' itself has receded by 40 mm in less than ten years from touching, leaning or rubbing on the walls.



Wadi Rum at sunrise from a balloon

Our next stop, Wadi Rum turned out to be another highlight of our trip to Jordan, and not only because we took the opportunity to go on a spectacular balloon trip one early morning. Set on a high plateau at the western edge of the Arabian Desert, this protected desert reserve is often called the 'Valley of the Moon' and is known for its red-pink sands, stunning natural arches and mountains as well as its prehistoric rock engravings. It became well-known for its connection with the British officer T. E. Lawrence, who passed through it several times during the Arab Revolt of 1917-18, later immortalised in the award-winning film 'Lawrence of Arabia'.

Wadi Rum is home to the Zalabia Bedouins who have made a success of developing eco-adventure tourism as their main source of income by attracting an increasing number of hikers and climbers to the massive rock formations, but also offering camel and horse safaris that include camping under the stars and riding Arabian horses.

Although a desert today, Wadi Rum was known as a rich and fertile land to the Greeks and Romans who described its vineyards (now all gone) and olive and pine trees (only very few still remain on hill tops). For us to see and experience it as a desert after a mere 2000 years highlights the significant and rapid effects of climate change and the potential disaster that awaits mankind in its too distant future, if the matter remains unaddressed.



Camel herdsman at the Wadi Rum



Roman Amphitheatre in Amman



Hadrian's Arch in Jerash



Petra – The Treasury



Over Wadi Rum from a Balloon



Jerash – North Theatre



Petra- Overlooking the Royal Tombs towards the Theatre and the Colonnaded Street



Forum surrounded by 160 Ionic columns in Jerash

All photographs by Roger Trythall

Winning images from July

Set subject: Autumn

A large number of members had entered some beautiful and colourful images of autumn foliage at the competition evening, held on the 3rd July. However the judge for the evening, Leon Oosthuizen, felt that much more could have been made of the Set subject. On the other hand, he was very complimentary about the quality of the Open images and awarded a score of 30 to Anna Engelhardt's image "Inspired by Turner" and 28 each to Chris Coetzee's "Under the Baobab" and "Moonlight serenade" by Kim Stevens, reports LESLEY PAROLIS.

Congratulations to Neels Beyers who was promoted to Master. A few members have enough points for ranking promotion but lack the necessary salon acceptances. You are encouraged to enter the national salons which can be found on Photovault and also on the PSSA web page.

Below are the winners in the various categories together with the judge's comments.

Set Subject



Winner PDI - Set (Salon) *Fallen* by Jean Bradshaw (26). A strong composition and understated lighting is what makes this image one that demands a slower, much longer second look. It is then that all the shadow details reveal themselves one by one. Complimentary colours work well to establish a relationship between the leaves and differentiate them from the rest of the composition.

Winner PDI - Set (Intermediate) *Autumn in different light* by Paramasivam Saravanakumar (22). Infrared photography isn't as easy as it seems, because we don't see that way. It takes a fair amount of playing to get comfortable with the way UV light is absorbed or reflected. This image is well composed. It might be improved by cropping more into a vertical panoramic, thus illuminating the element on the left edge at the same time. This will enhance the lines of the pathway even more.





Winner PDI – Set (Advanced) *Hex valley* by Roger Trythall (26). This image does well to establish a sense of an epic cinematic landscape by employing subtle and balanced tonal control in a wide panoramic format. The latter can be a difficult format to compose within, but the leading lines and well-observed play between a darker foreground and lighter areas in the distance establish an understated yet powerful focal point.



Winner PDI - Set (Intermediate) *End of Autumn* by Antonio Chavry (22). An image that reminds very strongly of the work of Jackson Pollock with no apparent single focal point. It is only upon closer inspection that the one notices the last orange leaf hanging on. A clever arrangement of larger and smaller repeating textural forms against a saturated blue background make for a great abstract image. What impresses is not just the boldness to frame the image in this way, avoiding the temptation to show more of the tree or environment, but to make it work with its own sense of a frame with positive and negative spaces.

Open Subject

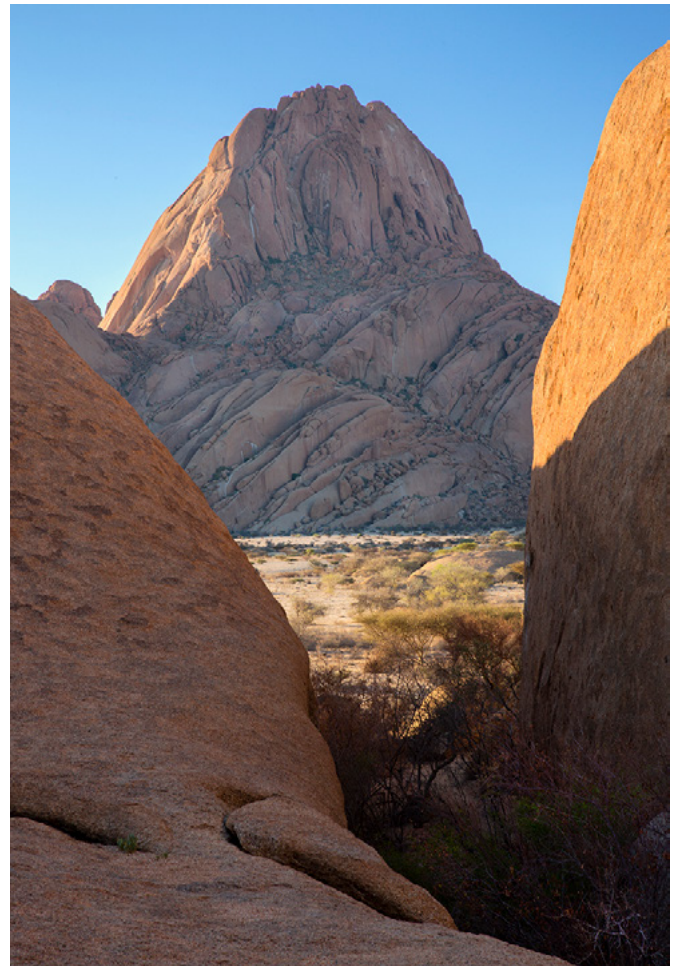


Winner Print – Open (Master) *Inspired by Turner* by Anna Engelhardt (30). This image stands out from many other ones that are made in a similar way in that it feels painterly. The processes of capturing, and treatment in post production work in synergy to result in a rich, transformative image. The composition is strong, showcasing command of formal elements of line, light, texture, form, rhythm, repetition, etc. This is not a comment I make frequently, but I would really love having this one on my wall!

Comment on next page for this image →



Winner PDI – Open (Advanced) *Under the Baobab* by Chris Coetzee (28). A fantastic, and fantastical artistic rendering that comes across much like an intro to a top Hollywood animated movie. The rich warm colours and watercolour-like treatment, adds to the impact and timelessness of the image. Lastly, seeing this image projected on a big screen made it even more cinematic.



Winner Print – Open (Advanced) *Inspired by Pierneef* by Jonathan by Mark Burchell (26). A simplified composition hides much of the discipline to get to a point of effective simplification. The rocky forms in the image are kept in balance while the few strong graphic elements are allowed to compete for the viewer's attention, leading the eye around the frame, but not out. to give it some energy.



Winner PDI – Open (Master) *Moonlight Serenade* by Kim Stevens (28). Beautiful, elegant lines and majestic movements of a ghostly glasslike figure that is so delicate and ethereal - like small frosty crystals. The choice of colour treatment and light falloff into the corners are used to great effect and dovetails well with the title. Lastly, the choice of the photographer to allow movement finishes off the composition so well as one's eyes are never truly allowed to settle on any specific detail; the captured movement forces the viewer to also keep moving, transforming the still image into something that is alive with energy.



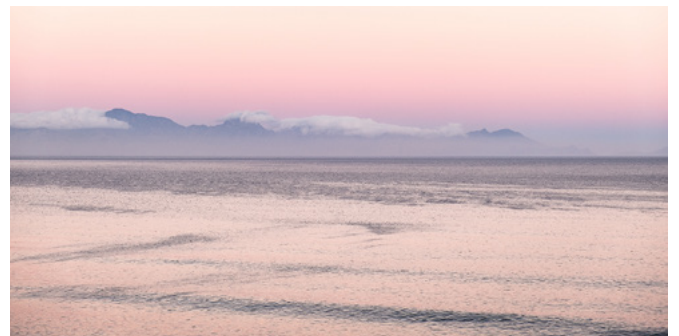
Winner PDI - Open (Intermediate) *Lazy lunch* by Michael Smyth (23). Interesting that this species of bird (I have come to learn about) has such a comical way to perch. As humans, we like to anthropomorphize animals by superimposing human traits on them. This makes for comical and very fictional entertainment. It looks slightly startled and mildly annoyed, almost like it is caught red-handed committing a petty crime! This aspect of the image overpowers what would otherwise be a straight forward image of a bird and implies a narrative along with the quirky title



Winner Print – Open (Advanced) *Backlit Bokkies* by Peter Turnbull (26). Prints hold a place close to my heart. Seeing prints like these really do have a strong impact as the subject matter somehow feels one step closer to being real. Good control of exposure ensures the highlights remain saturated with that golden low sunlight while not losing detail in the shadows. The break in rhythmic pattern of heads with the two springbuck locking horns completes the image with a cherry on the top magical moment.

Other high-scoring images from our **July competition**

(24 & above)



Sublime by Marianna Meyer (24)



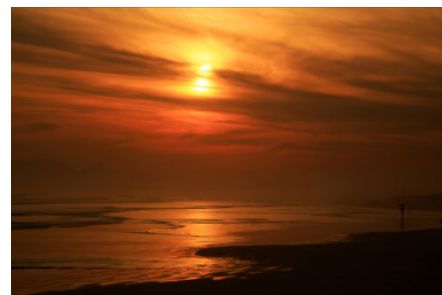
Let's go by Pat Scott (25)



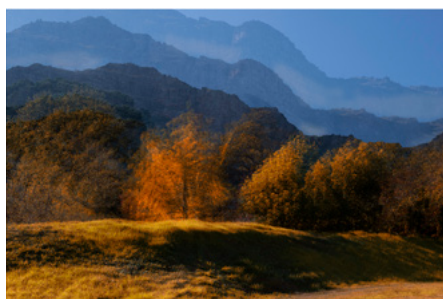
Hiding between rocks by Jeanette du Toit (27)



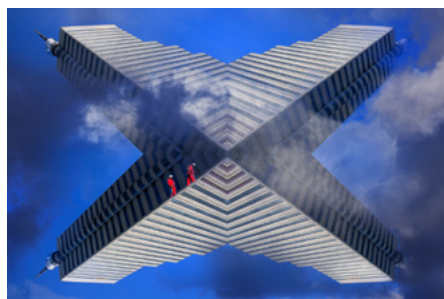
Herfs by Lourensford by Neels Beyers (24)



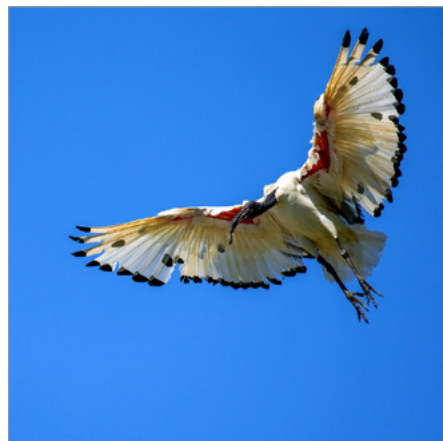
Sea side by Sonja Grünbauer (24)



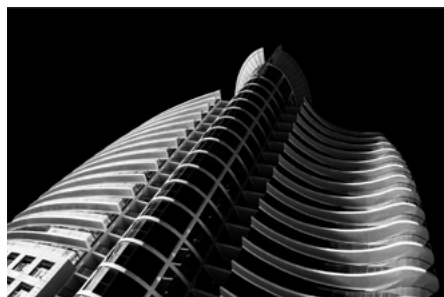
Autumn Grandeur by Anna Engelhardt (24)



Repairs on our space shuttle
by Sonja Grünbauer (24)



Ibis open wings by Neels Beyers (24)



Leaning Tower by Christo la Grange (24)



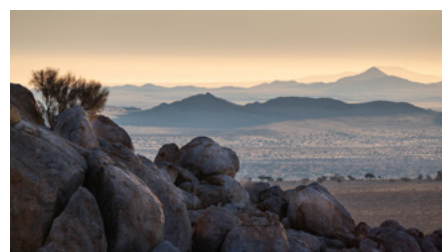
Why Me by Peter Turnbull (24)



Off to the big wide world
by David Barnes (24)



Eyeliner backlit by David Barnes (26)



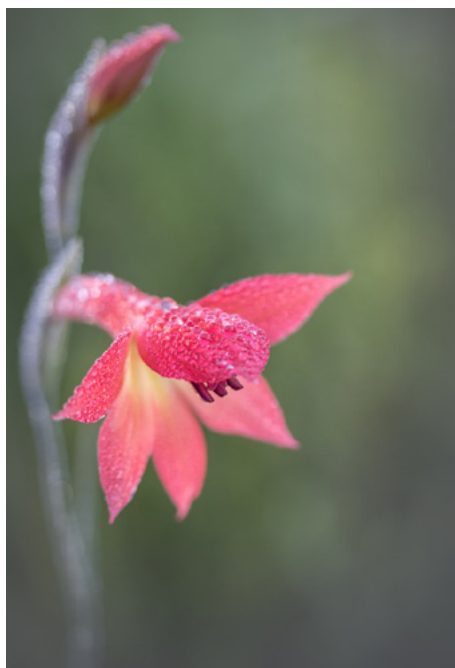
Desert colours by Ken Woods (24)



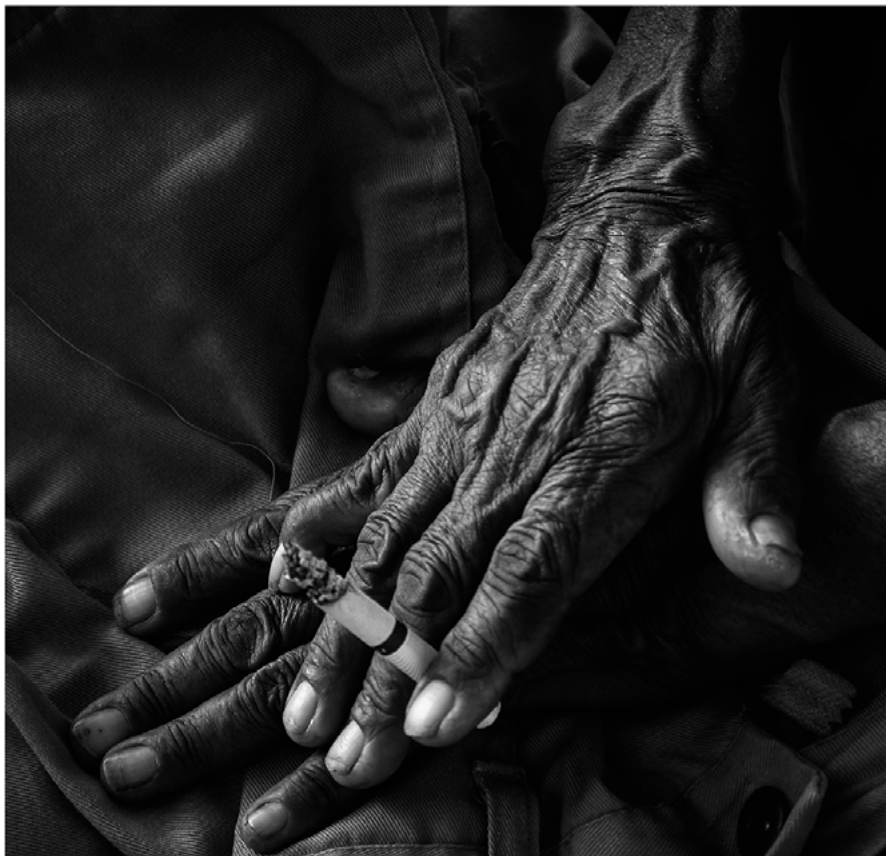
Old Trees by Ken Woods (24)



Open door by Jonathan
by Mark Burchell (25)



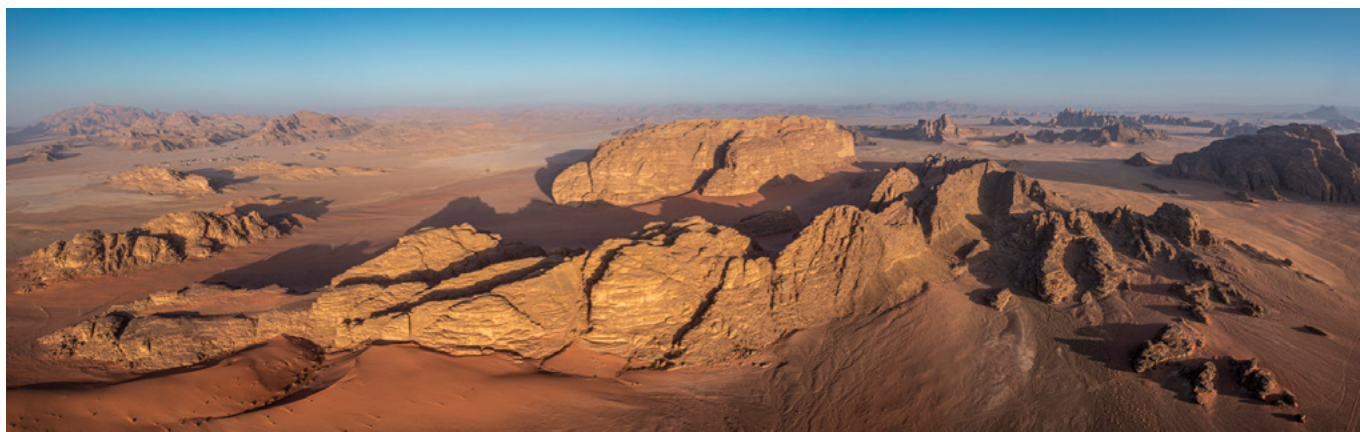
Early morning gladiolus by Jenny Morkel (25)



At the end of the day by Anna Engelhardt (27)



Underneath the Arch by Mark Burchell (25)



Lawrence of Arabia rode Wadi Rum by Roger Trythall (26)

Winning images from August

Set subject: Creative Composites

Members were encouraged to enter images that were created by combining elements from different images that they had captured. These composite images should be able to convey a new story to the viewer. Out of a total of 84 submissions for the evening, only two prints and 21 PDIs were submitted, which indicates that the set subject was a real challenge. The judge for the evening was Antenie Carstens. A number of excellent entries were received and were awarded top marks for ingenuity and execution, notably 'Shhhhhh' by David Barnes, which scored 29, and 'Deep Sea' by Sonja Grünbauer, which received 28 points, reports
LESLEY PAROLIS

Congratulations to Anna Engelhardt, who has gained enough Gold awards and Salon acceptances this year to retain her Master status, and to Lesley Parolis, who gains Master status for the first time.

Below are the winners in the various categories together with the judge's comments.

Set Subject



Winner PDI Set - (Master) *sshhhh* by David Barnes (29). Excellent technique and story, well balanced design. However, I would prefer to see a bit more detail in the frame of the mirror on the right hand side.



Winner PDI Set - (Intermediate) *Chaos* by Antonio Chavry (24). This image conveys the sense of chaos very well. It is well constructed but some of the 'cut-outs' can be technically improved. Be careful to show obvious 'dodging' as it appears to become grey in density.

Open Subject



Joint Winner Print Open - (Advanced) *Garup Station and beyond* by Jonathan Mark Burchell (24). When I saw this print, I was immediately reminded of Arthur Rothstein's '*Fleeing a dust storm*', only the dust storm was missing. In this image, the dust is replaced by the hot midday sun to the point where one can feel the heat. The lonely house in the vastness of an empty landscape portrays 'human intervention' with only three telephone poles to suggest any connection with the outside world.



Joint Winner Print Open - (Advanced) *Stone Pines* by Stephen Gibson (24). This is a very simple minimalist image that is well handled in the print medium. The lone darker tree stands out very well with most of the surrounds 'fading' away to form a soft environment for the rest of the image. The choice of printing paper was excellent and gives this print a real 'fine art print' feeling. Well done to the photographer.



Winner Print Open - (Intermediate) *Nipped* by Nicholas Moschides (24). This print is well presented in terms of the colours. Background could be a touch darker to give a slightly deeper blue. The action was well captured and exposure time well chosen, although a slight movement in the tips of the feathers would have increased the feeling of action. Timing was well judged to ensure that the placement of the two birds is not symmetrical. The inclusion of part of the tree in the lower left gives us a scale and relationship to the natural surroundings.



Winner Print Open - (Intermediate) *Sunbird* by Nicholas Moschides (24). The photographer placed the bird in the centre of the image but it is well balanced with the diagonal placement of the two flowers on either side. The background is sufficiently soft focus to not distract us from the main subject, the bird. A very good colour print.



Joint Winner Print Open - (Master) *Maybe Next Time* by Jeanette du Toit (25). Excellent timing, well exposed and a high shutter speed to freeze the action. It is also very well cropped with the inclusion of some of the natural surroundings on the right, and just a touch of space for movement towards the left.

Joint Winner Print Open - (Master) *Architectural Abstract* by Kim Stevens (25). A very successful graphic image which was well seen and well handled in terms of exposure, viewpoint and printing quality. The viewpoint gives a natural vignetting effect due to the change of angle looking towards the sides of the beams. All lines are running inward from the outside towards the centre and are then interrupted by the strong curved horizontal line in which more vertical lines can be seen. Well done.



Joint Winner Print Open - (Master) *Boats in the mist* by Jacoba van Zyl (25). Very well handled minimalist image that is well processed and results in an attractive 'high key' style landscape image. The horizontal line is broken by a 'space' to the left of the image, which provides a good balance between the left and right and therefore prevents a too symmetrical image. Excellent choice of paper surface for printing.



Winner PDI Open - (Master) *Strelitzia* close up with visitor by Jeanette du Toit (27). Well composed and processed image of the flower. This is typical what Jeremy Webb describes in Design Principles as 'disrupting the order of an image by a single element and forces the viewer to sit up and take notice' - in this case it is the tiny ant in the lower left corner. My only recommendation for improvement is a slight toning down of the excessive brightness on the blue part of the flower close to the intersection where the yellow and magenta meets in the lower left corner.



Winner PDI Open - (Advanced) *Ethiopia Chemistry lesson* by Roger Trythall (28). Excellent shot which can fall in more than one category, social documentary or photojournalism (as in the case of amateur photography). Well seen and processed and the storytelling is brilliant. All technical aspects were well handled by the photographer, well done!



Winner PDI Open - (Intermediate) *Piercing Eyes* by Dieter Butow (26). My immediate reaction was that this is a National Geographic type of image. The elements are well placed and balanced with the foliage used as a frame to fill just enough of the area to not overpower the rest of the image. Diagonal placement of the eyes is good and the fact that we have eye contact with the animal makes this a very 'personal encounter'.



Winner PDI Set - (Advanced) *A Simple Pleasure* by Chris Coetzee (27). Excellent job done with this composite. The colours are soft and blend well. Tree, figure and birds are well placed, although I would like to suggest that too many birds in composites can easily give the impression that it is overdone. Eliminating the three birds close to the head would improve the image as the scale and close proximity of them looks a bit unnatural. Nevertheless a very pleasing montage.



Winner PDI Open - (Salon) *Birds of a Feather* by Dave Gordon (27). A well seen, captured and processed wildlife action. I like the action that we see here and the storytelling aspect. The image is well cropped (if so). Good placement of the branch at a diagonal also helps to create a more dynamic image. The action of the bird and the position of the left hand bird's wing all create further movement and action. Not a major concern, but it would have helped if we could see the other wing of the left hand bird as well, but this is nature and not always predictable.

Other high-scoring images from our **August competition** (24 & above)



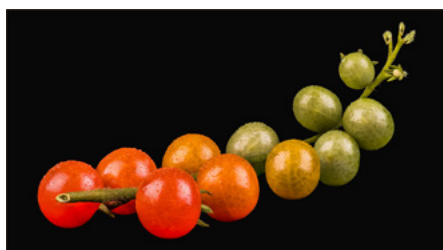
Windmill blown around
by Neels Beyers (24)



Autumn in the country
by Anna Engelhardt (24)



Distant Drakensberg by Dave Gordon (24)



Stages of Ripening by Christo la Grange (24)



7 Stars World Championship race
by Marleen La Grange (24)



Big City Dreaming by Kim Stevens (24)



Graphic building by Steff Hughes (26)



The Archer by Crighton Klassen (26)



Many hands make light work
by David Barnes (25)



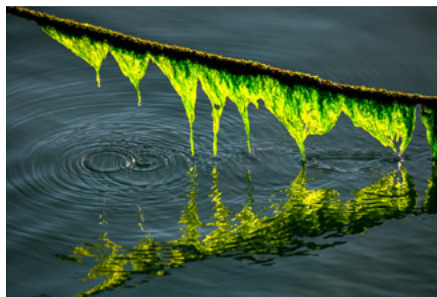
Homeward Bound by Jean Bradshaw (25)



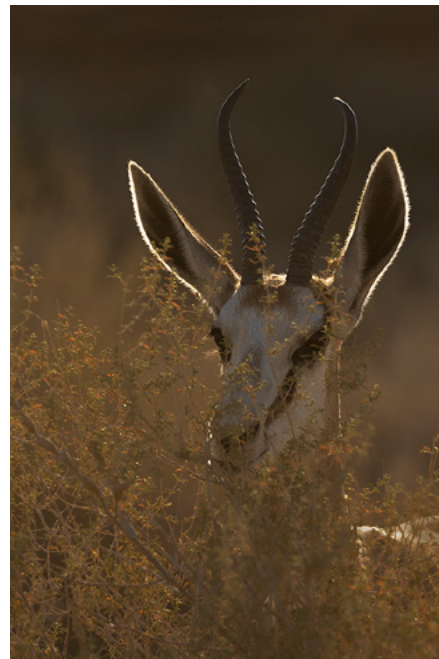
Sossusvlei Dunes by Jeanette du Toit (25)



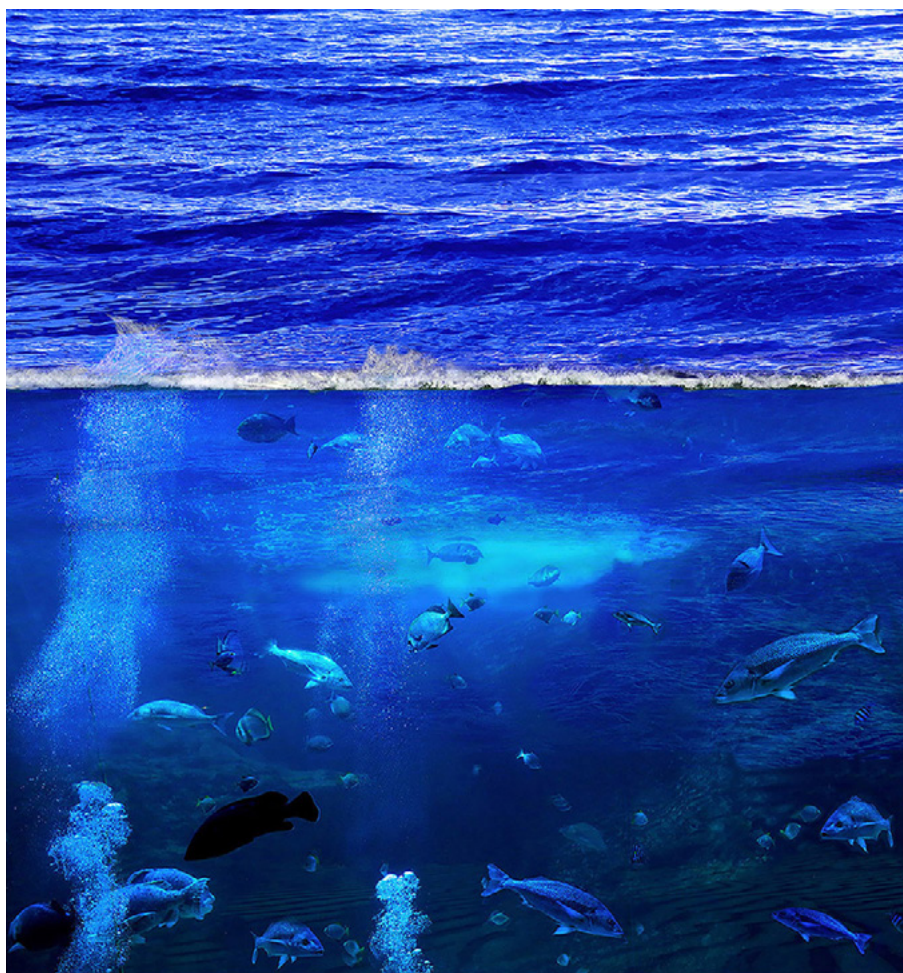
Phantom freighter
by Marleen la Grange (26)



Ankertou Kalkbaai hawe
by Neels Beyers (26)



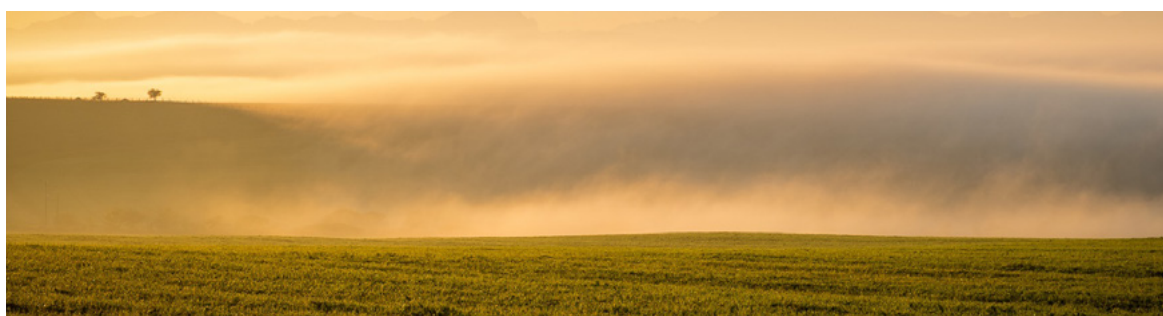
Peeping through the bushes
by Pat Scott (26)



Promise of Spring by Anna Engelhardt (24)

← *Deep sea*
by Sonja Grünbauer (28)

*Neverending
Sunrise*
by
Marianna Meyer
(27)





All photographs by Kim Stevens

Street photography - its challenges and rewards

By James Maher*

Street photography can be one of the most rewarding forms of photography and at the same time the most intimidating where anything can happen in a split second, but with the added bonus that nobody will ever be able to reproduce your image. I've been capturing strangers for a long time and while I've become much more confident and carefree, sometimes I still wake up feeling like when I first started.

Photographing people on the streets candidly from close distances can be petrifying, especially if you're naturally introverted like I am. The most common comment I see about street photography is that people are too nervous to try it or that they go out to try it and then freeze up.

We all have frozen up and will continue to freeze up, but street photography is so rewarding that once you fight through these humps, the problem is that most people stop before they learn to get through it.

So if you're completely new to street photography or haven't had much practice with it, what is the process or the techniques to help you get over your fears? Ultimately, time and practice is the only true way to do it, but there are many steps you can take to make it easier on yourself from the very beginning.

Step 1: Try Street Portraiture



Street portraiture is when you ask someone to take their portrait on the street. It's simple, it's quick, and it's easy. In addition to getting some fantastic portraits and experience with portraiture, it is the best way to quickly become comfortable around strangers on the street.

Start off by picking someone in a flashy outfit. People in flashy outfits generally want to be seen and want to be photographed and they are great to start with. Then, move on to more regular people.

What you will learn is how truly excited most people will be when you ask them and it will make you feel good about what you are trying to do. You will become the most interesting moment of their day and the story that they will tell when they get home at the end of it.

Step 2: Pick a spot and let people come to you.



If you are constantly walking around and moving then it is so tough to not only see moments, but to change directions and run into place without being noticed or feeling self-conscious. Doing this will make you feel like you are invading someone else's space.

Instead, pick a spot with a lot of foot traffic or an interesting background and wait for people to come to you. This way, your subjects will be invading your space and the tides will have turned. You will feel much more comfortable photographing them and it will also be less likely that they will notice you.

Step 3: Use a small, wide-angle prime lens.

I love zooms. Many different focal lengths at your fingertips for whatever photographic situation you might encounter. But if you are afraid of street photography they can be your worst enemy. Zoom lenses are heavy, cumbersome, and large, and are the most noticeable element of your camera. It's not the heft of your camera body that is noticeable; it's the length of your lens.

When I put that 24-70 or 70-200 lens on my Canon 5D Mark II, every person that passes me by stares at it, whether it's dangling around my neck or in my hands. However, when I attach my light, tiny 28mm prime lens, the camera just disappears. People walk by it without noticing even though the 5D Mark II body is fairly large.

The difference is incredible and not only will knowing that people won't notice you make you feel much bolder, but the speed

at which you will be able to manoeuvre your camera will make you much more daring.



Step 4: Shoot from the Hip and Zone focus.

Shooting from the hip is when you photograph without looking through the viewfinder. It is easiest to do with a light, wide-angle prime lens where you are used to the perspective, so that you can frame correctly without looking. Zone focusing, or pre-focusing to a specific distance, is necessary for shooting this way and is a subject that needs its own article. But shooting from the hip does not mean that you should swing your camera all over the place and shoot randomly. It's quite the opposite. I generally shoot from the hip with my camera right below my neck. It's the same frame that my eyes see just ever so slightly lower so that it doesn't look like I am taking a picture.

In addition, if you are not in a crowded area then it can help to keep your camera strapped to your wrist at your side and out of view until you need to take a shot. This will keep people from noticing your camera at a distance.



Step 5: Pretend you're a tourist who's photographing the background

I do this all of the time, especially when I've staked out a general spot and am waiting for people to enter the scene. Try not to look directly at your subjects and make it seem like you are photographing the background behind and a little to the side of them. Then, after you capture the person, keep the camera still like you are still framing what is behind them.

Keep a smile on your face and look lost, like other tourists. People give tourists a lot of leeway.

Sometimes it's not the people you are photographing that you need to worry about, but the ten other people stopped at the stoplight staring at you. This is where you need to carry yourself confidently.



Step 6: Look confident

This is the true key to not being noticed. It's so interesting, when you look confident, like you know what you're doing, then people will ignore you, even if you're weaving your way all around the sidewalks. It's when you look scared and tentative that people will start to notice you because they will pick up on that nervousness. After all, if you look nervous then you must be doing something wrong, right? And if you look confident then you must be doing something good.

Even if you don't feel confident, act confident and bold. Keep a slight, knowing smile on your face.

Step 7: Choose your subject wisely

The old ancient street photography axiom goes: "Be careful who you shoot; they may shoot back."

This is probably the most important tip. You need to pick your subjects wisely. If you see someone that you think is dangerous, such as a drug addict or someone with an angry look, then don't photograph them (unless the photograph will be the best of your life, in which case do anything you can to get it). If you pick your spots wisely then you will not be as afraid because you know that you won't get into an altercation. The times you do get caught will turn into friendly affairs, where you tell people what you're doing, show them the photograph with an enthusiastic smile, give them your card, and offer to send it to them. Your biggest fear will suddenly turn into the best moment of the day.



Bonus Exercise:

This is not for everyone, but if you want to take a major step in getting rid of your fear, then here is the way to do it. Take a candid shot of someone and show it to them afterwards. Offer to send it to them. Rip the fear away like a band-aid.

A comedian whose name I forget once told a story about the most memorable moment in his comedy career. It was the

first time he bombed on stage in front of a big crowd. He had been frightened for so long of bombing and then it happened suddenly, as it does for every comedian at some point. What amazed him was that it ended up becoming a freeing experience. He realized that it didn't kill him and wasn't even that bad, and from then on the worry went away, he became more confident, and ultimately better at his craft.

Similarly, getting caught taking someone's photograph is not that bad. So get rid of the fear and go out and get caught. Tell them you're learning street photography. Couples embracing are the best people to try this on because they will love the photos and want them. Most couples don't have photographs of themselves candidly embracing and they will cherish them.

Some of these tips may seem easy for you and some may be frightening to try. Remember that we all started somewhere and the ones that succeeded are the ones that kept walking out the door to try. Don't expect the fear to go away quickly and don't give up when it doesn't. If you are feeling exceptionally nervous one day then that is the day you need to force yourself out of the door; that is the day that you are going to get the best street photograph of your life.

*) James Maher is a professional photographer based in New York, whose primary passion is documenting the personalities and stories of the city. If you are planning a trip to NYC, he is offering his new guide free to DPS readers, titled The New York Photographer's Travel Guide. James also runs New York Photography Tours and Street Photography Workshops and is the author of the e-book, The Essentials of Street Photography.

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Your goal should be to become ever-so-slightly better each time you walk outside. Then, one day, you'll wake up and the fear will be (mostly) gone.

