

PERSPECTIVE

AMBER CAMERA CLUB

MAY 2024



FROM ANOTHER WORLD
BY DAVE MULLIN



FROM THE EDITOR'S DESK

... and just like that, May is here. May is normally a calm and peaceful month, but this year has been very very different. With all the rain and chaos in the world we are so blessed to live in our quiet village of Howick. Of course, it comes with its advantages and disadvantages for us as photographers. I will talk more about that later but first..

May is the birth sign of the twins... Castor and Pollux, known as the twin half-brothers in Greek and Roman mythology. Gemini is known as a positive,(Assertion, drive, willpower) mutable (Adaptability, flexibility, resourcefulness) sign.

This, so reminds me of our club. We have half the members that are striving to get as high up in PSSA as they can. Whether this for their own achievement, fame or recognition. They each have their own reasons. And then we have the other half that enjoy photography for the creativeness, the social communication and the sheer joy of being out there and absorbed in something they enjoy doing.

I am not saying that either of these is right or wrong. We all have our own reasons. The problem comes when you are trying to please everybody all the time. As you know this is impossible.

Firstly, we have problems getting willing and active people onto the committee. Then we have the problem of always thinking up new ideas and novel ways to keep the members entertained. Living in Howick is not easy as most speakers are not willing to travel on the bad roads as well as at night for safety reasons.

Then, the committee organise outings and a handful of members turn up. Not the response to encourage more organising of outings.

The workshops are never well attended despite there being one every month.

It is always easy to say "I will help where I can" but to actually be prepared to help when needed is the action required.

We are in the process of going the Zoom route for SPEAKERS and Country MEMBERS (being out of KZN borders) only but more about that at the next meeting.

We know you are tired of seeing videos at our meetings so let's come up with a constructive way of improving our time spent together as photographers, doing what we love.

Drop us an email as to what you would like and are able to help with in the upcoming meetings/workshops and outings. That way we can be more successful together.

Happy Snapping,

Rose



ABOUT THE CLUB

Amber Camera Club was established in 2011 by a group of passionate photographers. It has grown from strength to strength in the time it has been running thanks to a hard-working committee.

We welcome photographers of all ages and all levels to join our club in the hopes of helping them grow and creating an environment for likeminded people to meet and socialize.

There is a meeting every month - on the 3rd Tuesday of the month in the evening at the Amber Valley Auditorium at 6:30pm. Everyone and anyone are welcome to join. We also host an outing on the Saturday following the meeting to practice some photography.

If you would like to find out more information – please contact us on ambercameraclub@gmail.com or contact one of our dedicated committee members, details, of which, are below.

Chairperson: Jenny Kruger 082 871 1782

Competition Steward: Alex Gargan 076 836 7605

Secretary: Sue Grills 073 571 4971

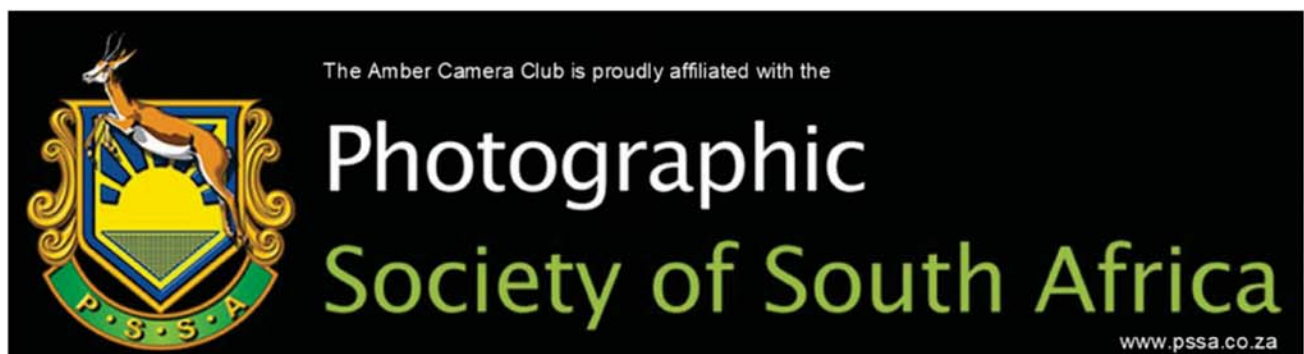
Treasurer: Penny Shaw 082 564 3144

Membership: Diane Hampson 082 342 0242

Editor: Rose Douglas 076 402 6020

Gill Ainslie 083 789 2642


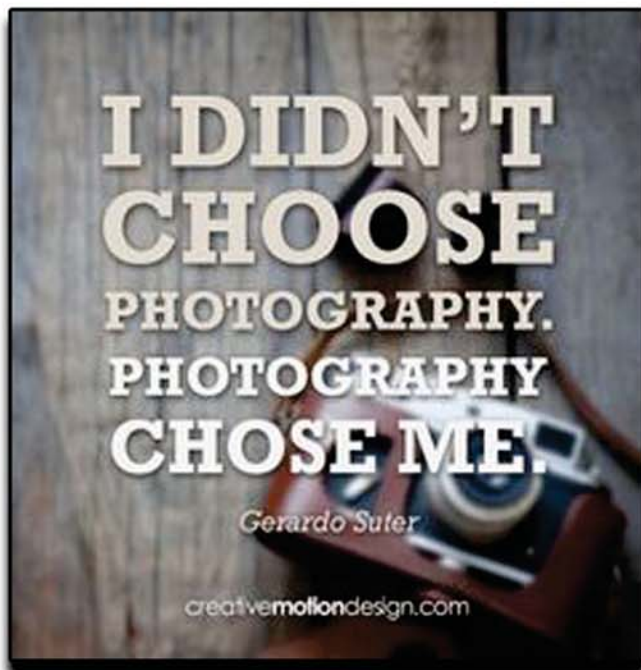
E-mail: ambercameraclub@gmail.com



WELCOME

A very warm welcome to our
new member this month:-

Julie Johnston



The Amber Camera Club is proudly affiliated with the

Photographic Society of South Africa

www.pssa.co.za

APRIL CLUB COMPETITION

This month's JUDGES

Arlene Mullins

Nerissa Naidoo

Judges Choice Junior

Hitching a Lift by Gayle Nothnagel



Judges Choice Senior

From Another World by Dave Mullin



APRIL CLUB COMPETITION

SET SUBJECT - Splash of Red

Judges Choice Junior

Red by Ashley Wheeler



Judges Choice Senior

Sensual by Toni Le Roux



2024 CLUB COMPETITIONS

SET SUBJECTS

JANUARY - CELLPHONE PHOTOGRAPHY

FEBRUARY - MINIMALISM

MARCH - EGGS

APRIL - SPLASH OF RED

MAY - HIGH KEY/LOW KEY closes 1st May

JUNE - BOOKS closes 1st June

JULY - FEATHERS closes 1st July

AUGUST - SOFT FOCUS closes 1st August

SEPTEMBER - STILL LIFE closes 1st September

OCTOBER - BOVINE PORTRAIT closes 1st October

At least 1 of your 4 entries should be entered in our Set Subject for this month, the balance may be entered in this category or across any of the remaining 5 categories on PhotoVault. If you are unable to enter anything in the set subject, you forfeit that image and enter only 3 in other categories.

NOTE: Remember to size correctly: at least one of the image dimensions must be exactly 1920px wide or 1080px high and sized up to 2Mb



HIGH KEY/LOW KEY

High-key lighting reduces the lighting ratio in the scene, meaning there's less contrast between the darker tones and the brighter areas. Alternatively, low-key lighting has greater contrast between the dark and light areas of the image with a majority of the scene in shadow.

Understanding Histograms – Low-Key And High-Key Images

Histograms start with black on the left and end with white on the right, with a gradual transition from shadows to midtones to highlights in between. They show us where our image information falls along this tonal range, and they help us recognize potential problems, like when a photo contains too much detail in the midtones and not enough in the shadows and highlights, resulting in poor contrast. Or when shadow areas are clipped to pure black and highlights are blown out to pure white, resulting in a loss of detail.

In general, the histogram for a well-exposed image will show a complete range of brightness values from black to white, but that's not always the case. Knowing how to read a histogram is important, but knowing how to recognize when a problem isn't really a problem at all is equally important. One of the most common questions that photographers and Photoshop users ask is, "Is there such a thing as an ideal histogram shape?" and the answer is "No". Depending on the subject matter and the mood you're trying to convey, the tonal range of an image may naturally lean towards one side of the histogram or the other. A low-key image, for example, is an image where most of the tonal range falls within the darker tones (the shadows), often to create a sense of drama, tension or mystery. The opposite is a high-key image where most of the tonal range is pushed up into the lighter tones (the highlights), creating a sense of happiness, peacefulness or optimism.

High-key photography aims to limit the lighting ratio in a shot, resulting in images characterized by an abundance of light tones and a lack of most shadows. The key and fill lights are usually closer in intensity with the goal being to lessen shadows and minimizing contrast. The final product is a bright, often ethereal, image – think a seascape shot that's overexposed to the point of the sky and water merging into one, and all that stands out is a cormorant.



Use the bright sunlight and white backgrounds to your advantage when applying the high key technique in nature photography.

In contrast to a high-key image, low-key images are characterized by its use of darker tones and high contrast to create a moody, dramatic image that's rich in shadows. Low-key lighting tends to have an air of mystery and drama, quite the opposite of the often bright vibe of high-key.

HIGH KEY/LOW KEY

Think of low-key photography as a stage performance. The spotlight is on the performer, while the rest of the stage is cloaked in darkness. It's all about drama, intensity, and focus.

This technique involves crafting images with deep tones and colours, where only the subject—the star of the show—is illuminated correctly while the rest of the frame is immersed in shadows.



Both high-key and low-key photos offer a unique challenge and a departure from traditional methods, encouraging an artistic, experimental approach to exposure and lighting, pushing the boundaries of conventional photography rules. This sense of innovation and freedom is part of what makes high- as well as low-key photography so appealing.

How to shoot high-key nature photography

☉ ISO

Start with a low ISO – around 100 or 200. This is because a higher ISO can introduce noise into your image, which may detract from the soft, serene feel typical of high-key photos. However, if you're shooting in low light conditions and need to brighten your image, you might need to bump up the ISO.

☉ Aperture

Next, consider your aperture. A wider aperture allows more light into the camera, which is useful for creating a high-key effect. Plus, a wider aperture will give you a shallower depth of field, allowing you to keep your subject sharp while the background becomes beautifully blurred.

☉ Shutter speed

To achieve the high-key effect, you will need to let a lot of light into your camera. This means using a slower shutter speed, but be careful to avoid any unwanted motion blur. If your subject is moving, you'll need a faster shutter speed to freeze the action.

☉ Exposure compensation

In high-key photography, you intentionally overexpose your image to wash out harsh shadows and create a bright, airy feeling. You can use your camera's exposure compensation feature to dial in a positive exposure value. Start with +1 or +2, but be careful not to lose detail in important areas of your image.



HIGH KEY/LOW KEY

📌 Shoot in RAW

Shooting in RAW is particularly beneficial as RAW files capture all the data from your camera sensor without any processing, providing a high level of detail and allowing you to adjust the exposure, white balance, and highlight details in post-processing without losing image quality.

What are the characteristics of low-key photos?

📌 Contrast

Low-key images are characterized by high contrast, which leads to a dramatic effect. The extreme difference between the lightest and darkest elements of the image intensifies the visual impact.

📌 Darkness

Low-key photography uses a lot of dark tones, shadows, and deep black. The majority of the frame is filled with shadows and dark tones, creating a sense of mystery and drawing focus to the illuminated parts of the image. When shooting low-key images, shadows can be very dark but still open, meaning you can see details in all but just the most shaded areas.

📌 Minimal Lighting

This technique focuses on reduced lighting to produce images with striking high contrasts. Low-key photography typically employs only one or two light sources, resulting in a few brightly lit elements against a dark background.

📌 Moodiness

The high contrast and darkness often evoke a moody, dramatic, or even menacing tone, adding an emotional depth to the image.

📌 Intensity of Colours

When colour is used in low-key photography, it tends to be rich and intense due to the high contrast, enhancing the visual appeal.

📌 Detail Highlighting

The use of spotlights or focused light sources in low-key photography helps draw attention to specific details or textures, emphasizing the subject's unique characteristics.

📌 Minimalism

Low-key images often have a minimalist aesthetic, as the concentration of light on specific elements simplifies the composition and reduces potential distractions.

How to shoot low-key photography

📌 Aperture



HIGH KEY/LOW KEY

A larger aperture (represented by a smaller f-number) creates a shallow depth of field, ensuring your subject is sharply in focus while the background remains blurred. This can help craft a low-key photograph since the background falls away in both light and detail.

That said, since this technique is about reducing how much light enters the camera, a smaller aperture (bigger f-number) can be helpful.

Keep in mind that you'll lean heavily on shutter speed to get the exposure just right. So, feel free to find the aperture that gets all of your subject in focus with the correct depth of field while still allowing in enough light.

⦿ Shutter Speed

If your subject is static, a slower shutter speed will allow more light to enter. This can be helpful in very low-light conditions. However, if your subject is moving, you'll need a fast shutter speed to freeze the action.

If you need to get the background darker, use a faster shutter speed.

You can also consider using a single flash or reflector for a little added fill light on the subject while keeping the background on the dark side with a fast shutter speed.

⦿ ISO

ISO measures the sensitivity of your camera's sensor to light. Since you want to minimize the amount of ambient light coming into the camera, start with a low ISO. In low-light settings, you may need to increase the ISO. However, a higher ISO can lead to more noise or grain in your image. So, it's about finding a balance—enough ISO to get the shot, but not so much that the image quality is compromised.

⦿ Exposure Compensation

If your image is too dark (underexposed), you can increase the exposure compensation to make it brighter. Conversely, you can decrease it to make the image darker.

Exposure compensation is a helpful way to very quickly change exposure to get that low-key effect as an animal moves from a bright background to a darker one.



SALON CALENDAR 2024

We encourage all Junior members to enter the FREE PSSA up and coming salon closing on the 8th June 2024.

OTRCC 3rd National Digital Salon	06/01/2024
PSSA National AV Salon 2024	13/01/2024
11th MIROC Digital Circuit 2024	15/01/2024
Bloemfontein CC Salon 2024	20/01/2024
Ermelo Fotoklub 4th National Digital Salon	03/02/2024
12th AFO National Digital Salon 2024	10/02/2024
7th Boksburg National Digital Salon - POI	24/02/2024
6de Brandpunt Fotoklub Nasionale Digitale Salon	09/03/2024
2nd Swartland International Salon	16/03/2024
PECC International Audio Visual Festival 2024	31/03/2024
PSSA International Salon of Photography 2024	13/04/2024
1st Cape Photographers National Print Circuit Salon 2024	20/04/2024
1ST IPC PDI Salon	20/04/2024
7th Edenvale National Digital Salon - PDI	04/05/2024
Kroonstad Fotoklub Life in Monochrome PDI Salon	18/05/2024
2nd Amber AV International Salon	31/05/2024
8th MFCC DPI Salon 2024	01/06/2024
PSSA 25th Up and Coming	08/06/2024
TAF 13th Print and PDI Salon	15/06/2024
1st FSTOP Kempton Park PDI Salon	29/06/2024

PSSA CONGRESS 2024

The PSSA Congress this year is to be held in
Parys, Free State, South Africa.
The dates are 30th September to the 4th October.

KZN REGIONAL CONGRESS 2024



MEMBERS WEBSITES / BLOGS VLOGS / UTUBE CHANNELS

Paul Bartho: www.bartho.blog

Mark Preston-Whyte: www.markpw6.wixsite.com/website-copy

Rose Douglas: U-Tube channel — Rose Douglas Explore Africa

IF YOU WOULD LIKE YOUR OWN SITE LISTED, PLEASE SEND YOUR DETAILS TO THE EDITOR.



NEWS AND VIEWS

Telling Stories with Photos: How to Captivate Your Audience Like a Pro

A picture is worth a thousand words – or so the saying goes.

There are many reasons that I love photography, not the least of which is that a photograph (or a series of them) has the ability to convey stories to those that view them.

Over the centuries people have gathered around campfires, in town squares, over meals and in other places to tell their stories and these gatherings have become central to the shaping of cultures and communities. In more recent times some people have lamented that the art of storytelling has been lost amidst the rise of different technologies.

Perhaps there is some truth in this – but I also wonder if perhaps it's just the way we tell stories that has changed. One such medium for story telling in the time we live is digital photography.

A photograph has the ability to convey emotion, mood, narrative, ideas and messages – all of which are important elements of storytelling.

Of course, the gift of storytelling is something that doesn't just happen – good story tellers are intentional about learning how to tell stories and practice their craft.

Following are a few tips for photographic story tellers.

The Short Story

Stories come in all shapes and sizes. Some are long (novels or even trilogies of novels) but others are short. Thinking photographically, these short stories might be one, or maybe two, images.

Most newspaper photography fits into this category of storytelling – one image that attempts to capture the essence of an accompanying written story. They don't have the luxury of multiple frames to introduce, explore and conclude so almost always tell the story of a single event rather than a longer one.

Such shots need to have something in them that grabs the attention of a viewer. They also will usually have visual and/or narrative focal points that lead the viewer into the photo.

Short Stories photos are often shots that leave the viewer of the photograph wondering about what they are looking at – not because they don't understand it but because they intrigue and leave people imagining what is going on behind the image and what other future images of the scene might look like. In a sense these single image stories are often just as powerful because of what they don't include in the shot as to what they do include.

Introduce Relationship – When telling a story through a single image think about including more than one person in the shot – when you do this you introduce

NEWS AND VIEWS

'relationship' into a photo which will conjure up all types of thoughts in the viewers of your shots.

Having said that, sometimes carefully framing a second person OUT of your shot can add to the story you're trying to tell. Leaving evidence in the shot of a second unseen person can add questions to your viewers minds (ie a shot of a person alone at a table with two cups of coffee in front of them – or a shot of someone talking animatedly to an unseen person). Unseen elements of a photo can add a lot.

Also think about context – what's going on around your subject? What's in the background? What does the other elements of the photo say about your subject and what's going on in their lives? Of course, you don't want to be too obvious about setting your background up – doing so could lead to cliched shots.

I've not studied the art of storytelling in great depth but even from my high school studies of creative writing know that good stories don't just happen. They take planning and some type of structure.

Before you start photographing your story consider what type of shots you might need to tell it. Basic stories will usually include the elements of introduction, plot/body and conclusion:

Multiple Image Stories

One of the mistakes that I find many new photographers making is that they find they need to put every possible element of a story or scene into each photograph that they take. This leads to photos that can be quite cluttered, that have too many focal points and that confuse the viewer of them.

One way to avoid this and yet to still tell a story with your images is to take a series of them. In a sense what you're doing here is a step towards shooting a movie with your shots (a movie is a sequence of many thousands of images run together to tell a story).

Series of shots used to tell a story can be anything from two or three shots arranged in a frame or collage through to hundreds of shots arranged in an album (online or printed).

A common multiple image story that many of us will be familiar with will be the photography we do on a vacation. Whether we consider it or not – such a series of shots documents the experiences that we have over a period of days/weeks or even months. I've included a few photos (right) from one of my recent trips that tells the story of a night a group of us had smoking apple tobacco at a Turkish cafe.

Other multiple shot stories might include weddings, parties, conferences etc.

Structure

I've not studied the art of storytelling in great depth but even from my high school studies of creative writing know that good stories don't just happen. They take planning and some type of structure.

NEWS AND VIEWS

Before you start photographing your story consider what type of shots you might need to tell it. Basic stories will usually include the elements of introduction, plot/body and conclusion:

1. Introduction – shots that put the rest of the images into context. These shots introduce important characters that will follow, give information about the place where the story is happening, set the tone that the story will be told in and introduce the themes that the story will meander through. Introductory shots need to lead viewers into the body of the story. If you think about a good novel, it's often the first few paragraphs that determine whether people will buy and read the book in full or not – the same is true with visual stories. Introductory shots should give people a reason to go deeper into the story.

So, in a travel album – these shots might show the travellers packing, could include a macro shot of a map of the destination or of the tickets etc.

2. Plot – good stories are more than just empty words. They explore ideas, feelings, experiences etc on a deeper level. Plot shots will probably make up the majority of your photographic story. They show what happens but also explore themes and ideas.

So, in a travel album I try to identify themes in my shots that I will revisit throughout a trip. Types of themes might include:

- **Visual themes** – perhaps colours or shapes that come up again and again on a trip – for example a friend recently showed me his album from a recent trip to the Greek Islands that featured quite a few shots with white buildings and blue seas – very powerful.
- **Stylistic themes** – repetition of photographic techniques and styles. For example, include a series of macro shots of the different flora, and end up with a series of shots of flowers from a variety of different parts of the world.
- **Locational themes** – reoccurring photos from similar types of places. For example, make 'markets' a theme in your shots across the trip. Seek out and photograph markets in every city and town you visit.
- **Relational themes** – shots that focus upon a person or people over time. On a travel story this might document the moods of a person as they go through the highs and lows of travel or could document the development of a relationship between friends, lovers, siblings etc over time.

A photographic story might just focus upon one theme or could intertwine a number of them. Not every shot in a travel album will probably fit in with themes but I find that when you work to build them into what you do that there is a real payoff.

Sometimes themes will emerge while you're on the go (on a trip for example things will hit you while on the road that you'd never have expected to explore) but many of them are things that you need to consider and plan for.

NEWS AND VIEWS

Some photographers write themselves a 'hit list' of shots that they want to get in a given day for example. Weddings, while others do it more informally in their mind – but most good photographers have the ability to not only take good spontaneous shots but also are quite intentional about getting the types of shots that they need.

3. Conclusion – good story tellers are quite intentional about the way they end their stories. Last impressions count and it's worth considering what lasting image/s you want to leave with the viewer of your photos.

By no means do you need to tie up your story neatly (good stories sometimes leave people feeling unsettled and wanting resolution) but do consider how you want to end.

To continue our travel story example, concluding shots could be anything from the cliched sunset shot, through to airport shots, unpacking shots, plane shots, some shots from the last meal at the destination, signs to the airport etc etc etc.

Editing

Novels rarely go to press in their original form. They generally take a lot of reworking and editing to get them into a form that will work.

The same is usually true with photographic storytelling.

Editing happens on a number of levels and ranges from the editing of single photos (cropping, sharpening, enhancing of colours etc) through to the editing and presentation of the overall series of shots.

When presenting your images as a series it is important to be selective with the shots you include (and leave out). With travel albums you can generally put together two for each trip. The first one is the story album and is the one to show to most people. The second one is where you keep all of your photos – generally in the order that they were taken.

In this way you don't overwhelm people with the hundreds of photos you take on a trip but select the best ones and arrange them in a way that best tells the story of the trip. Sometimes in the editing process the chronological order becomes less important as the story and the themes within it are more dominant.

I hope you enjoyed this and that it helps in your future planning of your photographs.

UNDERSTANDING APERTURE

APERTURE (f-stop)

The aperture (f-stop) controls the amount of light reaching the sensor through the lens. The aperture size will regulate the sensor's degree of exposure to light.



PHOTZY.COM

Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

APERTURE SCALE



BRIGHTER
Allows MORE light in

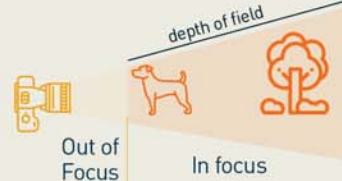
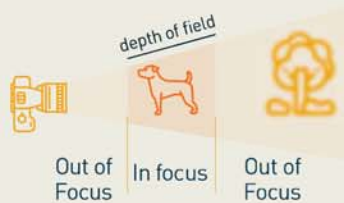
DARKER
Allows LESS light in

DEPTH OF FIELD FACTOR



BRIGHTER
SHALLOW DEPTH OF FIELD
BLURRED BACKGROUND

DARKER
DEEP DEPTH OF FIELD
EVERYTHING IN FOCUS



CREATIVE USES



f/1.4
Bokeh effect
Low light



f/2.8 - f/5.6
Portraits - Sports



f/8 - f/16
Landscapes



f/16 - f/32
Long exposure

CAMERA EXPOSURE BASICS

UNDERSTANDING HISTOGRAMS

UNDERSTANDING THE HISTOGRAM

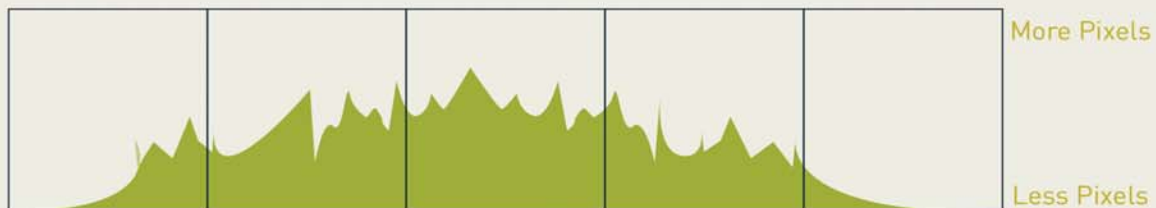


PHOTZY.COM

This tool will give you a tonal analysis of your image, and thus allows you to get the best exposures on your photographs.

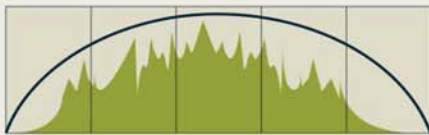
Perfect to print A5 size
14cm x 21cm / 5.83" x 8.27"

HOW TO READ THE HISTOGRAM



BLACKS Darkest recordable blacks
SHADOWS Dark Exposure
MID-TONES Medium Exposure
WHITES Light Exposure
HIGHLIGHTS Brightest recordable whites

WHAT THE HISTOGRAM TELLS US ABOUT EXPOSURE



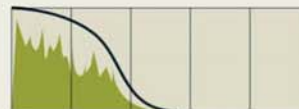
NEUTRAL EXPOSURE

This reading produces the **safest exposure**. Even when the tones look slightly brighter in camera, this can be easily post-processed.



UNDEREXPOSURE

Try to **avoid this reading**. Use a wider aperture or a longer shutter speed. Underexposed photos are very hard to recover in post-processing.



TO THE LEFT

This reading can produce an acceptable photo. It can be fixed in post processing, although it might introduce noise into the photo.



OVEREXPOSURE

This setting eliminates many details in the image by overexposing the highlights. Use a lower ISO number to avoid it. Overexposed photos are very hard to recover in post.



TO THE RIGHT

This reading can be fixed in post-processing fairly easily. The images will be less noisy, but it can be easy to slide into overexposure.

ADVANCED CAMERA EXPOSURE

APRIL MEETING BOOK WORKSHOP



APRIL MEETING BOOK WORKSHOP



PARTING SHOT

A BEGINNER'S GUIDE TO INSTAGRAM

PART TWO

GETTING YOUR INSTAGRAM PROFILE RIGHT

Before you start posting, take some time to get your profile looking sleek and polished! An Instagram profile consists of a display name, a profile picture, a 150-character description, Story Highlights (once again, we'll get to those in a minute), an e-mail option, and a link. Unless you're one of the few users with a verified account (which you probably won't have upon first signing up), this is the only link you can work with in Instagram. Arguably, the two most important parts of your profile will be your description and your link. Instagram also lets you put hashtags in your description, so put a relevant one in there if it fits and will help guide people to your profile naturally! When choosing a link for your profile, choose something that will send users directly to your latest project (you can change this link as many times as you'd like.) You can use emojis in your description if it helps your message and tone.

POSTING YOUR INSTAGRAM PHOTOS

So now that your account is all set up and you've engaged with some other posts, it's time to get posting! Select the plus icon in the bottom middle of the screen to start the process. The most recent photo from your camera roll will be selected, but you can scroll to choose another. If you want to take an in-the-moment shot click on the word Photo at the bottom of the pop-up screen to change your selection from Gallery, 'Photo' for stills, and 'Video' for motion.

Tap the round button to take a photo or hold it down to take a video. You can then choose one of multiple Instagram filters to apply to your picture. There are plenty of free filters to use, and by choosing the same filter or style of filters for every photo you post, your posted content will become instantly recognizable to your audience, and your profile will look uniform. You can also tap on Edit at the bottom of your screen to do more fine tuning, such as adjusting brightness, saturation, contrast, and more. Once you're happy with the look of your photo, tap on Next in the upper right corner of your screen. Unless you're a celebrity, you'll want to include a caption with your photo. Share a thought about the photo and leave your audience with something that invites engagement, such as asking a question. Include hashtags but try not to go #overboard!

Tip: People love personal, authentic stories!

If other Instagram users appear in your photo, you can tag them. If you write @username in the caption, or 'tag' someone in a photo, they will be notified of the post and can engage with it. If you have a personal, private account, however, they will only get a notification if they're following you.

As part of this process, you should also geotag your photo by tapping on Add Location. If your location doesn't automatically pop up, you can search for it. Did you know that posts with a location attract 75% more engagement than posts without? Additionally, if you've successfully hooked up your Facebook, Twitter, or Tumblr accounts, you can simultaneously



PARTING SHOT

share your photo to one of these platforms by swiping the appropriate toggle right so that it turns blue.

The moment of truth... tap that Share button

POSTING YOUR FIRST INSTAGRAM STORY

Instagram Stories are photos and videos that show in a different feed and only last for 24 hours before disappearing into the ether.

To post a story on your timeline view:

From the home screen - Tap either on the camera in the upper left corner or your own profile picture underneath the camera if there's a + on it.

Tap on the white circle once to take a photo or hold down to take a video.

Additionally, if you look at the horizontal menu at the very bottom of your screen, you'll notice some additional features such as Live, Create, Normal, Boomerang, Layout, Superzoom, and Hands Free. Each of these options have distinct functions so play around before you post to see what works best for your needs!

If you're into selfies, switch your camera around so you're using the front one, and then click on the fun icons to the right of the photo button, this will give you some fun filters to play with.

NOW START BUILDING YOUR STORY

When you've created your background, you can add text or draw by using the two tools in the upper right corner: brush for drawing, Aa for text.

If you wish to jazz up your post, click on the square smiley face "Sticker" icon, which will allow you to add stickers and GIF's. Add filters to your posts by swiping left on the photo itself; there are eleven to choose from!

When you're happy, click the right arrow in the white lozenge and tap Your Story to add it to your public story. You can also select just friends or individuals.

Bulk Posting: To add multiple pictures to your story at once, simply click the multi-image icon in the top right of the page when posting a story and choose what content to add.

See Who Has Viewed Your Content: Open on your story and swipe up on the screen to see which usernames have viewed your content.

This is just a very basic guide to using Instagram as a tool for your Photography.



LET'S NOT FORGET!!

MONTHLY MEETING - 21ST MAY

MONTHLY WORKSHOP - 25TH MAY @ 1.00pm

In the Function Room at Amber Valley, through reception.

FOOD & DRINKS Photography.

Bring loads and we can enjoy all afterwards.

Dont forget your cameras and props.

KZN INTERCLUB CHALLENGE

RUST AND DECAY

KZN INTERCLUB SUBJECT 2024 - Colour or mono.

The effects of time, weather and neglect on various materials by rust and decay result in textures, patterns and colours which tell a unique visual story. Think of the beauty and intrigue that is found in deteriorating structures, objects, and more. There is no limit to what subject shows rust and decay - from urban decay to biological decay and more.

CLOSES 24th MAY ON PHOTOVAULT

Choosing images for Entries into the Interclub will be open to all members.

Sunday 26th May at 2.00pm in the normal meeting room.

MIDLANDS MEANDER COMPETITION

MAY - LOCALLY PRODUCED FAVOURITES

NO CLUB OUTING THIS MONTH, BUT...

Some suggestions for last minute Rust and Decay Entries:-

Hilton Station, Nguni Guy, Treasures and Trash and
Lions River Trading Post.

If you want to form small groups, we have a Whatsapp chat group.

Communicate with each other and form groups.

It is your club!!

