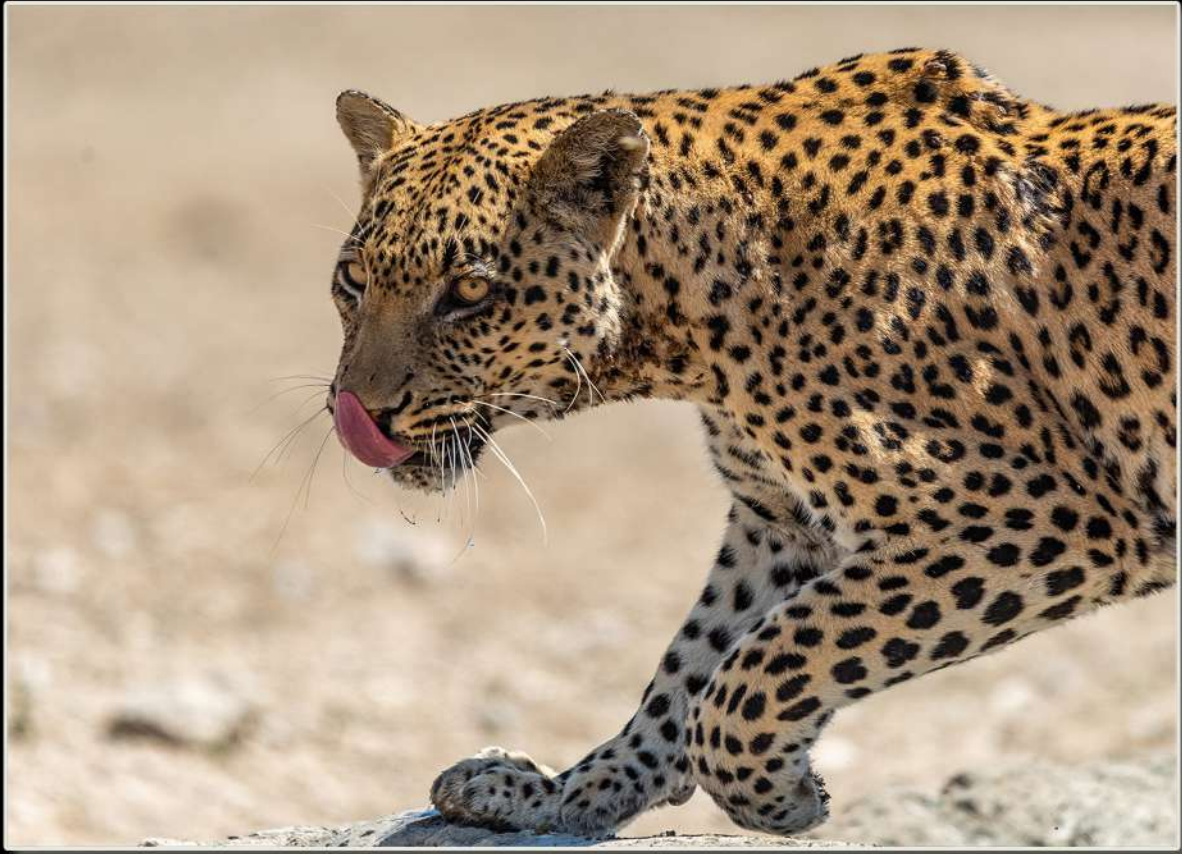


PERSPECTIVE

AMBER CAMERA CLUB

NOVEMBER 2024



LEOPARD
BY
MICHELLE NELSON



FROM THE EDITOR'S DESK

Hi to all,

It is that time of year again. We are close to wrapping up our year with our Christmas and Awards dinner on the 19th November. This is going to be great fun so lets all attend and have a great time.

With our recent acquisition of Zoom our meetings are looking very promising for next year with some very good speakers coming on board. It is just so much easier and I am very sure that we will all benefit with the knowledge that these speakers can bring to the table.

Our club is still very strong in comparison to other camera clubs and we have excellent facilities at our fingertips so let's enjoy the fellowship at our meetings as we go into the next year. If you spot any potentially interested photographers or videographers out there tell them about our club and let's grow our membership. It can only benefit us all by allowing us to get better at our workshops and outings.

That being said roll on Christmas and the New year and I wish you all Peace, Love and Happiness in the days to come.

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



The Amber Camera Club is proudly affiliated with the

**Photographic
Society of South Africa**

www.pssa.co.za

PROMOTIONS

**Congratulations to
Nicole Forrester
who has moved
up from 1-star to 2-star**

and to

**Margaret Parker
Master Bronze to Master Silver**



The Amber Camera Club is proudly affiliated with the

**Photographic
Society of South Africa**

www.pssa.co.za

OCTOBER CLUB COMPETITION

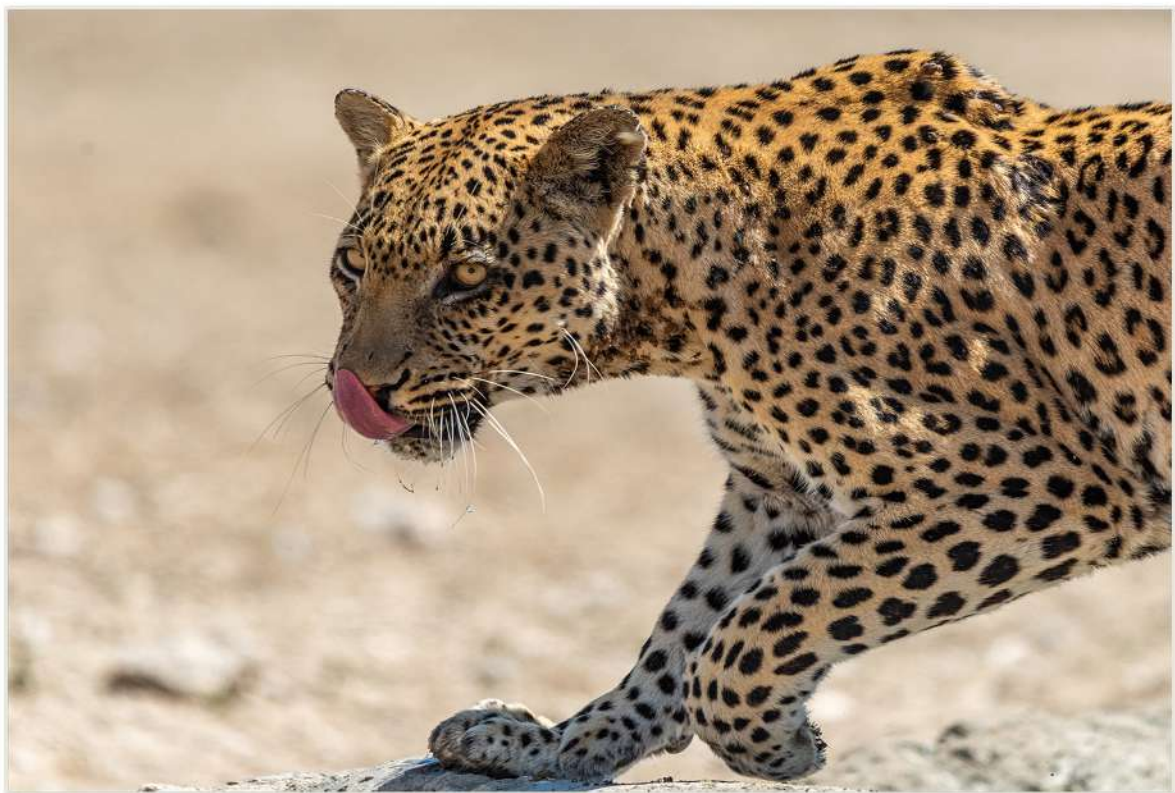
This month's JUDGE

MARK PRESTON WHYTE- AMBER CAMERA CLUB

Judges Choice Junior GROOMING TIME BY IAN KERR



Judges Choice Senior LEOPARD BY MICHELLE NELSON

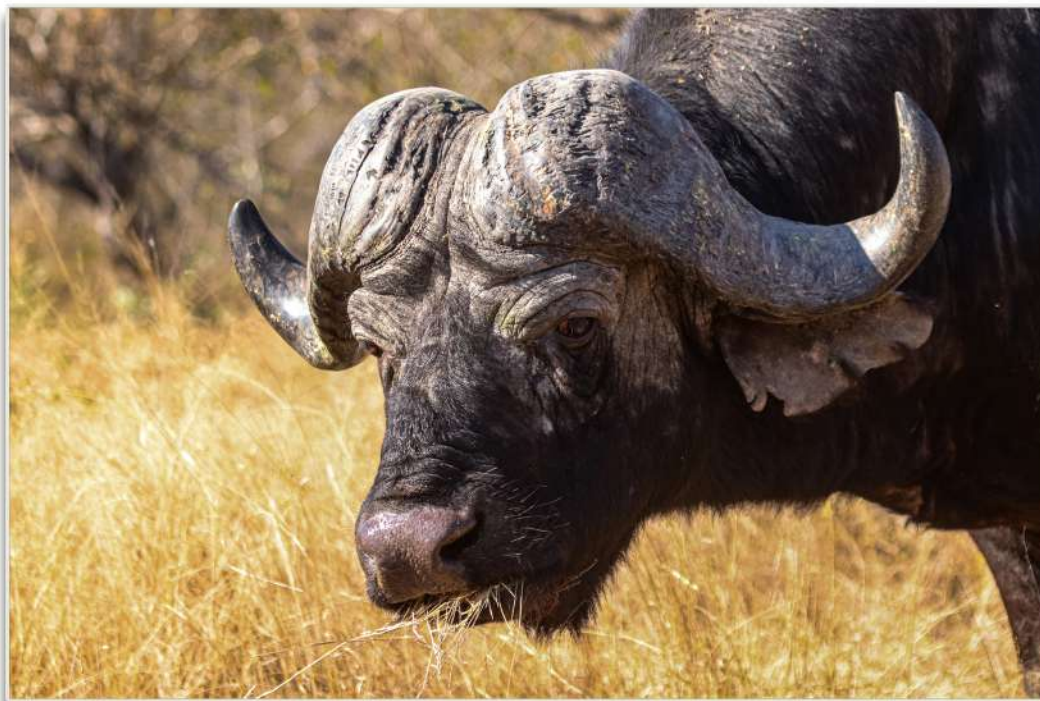


OCTOBER CLUB COMPETITION

SET SUBJECT - BOVINE PORTRAIT

Judges Choice Junior

OLD MAN BY ROB AINSLIE



Judges Choice Senior

WATCHING YOU BY CHRISTINE THERON



2025 CLUB COMPETITIONS

SET SUBJECTS

JANUARY - MIST/FOG closes 1ST JANUARY

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



MIST/FOG

Mist moves slowly, so a long exposure can be used to capture its movement and create a striking contrast of blurred and static elements. This will also create the impression of a dense fog. Alternatively, a faster exposure can very clearly differentiate the mist from clear surroundings.

I love the way mist simplifies a scene. Whether it is standing up a hill on a chilly morning, looking down on a cloud inversion, with trees and a church poking through the mist, wandering through thick fog in the city at night, seeing ethereal lights and shapes creeping through, or catching misty rays of light break through trees in a wood, it is a photographer's dream.

Fog reduces visibility, reduces contrast and reduces saturation. Mist wraps a scene in a blanket, allowing isolated subjects to break through. It is the combination of all these things which turn what would be an ordinary view into something extraordinary.

The reduced visibility softens a view. Imagine a chaotic woodland on a clear day, or a busy city street – it is hard to pick out a single subject and there are often too many elements present to make for a pleasing image. Mist or fog will completely change the scene. It is basically cheating!

I love how even a mundane city view can be turned into something otherworldly on a foggy morning.

So, let's get into the technicalities of what causes mist and fog to form. What exactly is mist? Is it the same thing as fog? Why does it happen?

To get to the bottom of this, and how mist makes great photos, we need to first understand exactly what it is.

What is mist? What is fog? How do they form?

Mist is commonly confused with fog, which resembles a stratus cloud lying at ground level. These two phenomena differ, but share some commonalities; similar processes form both fog and mist. Fog is denser, opaquer, and generally lasts a longer time, while mist is thinner and more transparent.

Mist and fog are effectively a cloud but at ground level. They are the suspension of water droplets in the air, and it is these droplets which reduce visibility.

For fog or mist to form, the air must cool enough to reach the point that the moisture in it condenses to form tiny droplets (this is known as the dew point). The air needs to be saturated for this to happen. When air is too saturated and can no longer hold any more water, this invisible water vapour condenses to form tiny droplets that are suspended in the air.

MIST/FOG

The higher the humidity, the more saturated the air is, and the more likely it is that water droplets will form. The more droplets of water in the air there are, the foggier it is.

Another way to think of it – imagine tiny molecules of water in the air zooming around. As the temperature cools, these will start to slow down. If the air is particularly humid – saturated – there are lots more of them to bump into and clump together. As a result, these will form droplets of water and they are small enough to stay hanging in the air. This is fog. If it's too windy, they'll spread out and the fog will disappear. If there's no wind, they'll sink – if it's a gentle breeze, they will stay in the air.

The light passing through these droplets of water is reflected or refracted, which reduces visibility. Looking back at the sun through fog, you can often see a pale white circle – the light from the sun is diffused and scattered – instead of a single sharp source of light, it is softer and more spread out.

There are a few different ways that mist can form, which I will outline below.

What is the difference between mist and fog?

The difference between mist and fog is simply the visibility. It is the degree of visibility which differentiates them.

If visibility is 1,000m (1km) or less, then it is called fog. For driving purposes, it is called fog if visibility is less than 100m.

If visibility is reduced, but greater than 1,000m (1km), then it is called mist.

It sounds pretty technical – but once you come face to face with fog, you know full well what you are looking at (or not, if it's super foggy...).

How to photograph mist and fog

If you're in fog, be aware of condensation. Keep a microfibre cloth handy, and check every now and then to make sure your lens hasn't misted up. You will find temperature differences can be extreme on a cold foggy morning, and this temperature difference will see condensation building up on your glass. If you take your camera from a warm heated car straight out into a freezing cold foggy field, the lens will fog up – you need to let your camera bag sit in the cool conditions for a bit so your gear is closer to the temperature outside. This isn't easily done of course, so make sure to keep that cloth handy.

Batteries drain quicker in the cold, so make sure your camera are charged ready.

Make sure to research locations. It is a hell of a lot harder getting to a spot when there's thick fog. Know where you're going.

MIST/FOG

With less light making it through the fog, your camera will also have less light to work with, so you will need longer shutter speeds. If it is before or just after sunrise, make sure to take a tripod with you.

If you stand with the sun directly behind you, you may also find a ghostly figure appear directly in front of you – this is called a broken spectre. Your shadow is being projected upon the mist ahead of you. You will likely see rainbow-like rings directly around your shadow – these are called glories. Then around the very edge, much further out, you may also see a fogbow.

Typically, shutter speeds of 1/30 second or longer will start to blur moving water. Shutter speeds longer than several seconds will create a “misty” look, with detail and texture in the water starting to disappear.

Just like a snow, fog tends to “trick” the camera into thinking it's actually brighter than it is, so bump up your exposure by 1-2 stops to make sure your image is properly exposed. Be sure to watch your shutter speed and maybe bump up your ISO if your shutter speed creeps below 1/100 or so.

Exposure. It may be tempting to use just a fast shutter speed and hand-hold the camera, but with a tripod, you have the option of using a slower shutter speed too. Mist moves slowly, so a long exposure can be used to capture its movement and create a striking contrast of blurred and static elements.

... and for a bit of a laugh...

SETH: I tried to catch some fog the other day.

DYLAN: Did you get any?

SETH: No. I mist.

RIP boiling water You will be mist.

It started raining just as I got home from work

You could say that it just mist me

People just don't see the benefits of working with fog

That's a lot of mist opportunities.



SALON CALENDAR 2024/25

Calendar for year ending June 2025

No	Club	Salon Name	Closing Date
1	Nelspruit Photographic Society	Nelspruit Salon	06/07/2024
2	Edenvale Photographic Club	8th Danube Summer Circuit 2024	15/07/2024
3	Benoni Camera Club	3rd Benoni Camera Club Digital Salon	20/07/2024
4	Witzenberg Photographic Society	4th Witzenberg Photographic Society National Salon 2024	03/08/2024
5	Durban Camera Club	2nd Durban Camera Club Digital Salon	17/08/2024
6	PSSA Youth	5th PSSA YOUTH National Salon 2024	24/08/2024
7	Centurion Camera Club	8th Centurion Camera Club Digital Salon	31/08/2024
8	AV Makers South Africa	AV Makers National AV Salon 2024	08/09/2024
9	Randburg Photo Club	6th Randburg National Digital Salon	14/09/2024
10	Hibiscus Coast Photographic Society	6th HCPS National Digital Salon -2025	28/09/2024
11	Tygerberq Photographic Society	9th Tygerberg Digital Salon	12/10/2024
12	PSSA Up and Coming	PSSA 26th Up and Coming	19/10/2024
13	Krugersdorp Kamera Klub Camera Club	Krugersdorp Camera Club 19th National Digital Salon	26/10/2024
14	Springs Photographic Club	3rd SPC National Digital Salon	09/11/2024
15	Bethal Camera Club	4th Bethal National Salon	11/01/2025
16	Western Cape Photographic Forum	WCPF Salon for Projected Images	25/01/2025
17	AFO Fotografielub	13th National AFO salon 2A25	08/02/2025
18	Amber Camera Club	ACC 3rd Digital Salon	22/02/2025
19	PSSA International Salon	PSSA National Salon of Photography 2025	08/03/2025
20	Bosveld Fotografielub	8th Bosveld Fotografielub Salon	15/03/2025
21	Hillcrest Camera Club	1ST Hillcrest Camera Club Digital Salon	22/03/2025
22	Paarl Photographic Club	7th Paarl National Salon of Photography	05/04/2025
23	Magalies Foto Fun Club	9th MFFC DPI Salon 2025	19/04/2025
24	Southern Suburbs Camera Club	SSCC 8th National PDI Salon	03/05/2025
25	Port Elizabeth Camera Club	PECC National Salon	17/05/2025
26	Kriel Foto Club	3rd Kriel Foto Club Salon	31/05/2025
27	Ballito Photo Club	1ST Ballito Photo Club National Salon	07/06/2025
28	Tafelberg Fotografie Klub	TAF 14th Print & PDI Salon	14/06/2025
29	PSSA Up and Coming	PSSA 27th Up and Coming	21/06/2025

THE MAMBA CHALLENGE

Challenge closes 24th October.
Judging will take place on 26th October in the
AR Function Room at 10am.
All members are welcome.

2024



THE MAMBA
challenge
MARITZBURG/AMBER
CAMERA CLUBS

Full editing/creativity allowed. Colour or Mono.
All elements must be the photographers own work.
Date limitation: photos must be dated from 1 June 2024.

"WET"



ACC NORTH VS ACC SOUTH

STREET AND TRAVEL

Street and Travel (Colour or Mono). No Digital manipulation allowed.

STILL LIFE AND TABLETOP

Still Life and Tabletop. (Colour or Mono). Digital manipulation allowed.

SCAPES

Scapes, (Colour or Mono) - Land, Sea, City, Astral, etc. Digital manipulation allowed.

OPEN MONO

Open Mono. Digital manipulation allowed.

CLOSES 31ST DECEMBER
all details on photovault

NEWS AND VIEWS

10 Creative Photography Ideas You Can Use For Inspiration

As you venture deeper into photography, seeking new and creative ways to express your vision is natural.

Whether you're a beginner or an expert in photography, creative ideas can inspire you.

These concepts aren't just about clicking the shutter. They involve exploring new themes, experimenting with unique concepts, and thinking out of the box.

Maybe you're looking for DIY photoshoot ideas that'll add a dash of creativity to your portfolio. Or perhaps you crave an outdoor photography adventure to capture nature's beauty.

No matter what piques your interest, there are countless ways to push the boundaries of your creativity.

Because photography has something for everyone. You can take pictures of raw emotions or transform ordinary objects into captivating subjects at home. And if you need photoshoot inspiration for professional or personal use, this article is for you!

Why Creative Photography Ideas Are Important

Creative photography is more than just capturing a moment.

It's about telling a story and evoking emotions through the lens of the camera. Photography is a huge part of our lives; we take millions of stunning photos daily.

But, with so many being taken, you want yours to stand out.

Different Photography Ideas Help You Improve Your Photography Skills

Your photography journey is more than just capturing the world around you.

It's about constantly growing and improving your skills.

Exploring different photography ideas lets you push your boundaries and discover new techniques.

Take outdoor photography, for instance; shooting in natural light presents its own set of challenges. From unpredictable weather to changing lighting conditions throughout the day.

But it's these very challenges that can help you improve, forcing you to adapt on the fly and get creative with solutions.

You Can Get Creative with Props, Backdrops, and Outfits

Do you know what the best thing about DIY photoshoots is?

You have **complete control** over everything—from props to outfits to the atmosphere. It doesn't matter if it's home photography or a professional photoshoot; adding personal touches helps make each shot uniquely yours.



NEWS AND VIEWS

They Help You Build a Unique Portfolio

Having technical skills alone isn't enough to be a successful photographer today. We all have strong smartphones with great cameras, and many photographers also have high-quality cameras.

10 Creative Photoshoot Ideas You Should Try

1 Seasons

The changing seasons offer a lot of photographic opportunities.

Capture the fresh blossoms of spring. The vibrant sunsets of summer. The rich hues of fall and the serene snowscapes of winter.

Each season brings its unique colour palette, mood, image pop, and atmosphere.

Try using different lighting conditions to enhance the seasonal feel!

2 Holidays

Holidays are full of colour, emotion, family, and traditions.

These yearly celebrations are great for capturing festive decorations, themed costumes, and family gatherings. Christmas, the New Year, Easter, and Thanksgiving each have their unique symbols and aesthetics. Photographing holidays can also help you learn about different cultures and their celebrations.

It's also a great time to experiment with your camera settings, creative angles, and compositions to bring out the holiday spirit.

3 Emotions

Capturing raw emotions can make your photos more powerful and relatable. From joy to sadness, from surprise to contemplation, every emotion tells a story.

Capture candid moments where your subject's emotions shine through naturally. Use close-ups to capture images that emphasize facial expressions and body language.

And don't forget the eyes. They often hold the intensity of whichever emotion the picture displays.

4 Colours

Colours can evoke certain moods and reactions, making them a powerful tool in photography.

Play with complementary colours for contrast, or use a monochromatic scheme for harmony. Bold, vibrant colours can create high-energy images, while soft pastels convey a sense of calm. Experiment with colour grading during post-processing.

Try themed shoots based on a specific colour.

NEWS AND VIEWS

5 Nature

Nature photography can range from sweeping landscapes to the details of flora and fauna.

Capture the intricate patterns in leaves, animals, the movement of water, or the grandeur of mountains. Each season provides new opportunities for nature photography.

6 Cityscape

Every city has its unique character and rhythm.

And cityscapes are ideal for creative photography, dynamic street scenes, and vibrant lights. Capture the hustle and bustle of city life during the day and the glowing cityscape at night. This is a great activity to do in the summer. You are using your creative muscles and leg muscles!

7 Vintage

Capture the nostalgia and charm of the past. Vintage photo shoots can bring viewers back to a different era. You can use old photos, props, costumes, and locations that bring back a specific time period.

Play with sepia tones or grainy textures in post-processing to enhance the vintage feel. Old cars, antique furniture, and retro fashion can serve as great subjects for visual storytelling.

And if you have a Polaroid camera, it can do a lot of the heavy lifting in portraying the “vintage” look.

8 Fashion

Fashion photography is all about showcasing clothes and accessories creatively.

Collaborate with models who can pose and express themselves effectively. Use lighting and composition to highlight the textures and details of the garments—experiment with different themes and styles, from high fashion to street style.

Just brush up on the fashion trends to make your photos relevant.

9 Sports

Sports photography requires timing and precision to capture decisive moments.

Fast shutter speeds can freeze action, while slower speeds can create motion blur. Show the intensity, passion, and athleticism of the players. Try different angles, from close-ups of the athletes to wide shots of the venue.

When taking pictures remember, that sports photography is also about capturing the atmosphere and emotions of the event.

10 Music

Music photography can be as dynamic and expressive as the music itself. Photograph musicians in action, either in concerts or during recording sessions. Show the energy of their live performances, the concentration during rehearsals, or the joy of jamming sessions.

AWARDS & CHRISTMAS DINNER



AMBER CAMERA CLUB

ANNUAL AWARDS & CHRISTMAS DINNER

TUESDAY, 19TH NOVEMBER 17:45 FOR 18:00

AMBER VALLEY DINING HALL

3 COURSE DINNER @ R200 pp

BRING YOUR OWN DRINKS

PAYMENT: ACC ACCOUNT

PARTNERS/FRIENDS ARE WELCOME

PAYMENT & RSVP: ACC email by 8th November

Please include first name, surname and car registration for
all attendees for security gate.

THIS N THAT

What Type of Photographer Are You, Proactive or Reactive? It's Worth Finding Out

There are two distinct approaches to photography: reactive and proactive. The type of photography you do depends on your personality and how comfortable you are with each of those approaches. What kind of photographer are you?

Reactive Photography

Reactive is probably the most common type of photography. What is it? The easiest way to understand that is with an example: you go for a walk, spot something interesting, and photograph it. It's spontaneous and relies, to a certain extent, on the good fortune of being in the right place at the right time.

Of course, you can increase your chances of getting a reactive photo by choosing the place and the time, and the more thought you put into the image, the further it slides toward being proactive. Reactive photography is instantly adaptable, and you need to be responsive. As new situations arise, you must be ready for them. So, when that lion roars in the winter cold air, or you react to a street performer doing his stuff, you must be prepared to respond.

Wildlife and street photography are two genres where the photographer often responds to what is happening in front of them. The photographer's skills are reflected in their ability to capture a vital moment. The bird taking off, the wave crashing on a beacon, and the tender moment shared by an old married couple in a park are all incidents where reactive photography comes into play. It requires observation and anticipation of the precise fraction of a second when you should release the shutter.

Moreover, the skilled reactive photographer breaks away from the mundane and finds at least one element that makes the shot more compelling. For example, a typical "bird on a stick" photo requires exposure and focusing skills, and it can be a perfectly acceptable photograph if you want a catalogue image of that species. However, if you add some extra interest, such as behaviour, captivating lighting, or other relevant elements, it becomes more appealing to the viewer.

The same applies to street photography. It's easy to take mundane photos of people clutching the ubiquitous phones and disposable coffee cups. Novice street photographers often make that mistake, resulting in weak images that they try to improve by converting to black and white.

Similarly, some landscape photographers will turn up at a pretty spot and hope for the best. But that is not necessarily the best approach.

Reactive photography is often adopted by beginners who stroll around with their cameras, hoping to capture a great image. However, it is hard to do well and worth practicing. It works best when we show the world in an unusual way, putting our lens in places the eye does not usually see. It takes skill, but that can be learned. Done well, the image must create a story beyond, "This is a pretty young woman with a phone," "Here's a bird on a stick," or, "This is a lifeboat."

THIS N THAT

Proactive Photography

Photographers will have a much higher success rate when they plan the shot.

Being proactive is being ready for an event before it happens. It means controlling the scene rather than just responding to it. If you are proactive, then a great deal of planning goes into the shot, and you will know enough about your subject to predict what will happen or know what will look good and set up the scene accordingly. It requires a more precise and fastidious personality that enjoys careful planning.

Probably the most proactive photography is still life, where the photographer completely plans and sets up the scene. Studio portraits are also proactive because they are, for the most part, planned. Although good studio photographers interact with the model and can adapt to suit the circumstances, such as the personality and the mood of the model, they have control over the shoot. Fashion, fine art, and product photographers require that precision in planning and preparation too.

When we consider those genres, we can see that proactive photography is visionary. The photographer has a good idea in their head of what they are after and has probably planned this by storyboarding it and deciding beforehand how the images will look.

Combining Proactive and Reactive Techniques

Let's take the three genres I mentioned earlier: street, wildlife, and landscape.

I split street photography into two sub-genres. Firstly, there are the action shots where people are doing something interesting. The proactive photographer will already have a good idea where the best light will be and set themselves up where there is a good background and where things will happen. They will also anticipate the kind of people that will appear but be prepared to react to the situation should it change.

The second sub-genre is street portraiture. Again, the planning will go into the shot, but the photographer will shoot a head or head-and-shoulders image of the subject. This is sometimes posed and agreed upon with the subject or shot as a reaction without permission, where the facial expression of the subject is more natural.

For wildlife, it is similar. The photographer will know the direction of the light, where the creature will be, and when it is likely to exhibit the behaviours that are wanted in the shot. Nevertheless, animals are sometimes unpredictable, and a reactive approach is required. However, prior learning about the behaviour of the animal will help the wildlife photographer to react and get the shot.

One might think that landscape photography is almost entirely proactive. Every photographer worth their salt will plan where they want to be standing to get the light coming from the right direction. They will also consider the meteorology, perhaps the tide times if applicable, and their route in and out of the location. Nevertheless, despite all that planning, things can change. Spotting a bird flying into the scene might completely change the way the scene is composed, or you might arrive on location and find another photographer standing in your chosen spot.

I suspect most of us sit somewhere on the spectrum between those two extremes, with a preference weighed more toward one approach but not to the exclusion of the other.

Neither is right nor wrong, and either approach is possible for many types of photography.

LET'S NOT FORGET!!

**AWARDS & CHRISTMAS DINNER
19TH NOVEMBER**

**MONTHLY COMPETITION
SET SUBJECT - MIST/FOG closes 1st Jan**

**ACC SOUTH VS ACC NORTH
CLOSES 31ST DECEMBER**

**MIDLANDS MEANDER COMPETITION
categories to be announced**

**AMBER CAMERA CLUB AGM
21ST January 2025**

**Our guest speaker will be well known
wildlife photographer
TIM DRIMAN**

This is not to be missed.

