

Autumn Issue 2022



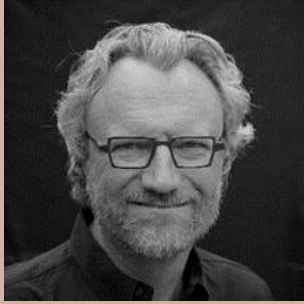
VIEWFINDER



PSSA Interview: President, Jill Sneesby
Crimea: Land of history & controversy
The name behind Kodak
5 Annoying photography trends

NEW *Members' Achievement Page

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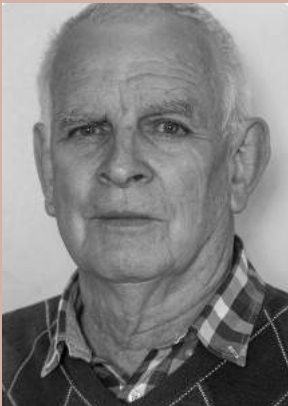
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**CCJ Venue Sponsored by
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MOM WITH CUB

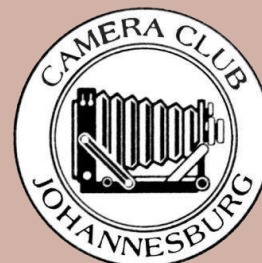
This lovely photograph graces our Viewfinder cover for this autumn issue, used with the kind permission of Monique Adams

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CAMERA CLUB OF JOHANNESBURG:

**To promote & pursue the art of photography
To be a creative outlet for all our members
To set standards and not conform to them**



MESSAGE FROM OUR PRESIDENT:



Autumn

The time of year that Keats called the 'Season of mists and mellow fruitfulness'.

Autumn is a season famous for its harvest times, turning leaves, cooling temperatures and darkening nights.

It is also a time for reflection. What do we need to take with us into winter and what do we leave behind.

What I wish for our members is that you will find renewed inspiration in your photography. We are surrounded by exquisite landscapes in autumn, colorful leaves, misty mornings and beautiful softer light. Visiting our national parks in this season is also much more productive as the veld is more camera friendly too. Let us all go and make the most of it!

Hopefully we will be back at our venue for in-person meetings soon.

Negotiations are under way....



MESSAGE FROM OUR EDITOR:

Dear CCJ Members,

I have finally completed the Autumn Issue, just in time to start the Winter Issue, a never-ending newsletter cycle, albeit a very interesting and fulfilling one! Finding articles and excerpts and working with you on specific articles is very intriguing and keeps me occupied. I have also come to the conclusion that I cannot send out a thinner newsletter, as I have too many interesting snippets that I feel would interest you as well—in fact, I have a collection of them in a specific folder, and it just keeps on growing! I do not even publish one third of the information I have collected, lol!

For this Autumn Issue, I have once again, sadly, had to include another In Memoriam Page, as we - as a photographic community—have lost another icon, in Hein Waschefort's passing. I would also like to add our condolences not only to the Waschefort Family and friends, but to those of Colin Meade as well. He made quite an impression on me at the Bryanston Organic Village Market, where he sold his photographic art, and I was particularly fascinated by his combination of nudes and dunes. May their dear souls forever rest in peace!

So, back to my rather comprehensive newsletter for this quarter, I have interviewed Jill Sneesby, our PSSA president about her photographic journey, and I have also asked Dennis Cooper to write us a photographic essay on his current home in the Crimea. Please enjoy the first part of his article, part 2 will be completed in the next issue.

I have also added in some information regarding annoying photographic trends, which I hope you enjoy, and also let me know whether you agree or disagree.

Kittie kindly sent me some amazing video sites to add as inspiration when our photographic creativity hits a bump (which in South Africa, with all the potholes, is not unusual), try them out and above all, have fun!



Please let me know what you want to see in your newsletter; whether this be more articles, or images, or national/international competitions, or simply more info on the CCJ members - simply email me at heidib@uj.ac.za

The opinions expressed by contributors are not necessarily those of the Editor or the Committee, who reserve the right to edit and/or abridge any material submitted for publication.

EVERYDAY ITEMS THAT BELONG IN OUR

CAMERA BAGS: (Courtesy of Outdoor Photography Guide.com)

CHECKLIST

Lenses - the lenses you will need depends on what kind of photography shoot you are going on. Will you be photographing landscapes, wildlife or water perhaps?

Fill out which lenses you will need below to make sure you remember to pack them:

- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____
- ☐ _____

Here are some quick suggestions on what lenses you should bring:

Landscape: Wide Angle (70-200mm)

Wildlife: Zoom Lens (200-600mm)

Macro: Macro Lens (50-100mm)

Travel & Street: All Purpose Lens (18-400mm)

- ☐ Flash
 - ☐ Flash Extender - a handy tool when you're shooting wildlife. A flash extender will increase the output of your external flash.
- ☐ Tripod
- ☐ Extra Batteries
- ☐ Battery Charger
- ☐ Camera Manual - cameras have an incredible amount of settings and it can be hard to remember all of them. If you have a problem in the field, your camera manual will be very helpful!
- ☐ Shutter Remote
- ☐ Spare Memory Cards
- ☐ Lens Cloth
- ☐ Lens Cap

☐ Cotton Towel - good for wiping sweat off your face or water off your camera gear. It won't smudge and is absorbent.

☐ Bean Bag - to use in a pinch for camera stability (if you don't have a tripod)

☐ Small LED Flashlight - if it's getting dark, you won't be able to use autofocus so you can put it onto an item and autofocus will be able to pick it up in the darkness to get a sharp shot (headlamp works too)

☐ Plastic Whistle - this is a handy item if you're on a wildlife or landscape expedition where you may be isolated. Use your emergency whistle to call for help!

☐ Ear Plugs - when trying to capture the perfect shot by a waterfall, the sound can be deafening. Carry some earplugs to protect your hearing.

☐ Ball Cap/Visor/Sunglasses

☐ Sunscreen

☐ Snack(s)

☐ Notepad & Writing Utensils

☐ Map

☐ Garbage Bag or Plastic Bag - to protect your gear from the rain in a pinch. Also, so you can carry out any trash you take in to promote nature first and leave no trace behind.

☐ Mini Screwdriver - for the small screws on your camera or tripod.

☐ Business Cards

☐ First Aid Supplies



IN MEMORIAM

It was with deep sadness that we all had to say goodbye to Hein Waschefort, who tragically passed away from cancer, on the 25th of April, this year.

Hein was an inspiration to many photographers, in life, as well as in photography, and was very well known for his outstanding creativity, good sense of humour and incredible knowledge of art and photography. He gave many greatly appreciated years of service to the PSSA, in various posts over the years, the most recent being the Image Editor. He also motivated and inspired endless photographers with his VSS Facebook page, competitions and amazing workshops, generously sharing his knowledge.

Hein had a long list of PSSA Honours recognizing his achievements in so many different fields, his first being an Associateship in Colour Prints, in 1988.

Rest in peace, dear Hein, you will be sorely missed....

So sad!

A lovely person and a great photographer!

Our sincere Condolences to Christine and family RIP.

Such sad news. Condolences to the family. John Schillington

A great person and a wonderful photographer!!

RIP dear Hein!! Alan Mason

Please express our sincere condolences to Christine and the family. We are grateful for the opportunities we had to learn from Hein, a true master. He will be sadly missed. With love from Arnold and Jeanne Stark.

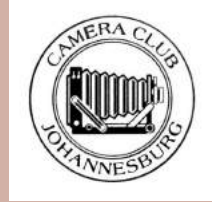
So, so sad to hear this. Hein was a huge force in my photographic journey and always „believed in me“. I was so hoping for a miracle ... devastating news for the family, especially Christine. RIP Hein - what an amazing person, it was a privilege to have known you. Gaby Grohovaz



Hein Waschefort
1956.02.22 - 2022.04.25

<https://www.pssa.co.za/about-pssa-mainmenu-124/visual-library>

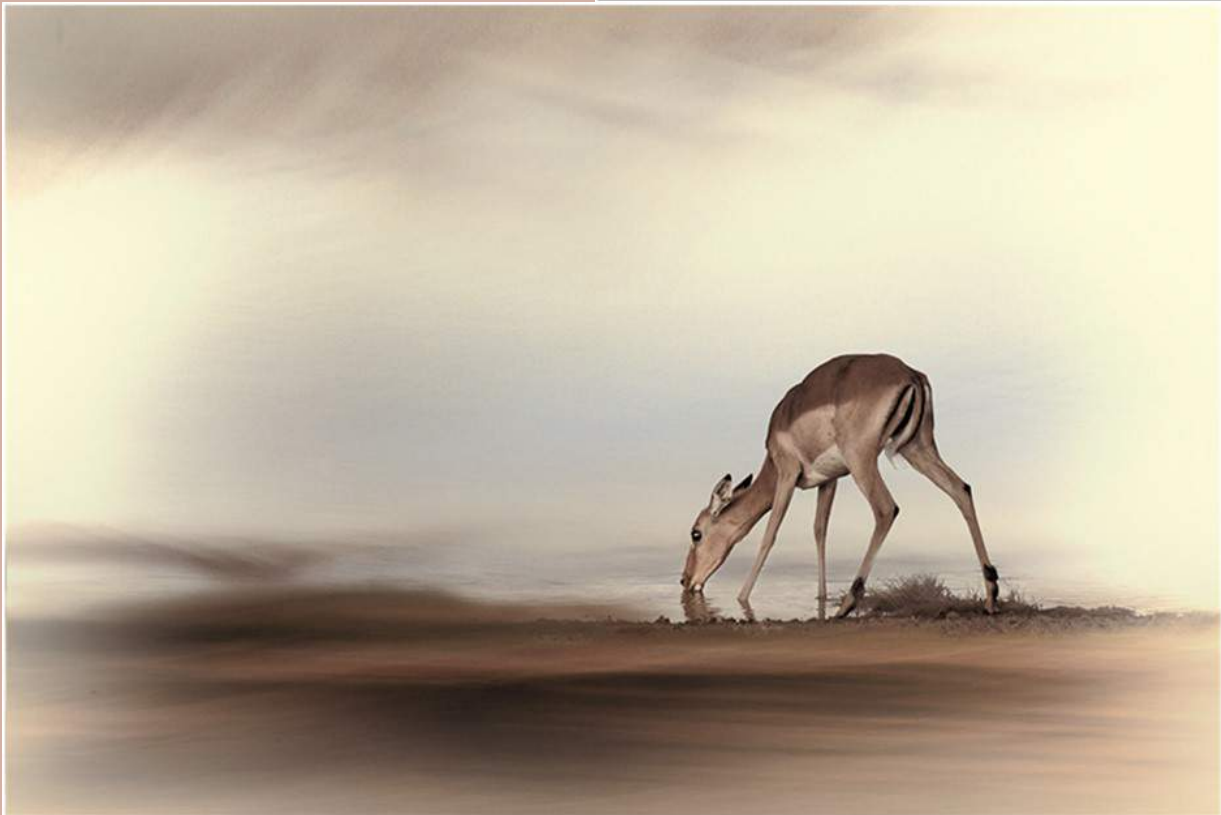
That's awful! Another tragedy. Condolences to his family and friends.. Monique Adams



CCJ MEMBERS 2022

Gaby Grohovaz:

My favourite type of photography is anything I can manipulate in photoshop. Although I am trying more straightforward photography lately, I enjoy the process of editing the most. I like to challenge myself with a wide variety of genre and am always keen to try and learn new thing. My strongest suit is probably portraiture, my weakest by a long shot is landscape. I like to create images where I can engage the viewer and hopefully elicit a reaction.



All images on
these two
pages belong
to Gaby
Grohovaz



Gaby G. ©



David Benn

My parents gave me my first camera during my primary school years, and I have been taking photographs ever since. Actually, I was hooked. I transitioned to digital photography in the mid-2000s, so even today I have spent 39 years using film and 17 using digital.

In the mid-1970s I was given a copy of a wonderful book of South African Steam locomotives (The Great Steam Trek, by Alan Jorgenson and Charlie Lewis) and ever since then have had a passion for railway photography. This led to extensive travels in South Africa and as far as China in pursuit of this interest.

I love the South African landscape and also dabble in sports and wildlife photography, but I think that the most important pictures that I have taken over the years have been pictures of my family, particularly our children and now our grandchildren. It is these pictures that will be most valued in a hundred years. I know this because I am custodian of our family photographic archives!

I have loved participating in Camera Club activities and my proudest moment was being awarded a Fellowship of the Photographic Society of Southern Africa in 2002 for a panel of 36 images of steam locomotives.

12 May 2022



Knysna, 5 April 2011, D. Benn



Creighton. Last rays of the sun. 12 May 2013. D. Benn



Battery near Krugersdorp. 23 June 2018. D. Benn



Kloof, Durban. Sony A99. 30 October 2021. D. Benn



Ella. Sandstone Estates 15 April 2022. D. Benn



Sandstone Estates.16 April 2014. D. Benn



Photographic Society of South Africa

Taken straight from the PSSA Website, the following information is current and relevant for salon entries:

As of 1st January 2022, the Salon Director will always request the original RAW file(s) with the EXIF data intact from those Entrants who have been initially selected for the Medals and COM's in the "NO MANIPULATION" categories. If the Salon Director confirms that the image has not been manipulated, then the award will stand for those Entrants. If the Salon Director confirms that an image has been manipulated, then the image will be disqualified and a note recorded for the PSSA Salon Administrator of the disqualification reason. The PSSA Salon Administrator will keep a list of transgressors which will be reviewed by the PSSA Salon Committee on a regular basis. Persistent transgressors will be notified of their transgressions as well as possible embargoes imposed on the transgressor. The Salon Director and the judging team for that category will decide on the replacement images for the Medals and COMs in line with the recommended acceptance levels.

PSSA UPCOMING SALONS:

2021-07-03 1st Witzenberg Photographic Society Digital & Print Salon (Results available)

2021-07-17 PSSA National Youth Salon (Results Available)

2021-07-31 TAF PDI 11th National Salon (Results available)

2021-08-14 Sandton 8th National Digital Salon (Results available)

2021-08-21 16th Krugersdorp Camera Club National Digital Salon (Results available)

2021-09-11 AFO 10th Digital Salon (Results available)

2021-09-18 5th Lowveld National Salon (Results available)

2021-09-25 PSSA 20th Up and Coming Salon (Results available)

ABC OF PHOTOGRAPHY

PSSA



A

The PSSA Archive aims to preserve our history for future generations to refer to and to use for research.

Belong to a Society that promotes, sustains and honours the highest standards of art and artistic expression in photography

B

D

Diamond Ratings recognise and promote the achievement of Salon Acceptances and set goals for all photographers

C

Communicate with like-minded photo enthusiasts in Camera Clubs

F

The fellowship of a shared passion for photography.

G

Growth opportunities exist to expand and improve your photographic skills in many different genres

E

Education in the art and science of photography through lectures at clubs and congresses and articles in the Image magazine

K

Knowledge is shared by working with others in the field

H

Internationally recognised Honours for achievements of excellence can be applied for

J

JAP, a PSSA tutorial programme, has been designed to enhance your ability to judge your own work and the work of others

I

International affiliation with the world's major Photographic Organisations

L

Achieving PSSA Honours is something to be proud of. Honours are not given away easily, but neither are they unattainable. A panel of images is submitted for the LPSSA to the MPSSA

M

Questions are promptly answered by experts in the field.

Opportunity to share in all the photographic expertise of an organisation established in 1954

N

National Congress, held annually, inspires members through talks and workshops by local and international photographers

R

Regional Directors will look after your interests and keep you informed

T

Tutorials both live and pre recorded are available.

S

Salons promote healthy competition while simultaneously unveiling the masters of photography.

A comprehensive understanding of the art, science and history of photography can be gained

U

V

Vast horizons await those who persevere

P

Receive 4 printed IMAGE magazines each year

W

Visit our Website and Facebook page regularly and compete in the monthly competitions and challenges

X

Experienced photographers share their time and expertise to assist members in reaching their full potential

Z

Zoom meetings offer all sorts of opportunities

Y

The importance of our future is acknowledged in our commitment to the Youth.

Join PSSA today!

Membership of PSSA gains you discounts in salons and congresses

HOME ENTER NOW ABOUT

AFRICA PHOTO AWARDS
A SHOWCASE OF PHOTOGRAPHY IN AFRICA

JUDGES BLOG PRIZES



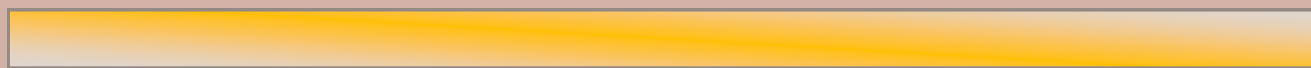
The 2022 APA Awards is to inspire entrants to greater creativity.

Opening date : 9th May | Closing date : 4th November

Something new, something **bold**, above all, fresh!

Dennis da Silva | Michael Meyersfeld



1° KING MANFREDI TROPHY

INTERNATIONAL CIRCUIT OF DIGITAL IMAGES

357 AWARDS

www.manfredoniafotografica.it



2022/312-315



36/2022



L220095



2022S2-S5

Expiration: 15 June, 2022
 Juries: 25-26 June 2022
 Results: 02 July 2022
 Ceremony: 25 September 2022
 Sending Awards: 30 September 2022



1 KING MANFREDI TROPHY
 4 FIAP BLUE PIN
 16 GOLD MEDAL
 16 SILVER MEDAL
 16 BRONZE MEDAL
 48 SPECIAL JURY PRIZES
 192 HONORABLE MENTION
 64 DIPLOMAS

THEMES
Free Color
Free Monochrome
Travel
People



AQUA, 2022

INTERNATIONAL SALON OF PHOTOGRAPHY

Photo Salon in Tajikistan



Closing Date: 20 June 2022

SECTIONS

The Salon will consist of 6 sections, all digital:

- A. Open Monochrome** - (Monochrome Only) - PSA PIDM
- B. Open Color** - (Color Only) - PSA PIDC
- C. Water Color** - (Color Only) - PSA PIDC
- D. Travel** - (Color/Grayscale Monochrome) - PSA PTD & FIAP TRAD
- E. Landscape** - (Color/Grayscale Monochrome) - PSA PTD & FIAP TRAD
- F. People** - (Color/Grayscale Monochrome) - PSA PTD & FIAP TRAD

PDF Certificate for all Acceptances & Awards!

Rules & Submission: www.AquaPhotoSalon.com



2022 展
第十一屆 臺中國際 攝影藝術 覽

徵件截止 19 JUN | 2022
Closing Date



The 11th Taichung International Exhibition of Photography Taiwan 2022

- 彩色題材自由組(PIDC open)
- 黑白自由題材組(PIDM open)
- 女性專題組(PID-Color)

- 自然組(ND)
- 旅遊組(PTD)
- 愛專題組(PID-Color)

春水興業典藏獎
獎金美金4000元，典藏狀一紙，獲獎作者必須簽署授權典藏書及提供20M以上數位檔案。

臺中市市長特別獎
獎金美金1000元，六組24張作品全部入選可再獲獎金美金1000元。

Chunshui Enterprise Collection Award
A bonus of US \$4000 and a certificate of collection. Winning authors must sign and agree to authorize the collection for digital files over 20M.

Taichung Mayor Special Award
The bonus is US \$1000. If all 24 works in the six groups are selected the bonus will increase by US \$ 1000.



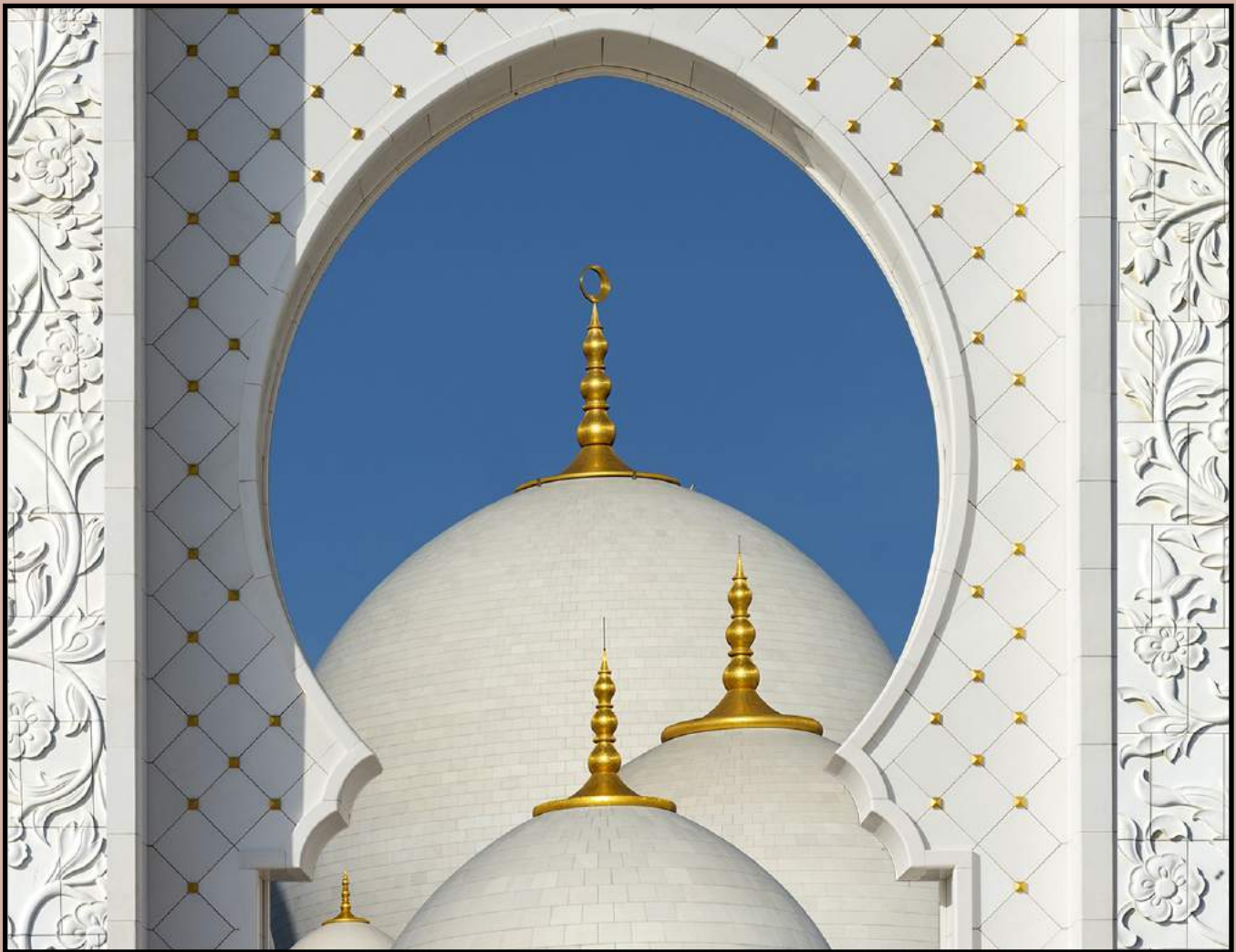
<https://pstc.org.tw/Competition/index.php?k=V25sbnVLb0hjaVdqZUZFWU9QcW9SUT09OjZ46O6xPsU7KSEg57F8uOs>

Interview with the PSSA President: Jill Sneesby



(Photo taken from the PSSA Website, with kind permission by Jill Sneesby)

As editor of the Viewfinder, I would like to introduce a series of interviews with members of the PSSA management, as I think their experience, knowledge and recommendations could be very useful and inspiring for us in photographic activities and pursuits, and for any CCJ member applying for their PSSA honours. With this idea in mind, I approached Jill Sneesby, and she was extremely willing and kind in taking the time to answer all ten questions I posed to her, as well as sending through a collection of excellent photos from her portfolio for us to appreciate., and publish in this Viewfinder edition.



Through the arch, Jill Sneesby



VIEWFINDER: How and when did you become interested in photography?

I became interested in my last year at school and would have loved to have studied photography at varsity but it was/is part of the art department and you hard to do “art” for the first year and only then did you actually do photography. At that stage I was no good at “art” so that wouldn’t work for me. After Varsity I joined a camera club – the PE Camera Club – and everything I have learned and achieved is thanks to the willingness of members of both PECC and PSSA to share their knowledge and expertise.



VIEWFINDER: What is your favourite photography genre, and why? Do you have a few samples for us to look at, if possible?

I enjoy many different genres but am probably best known for my nature photography. The beauty of this field is the time you spend in the wild, so that it is more than just photography, it is about the nature experience.

The image of the jackal walking away (Jackal following track) is not a “salon style” winner but the story it tells is what I enjoy about it. Some photographs never date and one of my all-time favourites is Springbok Trek – photographed in the Kgalagadi at sunset when the springbok had just come in off the dunes and were running through the dusty riverbed to get to water.

I also enjoy travelling, and as with nature it is once again more about the experience than just the photograph, so I tend to photograph anything and everything - be it people - Pushkar Man, buildings - Through the Arch or landscapes – Antarctic Sound.



VIEWFINDER: Do you judge? Do you have any funny anecdotes you would like to share with us, concerning your time spend judging?

I do judge quite a lot and all over the world. It is especially interesting judging with judges from different areas as we all have very different ideas. I have just finished judging a competition in Brazil which was, unfortunately, done remotely, and at the final zoom session everything was done in Spanish & Portuguese which made communication a little difficult but proved the point that you don’t need words to communicate, the photographs do it for you.

I said unfortunately because I obviously prefer judging when I am invited to travel. China had an interesting way of doing things when I judged a print competition live in China, each judge was given bottle full of buttons and we walked around the room placing our buttons on the prints we liked best. Then the prints with the highest number of buttons won!



VIEWFINDER: Please explain your career at the PSSA – how did you get involved, what is it like being at the top, etc.?

The PE Camera Club has always been very involved in PSSA and my mentors, Barrie Wilkins and Garth Robertson were both members of the Board of PSSA which meant that right from the start we were kept up to date with all that was happening in the photographic world. It wasn't as easy then as it is now because there was no such thing as the internet or digital photography. You start by joining your club committee and then getting more involved in one or other part of PSSA. For me it was the Honours division and there was a lot of manual work involved. Just imagine the scenario – 40 odd applicants, each sending in a little box of slides. They each had to be loaded into a slide tray and then the slide trays were packed and shipped in turn to four centres where a total of 36 judges scored each image in each panel on a sheet of paper. These sheets were then sent back to PE where we sat around a table and counted the scores. And then the successful applicants were sent a telegram! Yes, I know, I am showing my age, but I did join PSSA when I was very young! The point is, that while not as labour intensive today there is still a lot of work that is done behind the scenes, and we are always looking for willing members to assist. If you are one of them, please do let me or your Regional Director, Kitty know, we would love to welcome you to the team.





VIEWFINDER: Would you advise people to join the PSSA and why?

While it is so much easier to keep up to date with modern technology I firmly believe that live interaction between friends with a common interest is far better than doing it via the internet. Zoom meetings have been fantastic during Covid and even now they are still working very well as they open up the world to us. PSSA offers us that base and grounding from which to work and when we work together we are much stronger and rather than each doing our own thing we can exchange ideas and move forward together.



VIEWFINDER: I see that you have the entire photographic pedigree: Hon MPPSA, MPSSA, FPSASA (Dux), AV-FPSSA, MFIAP, ESFIAP, FPSA. This is incredibly impressive and motivating for all of our members, who wish to aspire to this. Any suggestions you would like to offer photographers considering planning and applying for their PSSA Honours?

One of the benefits of joining PSSA is that you can get recognition, by achieving Honours, that are recognized worldwide. Two important points when applying for Honours – first, try to be sure that you are ready, I know it is difficult because we all think our images are great. And second, don't be disheartened when at first you don't succeed. Looking at my long list of Honours you would think that I sailed through BUT for my first application which was for an APSSA in colour slides I only achieved 3 credits! For those of you who don't yet know what a credit is, it is when 75% of the judges agree that an image is Up to Standard. In those days there wasn't an LPSSA, so you were thrown straight in to an APSSA and you had to submit 18 slides, of which 14 had to receive credits! It took perseverance but was worth it in the end, so don't despair.



VIEWFINDER: Which club/s do you belong to?

Only the PE Camera Club (PECC) and no, we will not be changing its name to the Gqeberha Camera Club!



04 Jackal following track, Jill Sneesby



VIEWFINDER: What is your opinion on the SA photo club scene – what with COVID, the cellular phone camera, people preferring to stay at home, etc.?

As I mentioned before Zoom meetings are great, and were a real life saver for many of us during Covid. Some of our members still like the idea of not having to go out at night so we will be starting hybrid meetings this month. As to the cell phone as a camera, the beauty is that you have it with you all the time so there is no excuse to miss that great opportunity and the quality nowadays is amazing. I don't think that we should differentiate between cell phone and other images – we don't differentiate between entry level and super advanced equipment – it is the image that counts!



VIEWFINDER: Any advice you can give upcoming photographers?

Enjoy! Learn from as many people as you can and look at as many images you can – both old and new.



11 Springbok Trek, Jill Sneesby



VIEWFINDER: Any last words you have for our CCJ members, or anything that would be of interest to all members, that I have forgotten to ask?

We all take lots of images – I have millions and I don't delete any – I enjoy them all. Photography isn't just about taking that perfect shot to please the judges, the first person you should aim to please is yourself. What you should realise however is that some images will appeal to the judges and others won't, the judges are giving their opinion and you should respect that and know that they are judging the photograph and not you. You may not agree with what they say but listen and you will learn something, even if it is just that not everyone see's things in the same way.



Pushkar Man BW 3, Jill Sneesby

CCJ ACHIEVEMENTS

I have taken the acceptances from the PSSA Website, and they are for local salons.
If I have missed any, please let me know, and I will place them in the next Viewfinder edition.
Furthermore, if you have had acceptances overseas, we would love you to share this with us,
please send me the details, and the photos if you so wish, and I will publish them in the next edition.

Thanks,
Heidi

PSSA SALON ACHIEVEMENTS OF CCJ MEMBERS 2022

2ND BETHAL NATIONAL SALON 2022



Congratulations to Monique Adams, 4 acceptances
Congratulations to Gaby Grohovaz, 2 acceptances



CAPE TOWN PHOTOGRAPHIC SOCIETY NATIONAL PDI & PRINTS SALON

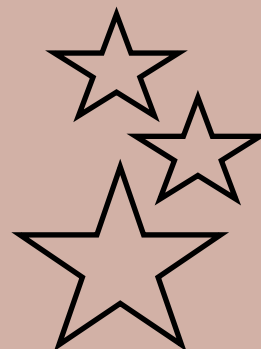


Congratulations to Gaby Grohovaz, 9 acceptances

ERMELO FOTOKLUB 3RD NATIONAL DIGITAL SALON



Congratulations to Monique Adams, 3 acceptances
Congratulations to Gaby Grohovaz, 6 acceptances



INTERCLUB COMPETITION BETWEEN NEW ZEALAND & CCJ 2022

WE DID IT AGAIN!

CCJ won the competition again this year, but it was very close, in the annual interclub competition with our sister club in New Zealand. The quality of all the images were very good! Congratulations to CAVAN HILL who again made us proud. Remember, last year he came third.... And this year he was the overall winner!!



Robberfly Side View, Cavan Hill

Award	Title of Image	Author	Club
Overall Competition Winner	Robberfly Side View	Cavan Hill	Camera Club of Johannesburg
1st Place CCJ	Robberfly Side View	Cavan Hill	Camera Club of Johannesburg
2nd Place CCJ	Maximum Regret in 321	Mark Geldenhuys	Camera Club of Johannesburg
3rd Place CCJ	Lily of the Veldt	Jack Weinberg	Camera Club of Johannesburg
1st Place RPS	Flood	Cathy Price	Rangiora Photographic Society
2nd Place RPS	Topsy Turvey	Unknown	Rangiora Photographic Society
3rd Place RPS	Sienna in the Rain	Robyn Carter	Rangiora Photographic Society



MONIQUE ADAMS, SECTIONAL TROPHY WINNER, TOTAL POINTS: 204



CONGRATULATIONS MONIQUE!





All images
are the property
of Monique
Adams





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Adams



JACK WEINBERG, SECTIONAL TROPHY WINNER, TOTAL POINTS: 203

CONGRATULATIONS JACK!



All images are the property of Jack Weinberg







My what big feet you have, M. Broschk





Kite eating rat, J. Weinberg



FEBRUARY 2022 WINNERS, JUNIOR AND SENIOR CATEGORY



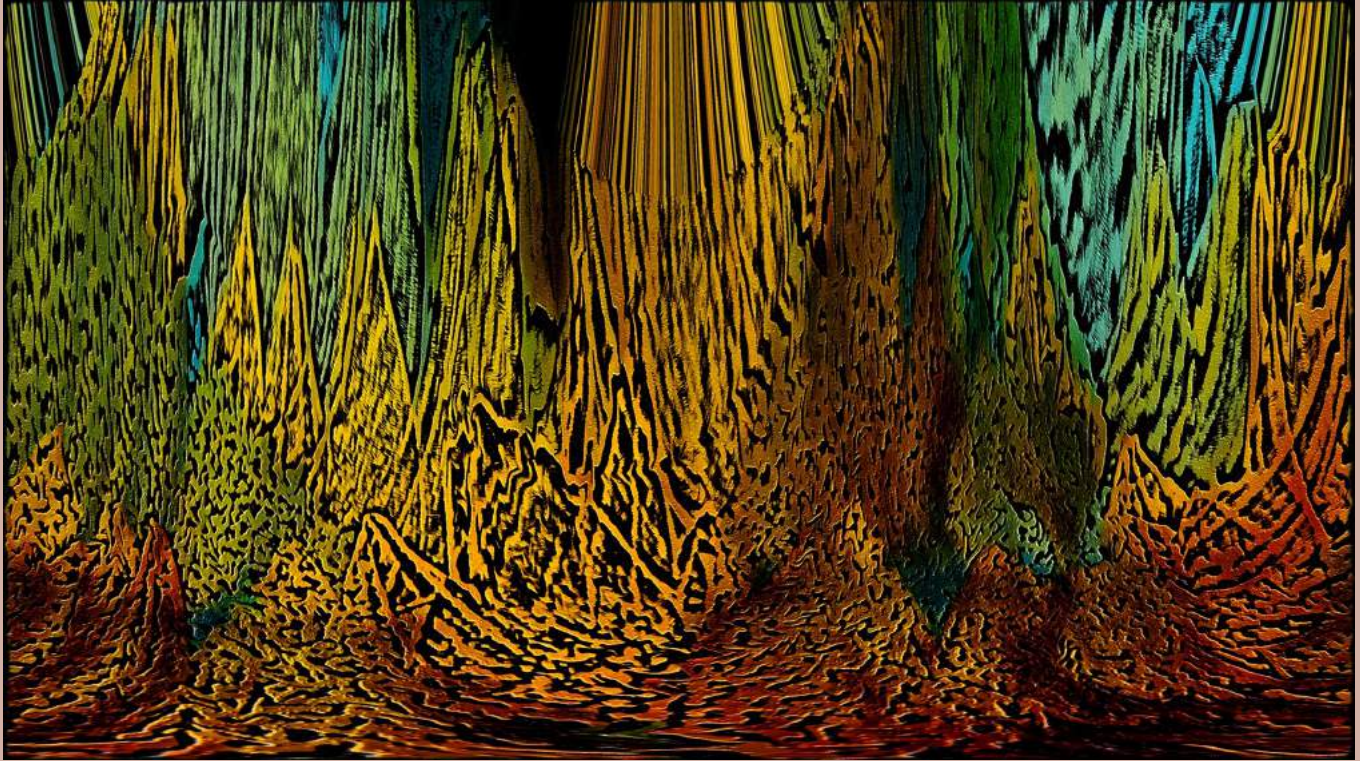
The odd one out, G . Grohovaz



Turmoil, K. du Plessis



Green curves, K. du Plessis



Forest Abstract, K. du Plessis



MARCH 2022 WINNERS, JUNIOR AND SENIOR CATEGORY



Duck bathing, J. Weinberg



Blue hour cocktail, G. Grohovaz



Fly on a flower, A. Mason

Dahlia in mono, Chill



Yearning for summer,
G. Grohovaz

APRIL 2022 WINNERS, JUNIOR AND SENIOR CATEGORY



Pretty in pink,
P. Meiring





Chasing the ball, A. Mason



Seagulls over long
Beach, G. Grohovaz



Timetravel,
G. Grohovaz

MAY 2022 WINNERS, JUNIOR AND SENIOR CATEGORY



Light on Bible, J. du Plessis





China spring Jasmine,
J. Weinberg



Night service, D. Benn



Bambino Ballerinas, H. Broschk



Female weaver touchdown, J. Weinberg

Once again, congratulations to all our winners!
Your beautiful and creative photographs are inspiring
and motivational, excellent photographic work!



CRIMEA —Land of History and Controversy

D. Cooper (Part 1)

Apart from the map, the photos are all the property of Dennis Cooper; however, I am struggling to contact him to verify this. It looks like the Ukraine/Russian war is impacting communications as well. Nonetheless, please enjoy this photographic essay of the Crimea, well worth a read! The second part of this feature will be published in the Spring Edition of the Viewfinder.

Many of you must know a bit of the history of the Crimea from either school English lessons, “The Charge of the Light Brigade” by Alfred Tennyson . . . (at the battle for Balaclava) *“into the valley of death rode the 600”*, or in the History class where Florence Nightingale served during the Crimean War.



Historically the Crimea has been plagued with war for centuries. Also, at the end of the second world war, the treaty was signed between the three leaders, Churchill, Stalin and Roosevelt. This was done at Livadia palace in Yalta, see the image below:



Where exactly is the Crimea located, some may ask?

The peninsular is located directly north of Turkey in the Black Sea and in the east the Azov Sea. As of December 2020, the new bridge between Russian Mainland and the Eastern “spur” of Crimea was officially opened linking the two regions by both Rail and road. The dimensions of the peninsular are roughly 150km by 200km.



Brief History

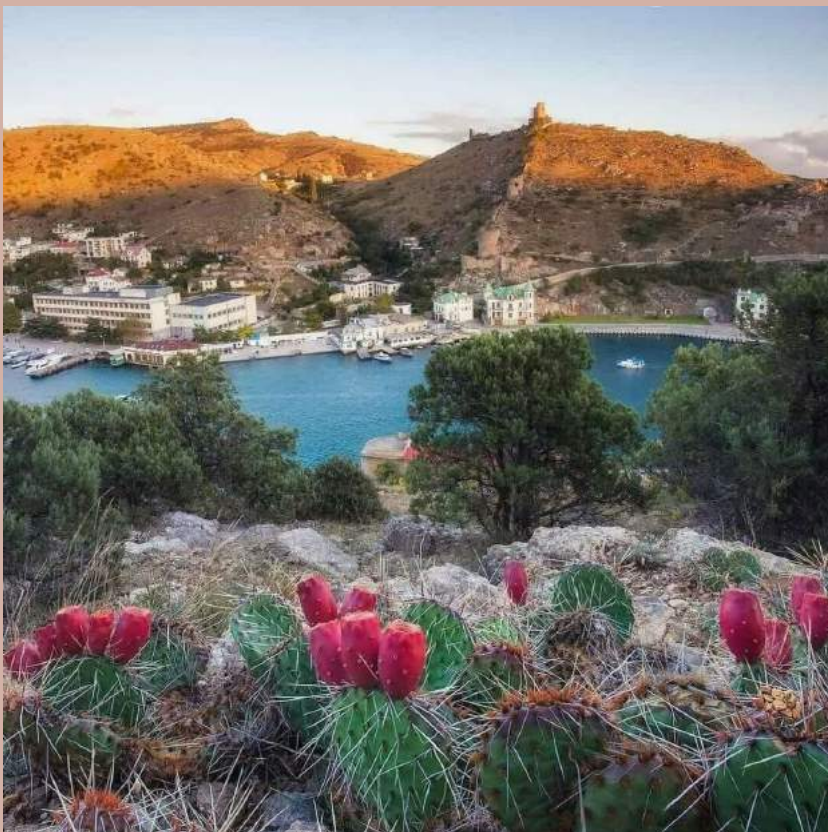
Historically, the Tatars are the most numerous “indigenous” populations in modern Crimea. Historians consider them to be the descendants of the Mongols, who occupied most of contemporary Russia and Ukraine in the thirteenth century. By the fifteenth century the Crimean Tatars had become a separately distinguished national group, forming the Crimean Khanate, which reached its climax under the Ottoman Empire during the sixteenth century.

In 1783, Crimea was annexed by Russia. The newly conquered territories became Russified. Despite Russia’s moderate tolerance toward the Tatars’ religious traditions, they emigrated in large numbers to nearby Turkey. After the Communist revolution of 1917 Crimean Tatars were under the constant purge of repressive policy. In 1941, when the Germans took over Crimea, most Tatars openly supported them up until the time the Germans started to repress them. Soviet troops retook Crimea in 1944 and Stalin decided to deport the Crimean Tatars. 1989 was a turning point in the life of Crimean Tatars, because they were granted the right to return to Crimea.



The current statistics of the region are, approximately 10% Tatars, 3% Ukrainian and 87% Russians. The total population constitutes 2.4 million.

Among the historic ruins of Fortresses of yesteryear, are such as the ruins at Sudak, which tower over the black sea. This housed a large population and dates back to the 14th century when the area was quite volatile with continuous wars with the Turks occurred.



Many other Genoese ruins of fortifications and watch towers are prevalent around the peninsular, as can be seen in the photo to the left of this paragraph, and at the top of the page of p. 51.



In the Eastern region, in the area of Kerch, one finds even older ruins. There are ruins also of a church founded by one of the apostles. Only the base and a few pillars are what remains intact, as can be seen below, and at the top of page 52.





Crimea also boast the second oldest cave dwellings in the world. The first settlements in Mangup-Kale that date back to the Aeneolithic Period appeared in the area at least 5000 thousand years ago. Later on, in the Bronze and Early Iron Age, the place functioned as a temporary refuge. Please see the image below and at the top of page 53.





The Crimea has been fortunate to preserve many old ruins which now are museums. It has a history of being war torn and many monuments have been erected in memory of the fallen. Many museums can be visited without much restriction. At the fortress of Sudak, one can climb the banister less stairs to the parapet walls and walk around them. No barriers have been installed for safety. An awesome sight awaits one at the top where the sea stretches endlessly to the horizon. The walls tower hundreds of feet above the shoreline below.

An eerie feeling is instilled as one walks the walls once patrolled by armored guards with swords and spears of the 14th century.

The capital city of the Crimea is Simferopol, which has become my hometown. Many monuments and tributes of the 2nd world war abound. Heavy battles were fought in this region to stop the invading German armies.





The city has no fewer than nine fresh produce markets which make shopping so worthwhile. No sophistication and everything is so simplistic. A shoebox on the counter serves as a till / cash box.





Simferopol fresh produce markets



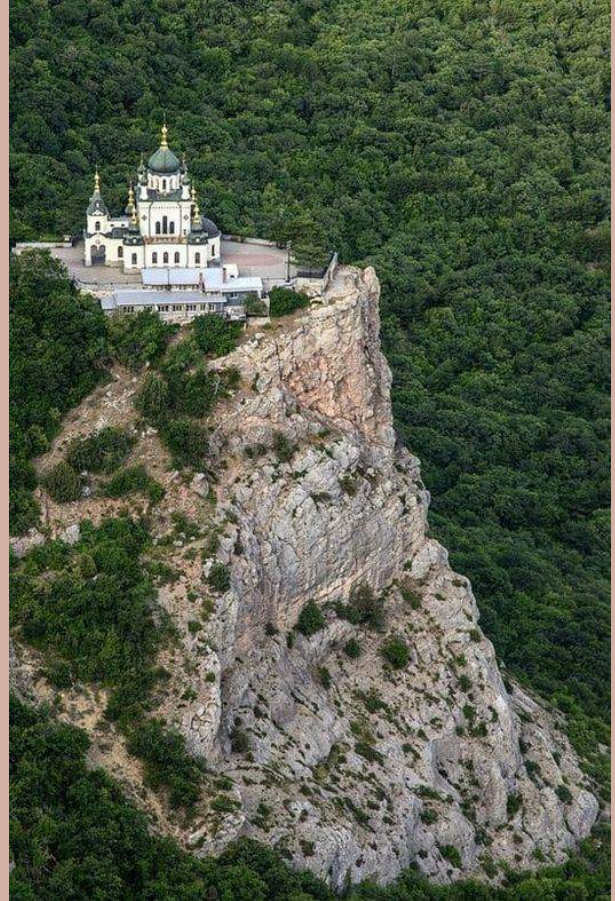
Many buildings are preserved with their architecture, and some still have the original decor and fittings. An example of this is the theatre in Simferopol which has celebrated its 95th season. Marble floors and staircases show little wear after all the years.



Christmas time is celebrated with many streets and boulevards being lit up with lights and figurines reminiscent of South Africa 50 years ago.



Russia has always had its roots in Christianity save for the years under the Communist regime. After the collapse of the former Soviet Union, normal church life sprung back to life. There are many churches in the cities and villages.



During the latter years, the Crimea was the summer holiday venue of choice for the Russian aristocracy. Many summer palaces are to be found along the coastline of the black sea. Count Vorenstov palace, now a museum with original furniture and arts, lies nestled in acres of magnificent gardens.



The Massandra Palace is a Châteauesque villa of Emperor Alexander III of Russia in Massandra, at the south coast of Crimea, built in 1892. It too is a museum. (See the photo below and on the top of page 60).





Massandra winery was founded by Knyaz Lev Golitsyn in 1894 under the aegis of Czar Nicholas II. In 1922, in the wake of the Russian revolution, the winery was nationalized, and it was protected by a law passed in 1936 that offered state protection to its cellars. The cellars boast living wines over 100yrs old. The region is covered in wine farms which stretch all the way up the southern coastline, as can be seen in the following three photos.





Humans of Yalta



Some produce also shown from another farm located in Koktabile. Many old houses have been well kept through the years and present quite a contrast to modern buildings.



This coastal town contains a mixture of architecture but the feeling for the “old” prevails.





Another photographic example of a coastal town above.

Beauty abounds throughout the four seasons. A plethora of colour washes the landscapes through both Autumn and spring. Many beautiful wild-flowers come to life. Wild berries, cherries and nuts are to be found.



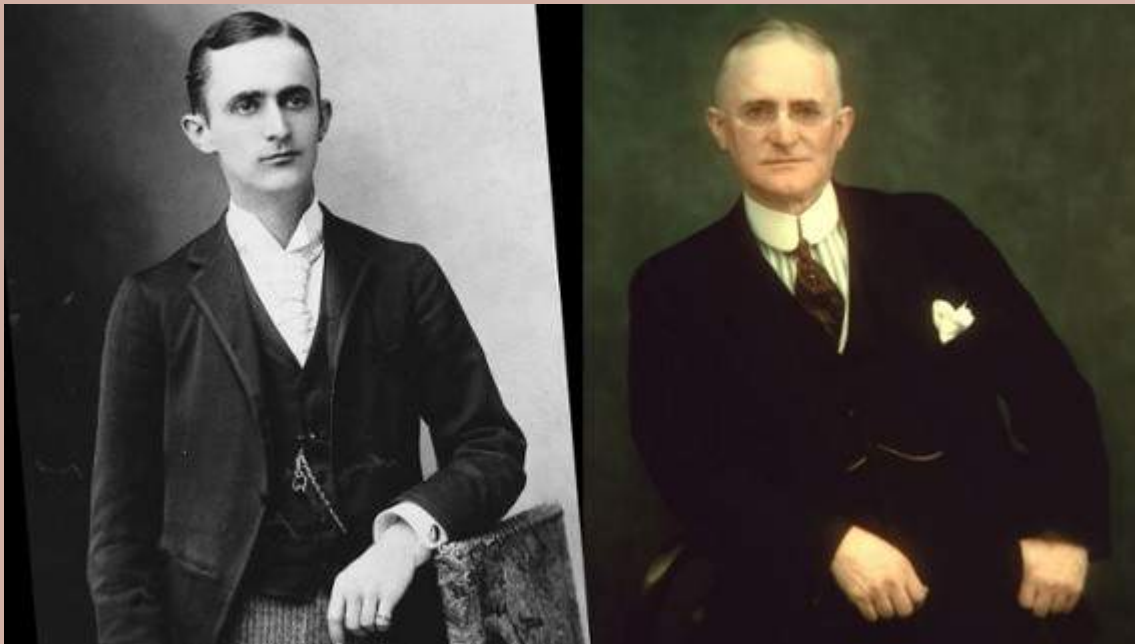




THE NAME BEHIND KODAK

Paul Burrows, Editor

Taken from: https://www.digitalcameraworld.com/uk/features/the-name-behind-kodak-george-eastman?utm_source=SmartBrief&utm_medium=email&utm_campaign=75AC6D4F-39F0-41CB-A47C-7C5D939AC64B&utm_content=DEC5BE36-16A4-4DBF-BFAD-A8D237A24157&utm_term=200e2c21-a67e-4a86-9c00-6f75dbb8be37

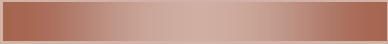


(George Eastman Museum)

You know the brand name and you probably know some of the history behind it, but what about the people who made it happen? In this series we're looking at the personalities who, through often courageous decisions, got us to where we are in photography today.

You know the brand name and you probably know some of the history behind it, but what about the people who made it happen? In this series we're looking at the personalities who, through often courageous decisions, got us to where we are in photography today. In this profile, we meet the man who created photography's greatest success story and one of its most recognizable brands... even today. This is the story of Kodak - and its pioneering founder, George Eastman.

The challenges faced by Kodak during photography's transition from film to digital have been well documented, but often inaccurately. Before we go back to the beginning and look at the foundations that were laid for what became film photography's most successful brand for close to a century, it's worth making a few points about the more recent past.



For starters, Kodak did not fail because it couldn't adapt to digital imaging. On the contrary, the company – which had one of the best R&D operations in the world – was at the leading edge of most of the key developments in digital imaging, including creating what is now recognized as the first 'filmless' camera in 1975. This was, of course, little more than a lab experiment, but it confirmed that Kodak started looking at possible alternatives to film photography for the future at pretty much the same time as Sony was working on it too.

Subsequently, Kodak would go on to pioneer the DSLR (the DCS100 in 1991, based on the Nikon F3), the first digital medium format capture back for untethered shooting (the DCS645 in 1995), and the compact digital point-and-shoot camera (the DC20 in 1996), the latter spawning a long line of models lasting into the early 2000s. However, the higher-end models were long gone, victims of the now much-diversified Kodak losing its way in imaging.

As happened in many other photo companies at the time, Kodak cut staff to stem its growing losses and, in the process, lost a lot of the senior managers and engineers who knew how to keep the company competitive in the ever-changing landscape of digital imaging. Indeed, historically, Kodak had often been the instigator of changes in photography.

There were concerted attempts to turn the business around – including a big tilt at the inkjet printer market – but overall there was a lack of any clear vision (no pun intended) and bankruptcy was declared in January 2012.

The subsequent sell-off of valuable assets, such as numerous patents, and various key business operations, like its sensor division, left Kodak a mere shell of its once glorious former self. Contrary to popular perception, however, it did survive. Today there are two separate Kodaks – Eastman Kodak Company still headquartered in the USA at Rochester, New York, and Kodak Alaris, which is based in the UK and was created as part of a strategy to extract the original company from bankruptcy.

Faced with massive claims from the UK Kodak Pension Plan, what amounted to the consumer products division, was sold to it and the new company formed. It's Kodak Alaris that continues to make and market Kodak films, including Ektachrome, Portra, and T-Max.

Business sense

It's interesting to speculate about what might have happened had Kodak still been run during this time by the man who founded the company in 1888, George Eastman. He was born on 12 July 1854 in Waterville, New York, on the family's farm, although his father, George Sr, had just opened a business college in the city of Rochester around 160km away.

The college became a successful business so, in 1860, the Eastman family moved to Rochester, which prospered until the American Civil War (1861-1865) took its toll on the national economy. Additionally, George Sr died suddenly in 1862, and the family's change in fortunes probably had something to do with fostering the young George's entrepreneurial talents.



Portrait of George Eastman
taken in 1890 by the French
photographer
Nadar. (Image credit:
George Eastman Museum)

Clearly already aware of the value of a dollar, George Eastman left school at 14 to take on a paying job in an insurance office – where he stayed until he was 20 – before moving on to become a bookkeeper at the Rochester Savings Bank. By now he was also running the Eastman family's finances and, with disposable income to hand, had started to develop an interest in the new medium of photography.

Like so many American industrialists of his time, George Eastman built his business around making a previously complicated and expensive process or product more accessible and affordable. In George's case this process was photography, and it was after purchasing his first photographic kit in 1877 – which used wet plates, included a cumbersome darkroom tent and cost him what amounted to about a month's wages – that he became convinced there had to be a better way.

The wet plates had to be coated with collodion and then sensitized with nitrates of silver just prior to exposure otherwise it quickly lost sensitivity. Eastman described the camera as being "about the size of soapbox" and its tripod as "heavy enough to support a bungalow".

He resolved to make the whole process a lot easier and more affordable... with an eye on the commercial potential that might accompany the popularizing of photography. He began exploring the possibilities of dry plate technology, which was then brand new and still quite experimental.

Convinced the convenience would have commercial implications, George worked on his own formulation – at the sink in his mother’s kitchen – until he came up with one that worked to his satisfaction... both in terms of efficacy and economy. In fact, he was so happy with it, he decided to go into production and, in the process, invented a mechanical coating machine to ensure a more precise – and thus probably more economical – process than doing it by hand.

There was another value to this invention too, and George was quick to apply for patents for both the machine and his dry plate formulation in the USA and the UK. Over time, Kodak would become one of the most prolific US corporations in lodging patent applications and then used the rights licenses almost as a currency when there was a need to raise funds. Infringements were also rigorously contested, although Kodak was caught out itself on a number of occasions, perhaps most notably in 1976 by Polaroid – another keen collector of patents – over design elements of its instant color print film.

George Eastman using the Kodak camera in 1890 aboard the USS Gallia, photographed on another Kodak camera by Frederick Church. The earliest Kodak cameras produced circular images due to the poor performance of the lens at the corners. (Image credit: George Eastman Museum)



In 1880, using both his own money and that of an investor, Henry Strong, George Eastman started a business called the Eastman Dry Plate Company, operating in one room above a music shop in Rochester. His dry plates quickly gained a reputation for their quality, but already he was thinking ahead and considering ways to make photography much more attractive to amateurs... in fact, no, he wanted to reach an even wider audience; the general public.

Dry plates made things easier, but photography was still a complex and costly procedure that required some expertise and dedication. Eastman set himself the challenge of creating a system that would not only be easier, but allow for large-scale production using less expensive materials in order to make the products more affordably priced. He was about to completely redesign photography. He began experimenting with coating a light-sensitive gelatin based emulsion onto a paper backing and, after a lot of trial and error, eventually came up with a workable design.

Consequently, in 1885, the business name was changed to the Eastman Dry Plate & Film Company. At around the same time, George teamed up with a camera maker called William Walker who had already designed and built a small wooden box camera that could be handheld and, even better, lent itself to volume production. The pair then devised a holder that would accommodate Eastman's paper negative roll film and fit into Walker's camera.

As seems to have happened with every major development in the history of photography, the roll film camera met with some resistance despite the obvious conveniences. As far as established photographers were concerned, the paper negatives were inferior in quality to glass plates (graininess was a major issue) and their opinions were influential in what was then a very small community worldwide.

Aware of the problem, George devised a new triple-layer negative that he called 'American Film' and, while it solved the grain issue, it was much more complicated to develop, which limited its appeal to would-be amateur photographers. Nevertheless, this didn't deter George from going ahead and establishing a production facility to coat long rolls of paper. He was also working on a more compact roll film camera, but he also knew he still hadn't achieved the goal of devising a photography system that would have the appeal necessary to create a market large enough to generate the economies of scale needed for a profitable business. But he was edging closer and closer.

Replica of the camera called the 'Kodak', launched in 1888 priced at US\$25 and which was sold preloaded with enough film for 100 frames. The whole camera was sent back to the company for processing, printing and reloading. (Image credit: Future)



In September 1888, George Eastman registered the name 'Kodak', which he planned to use on his new, more compact box camera. It was an entirely invented name that came from nowhere other than his head and it was designed to be short, easily pronounced and without any previous associations. It was, he noted at the time, simply "the Kodak".

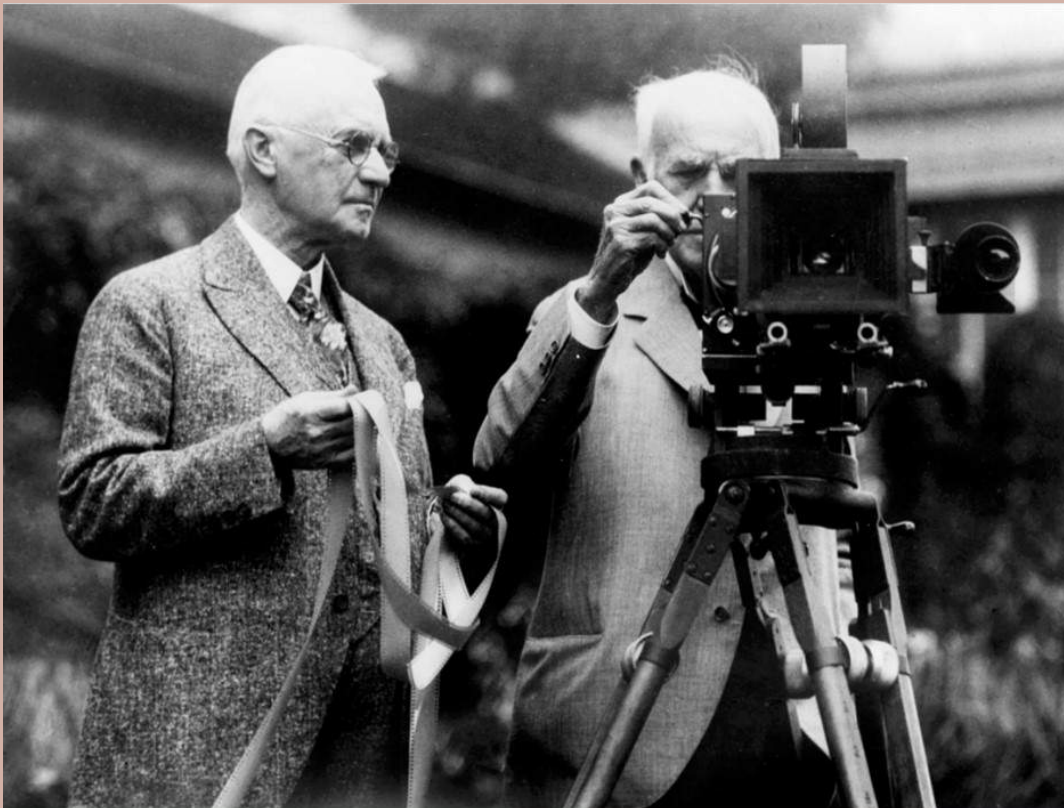
The real genius was in the packaging and the marketing, because the first Kodak camera came pre-loaded with film – the triple-layer 'American Film' – included in the purchase price of US\$25. There was sufficient film for 100 pictures and, once it was finished, the whole camera was sent back to Eastman Dry Plate & Film Company for processing and printing. It was then reloaded with new film and sent back along with the prints and the negatives. Consequently, consumers never even saw the film, let alone had to worry about the complexities of developing it.

In fact, the Kodak camera's operation involved only three simple steps. This revolutionizing of the practice of photography led George Eastman to coin the famous advertising slogan, "Kodak Cameras. You press the button, we do the rest".

Today this is what would be called a 'closed loop' system and the other genius aspect of it was that the Eastman Company had every part of it sewn up: the camera, the film and the processing – and all protected by patents.

Furthermore, backed by advertising and wider distribution – also considered by George to be key elements for a successful business – the Kodak camera was an overnight sensation and was soon selling in huge numbers to, importantly, a completely new audience.

Snapshot photography was born and for a long time it would be synonymous with the name Kodak. Due to the limitations of the simple two-element lens, the earliest Kodak camera produced circular images.



George Eastman with Thomas Edison photographed at Eastman's home on 28 July, 1928, at the launch of 16mm Kodacolor home movie film. (Image credit: George Eastman Museum)

While his camera system was receiving rave reviews from around the world, George Eastman knew that there was much more that could be improved and he was enough of a realist to know that he'd reached the end of his self-taught abilities and that he needed to hire experts. A stronger, more flexible transparent film backing material was the next challenge and, again, it had to be manufacturable in volumes that made it economically viable.

By the early 1890s, a nitrocelluloid base had been perfected along with the production techniques to make very long strips that were cut for loading into the camera. The long rolls attracted the attention of other pioneers, namely those working on the concept of 'moving' pictures created from multiple still frames.

Among them was Thomas Edison – of electric light bulb fame – who started using the 70mm wide film slit in half to give a 35mm frame, and with the two lengths spliced together to create 50-foot rolls. Another revolution was in the making.

In May 1892, the company name was changed to Eastman Kodak Company and, a few years later, camera sales reached 100,000. Reports at the time suggest there was some shock and dismay at so many people now having unobtrusive cameras and photographing whatever they liked... although this would have been nothing compared to the ubiquitousness of the camera phone today.

George Eastman was determined to put as many Kodak cameras in the hands of as many people as possible, and the next big step towards this goal was an even smaller and cheaper camera, the Brownie, which was launched in 1900.



The first Kodak Brownie box camera which was introduced in February 1900 and cost just US\$1. Note the brownie – an imaginary little sprite – on the box art. It came loaded with just enough film for six exposures. Processing and print cost 40 cents and a fresh roll of film was 15 cents. (Image credit: George Eastman Museum)

Designed by Frank Brownell – whose camera factory in Rochester had been building the earlier models for Eastman – it cost just a dollar and was so simple to use that a lot of its marketing was directed at children. By now, Eastman Kodak had developed a light-tight cartridge for easier film handling – opening up more options for processing – and the Brownie was sold with just enough film for six exposures.

In roughly only a year, close to 250,000 Brownies were sold and the company now employed 1,000 people in a purpose-built complex called Kodak Park, which was where the films and photo papers were manufactured and which also included a research laboratory. Around another 1,000 worked in Frank Brownell's camera factory and there was another production facility at Harrow in England.

By now there were Kodak retail outlets all over the world, and the camera line had expanded into a wide range of models encompassing many budgets and skill levels. While Eastman pursued the snapshot market to achieve production volumes that would be profitable, he also recognized the importance of Kodak cameras being used by high-profile professional photographers and celebrities.



The Eastman Kodak Company factory and offices on State Street in Rochester in 1891.
(Image credit: George Eastman Museum)

Over the next couple of decades Kodak went from strength to strength with the development of home movie cameras and films (again based on the concept of keeping everything as simple as possible), steadily more involvement in the growing phenomena of cinema with new motion picture stocks, and the creation of new camera lines including many with the Autographic feature, which allowed for basic details about the image to be etched onto the negative with a stylus.

Over this time as well, Eastman began to scale back his involvement in the day-to-day running of Kodak, the company which had consumed so much of his life (although he remained treasurer, the finances always being close to his heart).

In 1930, when Kodak celebrated its 50th anniversary, he turned 76 and was increasingly suffering from ill-health, in particular a spinal disorder that was becoming more painful and restrictive. Such was his commitment to his business, Eastman had never married and his small group of friends were mainly either people he had known since childhood or were colleagues. However, he was described as being “kind and sensitive” as well as “resourceful and versatile”.

This was certainly borne out in his concerns for his staff – even when the company employed close to 6,000 people – and his exceedingly generous philanthropy.

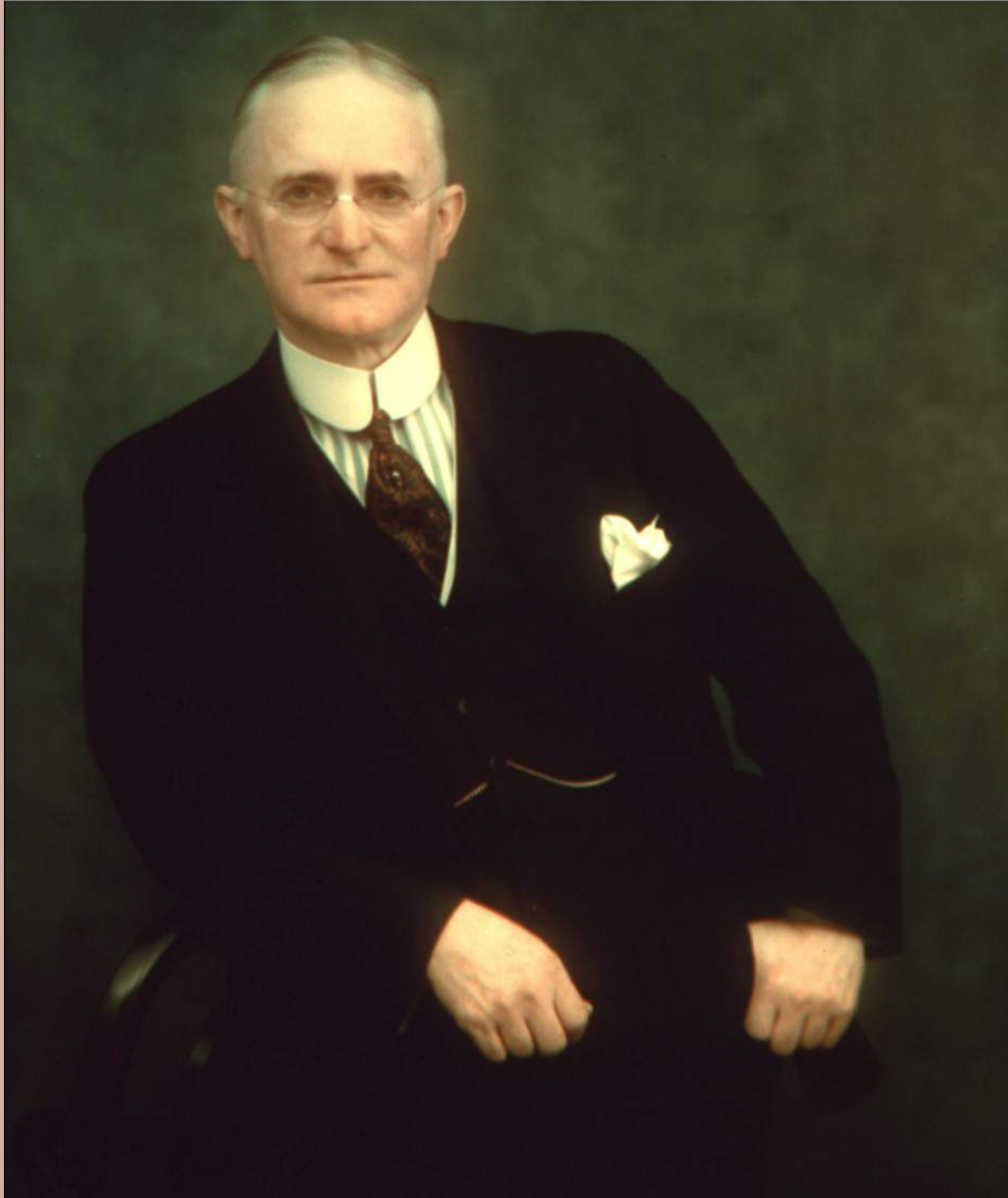
By the start of the 20th century, he was already a very wealthy man – even more so since the Eastman Kodak Company had been listed on the New York stock exchange in 1899 – but he believed in sharing these rewards with the people who had helped him achieve them. Subsequently, when shareholders were paid a dividend after a successful year, the workers also got a bonus in their pay packets.

Additionally, Eastman created a scheme of cash rewards for workers who came up with ideas that helped improve efficiencies and productivity. Beyond Kodak, he had a particular interest in music, sponsoring the creation of the Rochester Symphony Orchestra and the establishment of a school of music at the University of Rochester. He was also a passionate believer in education and contributed to many other educational institutes and to hospitals. He was quite interested in funding dental clinics – particularly for the care of children – and these were established as far afield as London and Stockholm.

It’s been estimated that, during his life time, George Eastman gave away around US\$100 million. For many years he donated anonymously as ‘Mr. Smith’. Many of these legacies continue to provide benefits today.

Facing an uncertain, but most likely increasingly unpleasant future – and with no immediate family to worry about – George Eastman elected to end his own life.

Typically, he first amended his will to leave most of his remaining money to the University of Rochester and the codicil was witnessed by a small group of friends at his palatial mansion on East Avenue. On the same evening, after they had left, he went into his bedroom and shot himself in the heart. The note he left behind read, “My work is done. Why wait?”. The date was 14 March, 1932 and George Eastman was aged 77.



George Eastman photographed in 1914 using the two-color Kodachrome film.
(Image credit: George Eastman Museum)

Although its dynamic founder was gone, Kodak would remain a dominant and defining force in photography for many decades to come. The house on East Avenue was subsequently re-modeled to create the George Eastman House International Museum of Photography and Film which opened in 1949 and is now known simply as the George Eastman Museum. It was designated a National Historic Landmark in 1966. At Kodak Park – since renamed the Eastman Business Park – a monument was erected in his honor in 1934, and in 1979 a statue was placed in the Eastman Quadrangle at the University of Rochester.

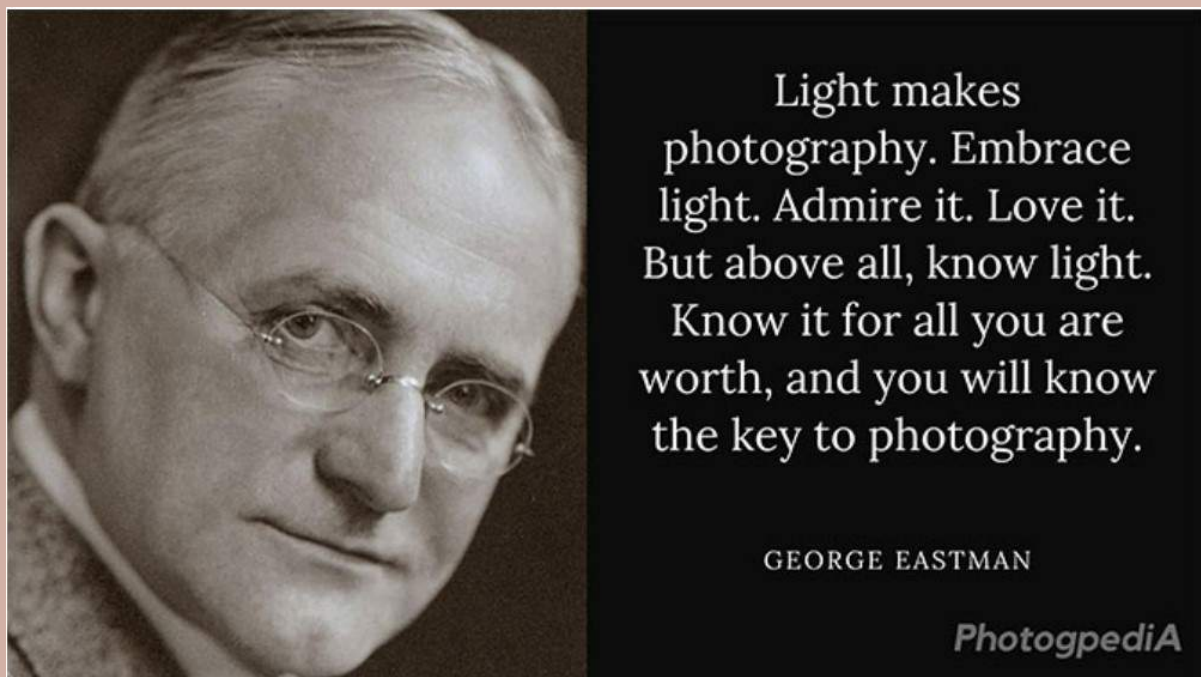
However, undoubtedly, the most enduring legacy of George Eastman's remarkable life's work was the popularizing of photography, making the medium available to people who didn't consider themselves photographers, but who nevertheless still wanted to record the important events and occasions that happened throughout their lives... the 'Kodak Moments' as they were coined in advertising, and then more generically to signify something special.

Using Brownies, Bantams, Hawk-Eyes, Juniors, Retinas and Instamatics, countless billions of memories were preserved for future enjoyment and reminiscing. The snapshot camera business became the biggest and most profitable in photography and survived until the arrival of the smartphone.

What might George Eastman have thought about the camera phone? Well, he would have undoubtedly applauded how it's allowed just about everybody to take photos anywhere at any time, but he would undoubtedly be horrified that the photography industry missed the opportunity to be part of the action.

Throughout his life, he predicted – mostly with uncanny accuracy – the likely twists and turns in the evolution of photography from the wet plate to the snapshot camera, including the transition to color as far back as 1912 (Kodak's first color film was called 'Kodachrome' and introduced in 1913).

In 1902, commenting on the launch of a daylight developing box that eliminated the need for a darkroom, Eastman predicted, "It shall finally come to pass that children will be taught to develop before they learn to walk, and grown-up people – instead of trying word painting – will merely hand out a photograph and language will become obsolete." It didn't happen quite the way he envisaged but, today, images are very much a universal language.



FIVE ANNOYING PHOTOGRAPHY TRENDS THAT NEED TO GO AWAY

Every era has its trends in art, and photography in 2020s is no exception. Some trends may be here to stay, some are just a fad that will go away – and some of them you might find utterly annoying.

1. GEAR UPGRADE CYCLE

Technological development is fast, and it seems like every brand announces a new flagship camera every few months. This puts a pressure on photographers that they need to upgrade more often than they actually do. In fact, even a 10-year old camera will do a great job in 2022 if you know what you're doing.

One thing I noticed, is that the photography conversation often revolves around gear and its specs. And I think that it's kind of boring. I personally find it very, unfulfilling, unproductive, and even tiring. Let's hope that this is a trend that's coming to its end, and that the gear talk and insanely common upgrades will switch towards more attention on the art of photography.

2. SOCIAL MEDIA

Social media is filled with aggressive people and trolls, we've all had experience with them so far. But that's just one of the bad sides of social media. The other issue are algorithms. They're not created to help you but feed you the most clickable, attractive videos and photos. Ever since TikTok appeared, it seems to me that all social media have become more focused on short, entertaining (and often stupid) videos. Because of this, I have noticed that content is no longer a king: it's the catchy, clickbaity titles and potentially viral videos that can bring more ad-generated revenue.

3. NFTS

NFTs seem to be all the rage at the moment. Over the past year or two, any photographers and other visual artists have started using it to sell their work. Some of them earned thousands, hundreds of thousands, or even millions of dollars selling NFTs, which is probably what drew others to jump on the bandwagon. While there are some good sides to selling NFTs as a photographer, there are some bad ones as well. The emergence of **NFT (Non-Fungible Tokens)** brings a new type of technology for establishing digital copyright of original content. This can help creatives, like photographers and artists, to create authentic claims that can be verified on a decentralized database called a **blockchain**. A blockchain permanently records the information which cannot be modified or deleted, since it is stored on many different computers. The computers are located throughout the world and operated by users who are incentivized to maintain the blockchain network to verify transactions. For NFT, it verifies a claim to ownership which records the data and issues a token that is given to a rightful owner. An NFT or non-fungible token is a form of **cryptocurrency** that is a unique representation of content. It can be art, photographs, video, tickets, and even memes.

A unique and non-interchangeable token is created for it to represent the creator's digital copyright and ownership. This is not a tangible or physical object. It is all data recorded on multiple computers to verify the authenticity of that claim. This can help settle disputes that may arise regarding the authenticity of something like artwork or proof of ownership of that artwork. For photographers it can include their photographic images and video content. It is now represented by a token which can also be monetized. The NFT can then be sold in an open marketplace platform where other users can bid a price that adds value to it. The NFT establishes the authenticity of the creator of the original content. It can then be sold by the creator to another person. The NFT ownership then transfers hands, but the original creator is still attributed by the metadata recorded in the NFT using what are called "smart contracts". Thus, the NFT contains indisputable proof of who the original creator of content was and the current owner of the content. The problem today is that anyone can claim to be the creator of digital content, but they may not have a way of proving this. An NFT using a blockchain provides the provability for any creator.

4. ARTIFICIAL INTELLIGENCE (AI)

Other than NFTs, AI has also taken the photography world by storm. Every photo editing software now has AI-driven features, and so do many phone cameras. And it's inevitable that this trend will continue. When it does – will AI be able to take better photos than us? Some people argue that it's already better at editing than a human is, but I tend to disagree, I think it's still pretty far. In future, the development of AI technology could potentially lead to loss of jobs in the photography industry. Although, as long as artificial intelligence mixes up dunes for nudes, I think we're safe. Even if AI does eventually become a better photographer than human photographers – it will never be able to make a story better than we do. So, once again, I think good photographers-storytellers are still safe.

5. LACK OF AUTHENTICITY

Being difficult is essential as a photographer, but it's more difficult than it sounds. And it's not only because photography has become so easily available to everyone. Authenticity requires us to have a certain level of *self-awareness* and *self-understanding* of our own intentions. I personally think that these are keys to being authentic, but the following has some examples of being inauthentic: asking insincere questions to boost interaction, lying (about anything), representing opinion as facts, and acting like a gatekeeper. What I'd add here is blindly following trends, which makes a bunch of Instagram accounts look as if they were made by the same person. I don't know which of these trends are here to stay, and which are a fad that will soon go away. Only time will tell. But if you're annoyed by these or any other trends, here are some solutions. Make sure to surround yourself with great people in real life, but I'd add – on social media too. Always seek out truth, practice critical thinking, stay curious, and keep an open mind to those you disagree with. And last but not least, pick up your camera, go out and make some photos

Adapted from: <https://www.diyphotography.net/five-annoying-photography-trends-that-need-to-go-away/> (Feb 21, 2022 by Dunja Djudjic)

AMAZING PHOTO TIPS ON YOUTUBE & VIDEO SITES



Seeing as this edition has become quite a big one, I am posting several YouTube and video sites, that offer amazing tips and how-to steps on achieving various excellent and very interesting photographs.
Editor.

ADORAMA TV:

Freeze Action with Flash <https://www.youtube.com/watch?v=WwcFbRUfHkk>

Splash Photography <https://www.youtube.com/watch?v=M2GY1u5b7pM>

Splash of Colour <https://www.youtube.com/watch?v=9GxRwBxc8-8>

Rim Light <https://www.youtube.com/watch?v=LnrW6MIOLkc>

Photographing Glass <https://www.youtube.com/watch?v=GfweiLbEJ24>

OTHER VIDEOS:

Photograph glass on white <https://www.youtube.com/watch?v=7OntSLS2aos>

Very useful -Laws of lighting Glass <https://www.youtube.com/watch?v=M9NIA7yzFrw>

Sparkling Drink on Black <https://www.youtube.com/watch?v=-Aa7Hi60WW4>



2022 CLUB PROGRAMME

DATE	MEETING	Club challenge images may not be older than Jan 2021	
17-1-2022	PROJECTED IMAGES	2 images for regular judging and advancement	
7-2-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	GREEN	2 images	
7-3-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	BLUE	2 images	
14-3-2021	SECTIONAL TROPHY EVENT	6 images	
4-4-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	SHADOWS/SILHOUETTES	2 images	
9-5-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	VIBRANT COLOURS	2 images	
6-6-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	CHANGING SEASONS	2 images	
Hubcap rally TROPHY to be confirmed			
4-7-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	CAPTURE EMOTION	2 images	
1-8-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	MINIMALISM	2 images	
5-9-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	TEXTURES	2 images	
19-9-202	PORTFOLIO TROPH	MAN MADE VS NATURE	6 images plus article
3-10-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	REFLECTIONS	2 images	
7-11-2022	PROJECTED IMAGES	4 images for regular judging and advancement	
CLUB CHALLENGE	MOVEMENT/MOTION	2 images	
14-Nov		YEAR END COMPETITION	
5-12-2022	FINAL YEAR END MEETING	social event	
RESULTS OF COMPETITON			