VISIONS OF ENCOURAGEMENT FROM SOUTHERN AFRICA

M. ROWE

1997

VISIONS OF ENCOURAGEMENT FROM SOUTHERN AFRICA

BY

M. ROWE

Submitted in partial compliance with the requirements
for the B- Tech Degree in Photography
at the Faculty of Human Sciences,
Technikon Free State.

November 1997

"Is it a new country
In another world of reality
Than Day's?
Or did I live there
Before Day was?
I awoke
To an ordinary morning with grey light
Reflected from the street.

But (I) remembered
The dark-blue night
Above the tree line,
The open moor in moonlight,
The crest in shadow.
Remembered other dreams
Of the same mountain country:
Twice I stood on it's summits,
I stayed by its remotest lake,
And followed the river
Towards it's source.

The seasons have changed
And the light
And the weather
And the hour.
But it is the same land.
And I begin to know the map
And to get my bearings."

(Adams 1981:19,20)

ABSTRACT

VISIONS OF ENCOURAGEMENT FROM SOUTHERN AFRICA

Keywords: *Visions, Encouragement, Southern Africa, Travel Photography.*

Since the invention of the camera, travel and photography have become synonymous with each other, and today most people include their cameras when going on a journey. Far-off places arouse curiosity in people and as photographers document adventurers, they share their experiences with others.

This research project investigated the relationship between the Phatic Function and encouragement in travel photography. This relationship is discussed in order to clarify whether imagery will attract the eye of the viewer, so as to lay emphasis upon encouragement.

The successful photographer is one that has managed to marry the aforementioned functions. The marrying of these aspects is achieved through the use of formal elements which include light, composition, space, colour, shape, line, and perspective. The application of any combination of these elements is the decision of the photographer, who applies them according to what best suits the particular situation, so as to achieve the best image possible.

This project focuses upon how these formal elements, when applied to an image, result in the Phatic Function, and how this creates images of encouragement. Through a practical component, forty images will be produced. The author depicts these images from her own travels, which applied formal elements interpreted into her own style.

LIST OF ILLUSTRATIONS

LIST OF PLATES

LIST OF AUTHORS WORK

CONTENTS

INTRODUCTION

What is travel? Travel is a form of escapism- *"...the flight from the boredom of everyday life, the need for a change of environment, the search for something different, the concept of a holiday as a 'contrast experience'"* (Bennet 1995:9).

Travel photography has many definitions: According to The Travelling Photographer by Ann and Charl Purcell, travel is defined as *"...the fulfilment of many people's dreams"* and they produce travel photographs that *"illustrate the fairy tales of life"* (Purcell 1988:13).

Cary Wolinsky, a contract photographer for National Geographic magazine, explains that *'Travel is a key to meeting people... the camera can be the way into someone's life'*. Wolinsky stated that his idea of travel photography is to document how *'history, climate and terrain have moulded a people'* (Bodin 1982:134).

Another travel photographer, Ulrike Welsch whose work has appeared in Life, Time and other publications, uses her travel photographs to communicate. *'I try to make photographs that are easily understood by others. If an image can't communicate its message, it is wasted'* (Bodin 1982:126).

The importance of travel photography is to document places, and through documentary it encourages viewers to visit these destinations. According to Bennet (1995:40) encouragement is a part of promotion. *"Promotion refers to all activities undertaken to lure tourists to a particular destination"*. This could be undertaken in the form of information which refers to the material provided to tourists to guide them to a particular destination.

Attractions are regarded as a major motivater of travel, but what is an attraction? Ferrario (1981) defines attraction as *"...something interesting or unusual to see or to do"*. According to Gunn (1988) attractions fulfil two basic functions:

- they are strong enough to pull us away from our homes
- they provide us with the satisfaction we derive from travel.

The importance of the travel photographer is therefore to produce images of attractions, which would encourage viewers to visit certain destinations.

This study will contain the following aspects of travel photography in Southern Africa:

- A background concerning early travel photography in Southern Africa, discussed in chapter one.
- Communication in travel photography, the uses of formal elements in photographs to create images of encouragement, producing the Phatic Function, discussed in chapter two.
- A discussion of travels undertaken by the student, including an evaluation of the student's own work discussed in chapter three.
- Finally, the concluding remarks.

The problem which concerns the author in this study is the relationship between the Phatic Function and encouragement in travel photography. The study is therefore based upon the hypothesis that formal elements in a photograph, such as light, composition, space, colour, shape, line and perspective, would result in the Phatic Function and would create images of encouragement. The following issues will be discussed:

- What the Phatic Function is.
- Which formal elements are involved and a discussion thereof.
- Which formal elements are used by the author in her own imagery to create *Visions of Encouragement.*

CHAPTER ONE

EARLY TRAVEL PHOTOGRAPHY IN SOUTHERN AFRICA

The earliest enthusiast of photography was John Frederick Herschel. In 1833 he sailed to the Cape of Good Hope with the intention of completing his father's work, by surveying the heavenly bodies of the Southern hemisphere. With his Astronomical mission completed, he experimented with lenses, optics and the formation of images. Herschel stated that *"Light was my first love"* and this is what brought him to experiment with the medium of producing images (Bensusan 1996:2,3). Herschel returned to England on 11 May 1838. On 22 January of the following year, Sir Herschel heard of a wonderful photographic invention, the Daguerreotype Process, invented by a Frenchman named Louis Mandé Daguerre.

Using this process, an image could be produced on a sheet of silver-plated copper, sensitised with iodine. The sheet was placed in a camera and exposed for between five and twelve minutes. The image was developed by holding the exposed plate above Mercury heated to 75 degrees Celsius (Langford 1980:12). One drawback of this process was that Daguerre's images could not be viewed for long periods of time. This discovery was left to Herschel himself. It was during the same year that Herschel discovered that hyposulphite of soda could be used as an effective fixer solution (Fabian 1981:14).

Within a few days of hearing of Daguerre's invention, Herschel was able to invent his own process, using sensitised paper, and he described his new invention in a letter to the director of the Royal Observatory in Cape Town, Sir Thomas Maclear (De Beer and Barker 1992:11). Sir Thomas' assistant at the time, Charles Piazzi Smith, became very interested in Herschel's discoveries. He conducted several experiments before finally succeeding in producing one of the earliest dated photographs taken in South Africa. The result was a photograph of the Royal Observatory in Cape Town, shown in plate 1.1 (De Beer and Barker 1992:11).

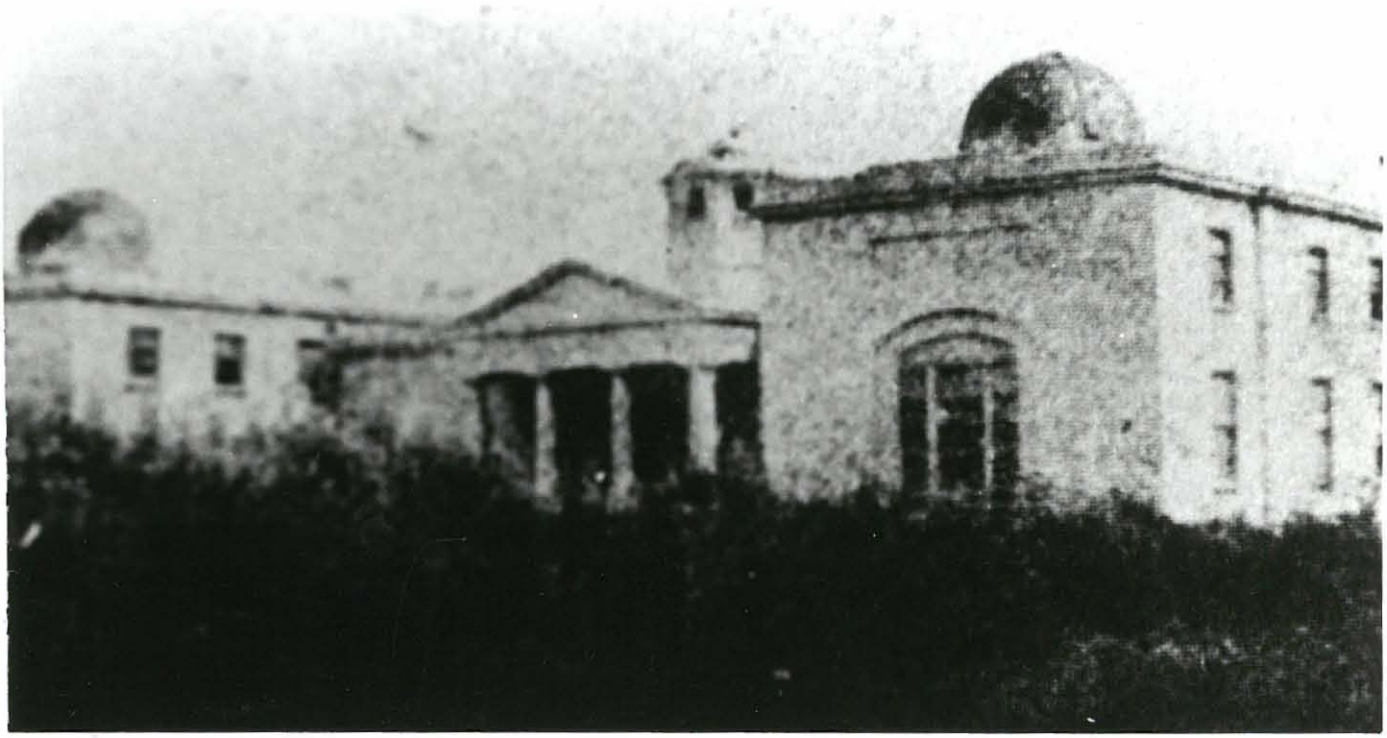


Plate. 1.1 **Earliest dated photograph**
Royal Observatory Cape Town
(De Beer and Barker 1992:11)

Another direct link to South Africa during the announcement of Daguerre's invention was that an enthusiastic photographer from Grahamstown, Dr. W.G. Atherstone, was in Paris at the time of the announcement. The details of the invention spread through South Africa via word of mouth. Atherstone was a keen photographer, and an album of his views of Grahamstown and the surrounding areas can still be seen in the Albany Museum in Grahamstown (Bensusan 1996:5,6). Atherstone, as a travel photographer, with his cart and portable darkroom, is depicted in plate 1.2.

By 1846 the Daguerreotype Process was generally known and freely available throughout the world, and travellers began photographing the world. One of the first commercial photographers in South Africa was M.T. Léger. A Frenchman of many talents, he was motivated by love, travel and adventure. Léger was on a long sea voyage to India, but cut his trip short by stopping in Port Elizabeth. He met up with a local resident, William Ring, who later became Léger's assistant. In November of the same year, they started up country together and eventually arrived in Grahamstown, where they opened a studio. In the third week of November, Léger staged his own exhibition of Daguerreotypes, which were stated in the press as being *"beautiful, wonderful and interesting"*. What made his exhibition even more interesting, was the fact that it was the first ever exhibition in South Africa (Bensusan 1996: 9,10).

THE COLLODION ERA

William Syme introduced the process commercially to Cape Town. He was a coppersmith, engraver and artist. He had just returned from Edinburgh where he was studying photography. It was in September of 1854 when he announced that he would take pictures using the Collodion Process. This announcement came four years after the process was invented by Frederick Scott Archer, a London sculptor (Bensusan 1996:14). This new process was a step up on the Calotype Process, which was very seldom used, due to the fact that the process took to long to complete and the prints made from the negatives were not of the same quality as

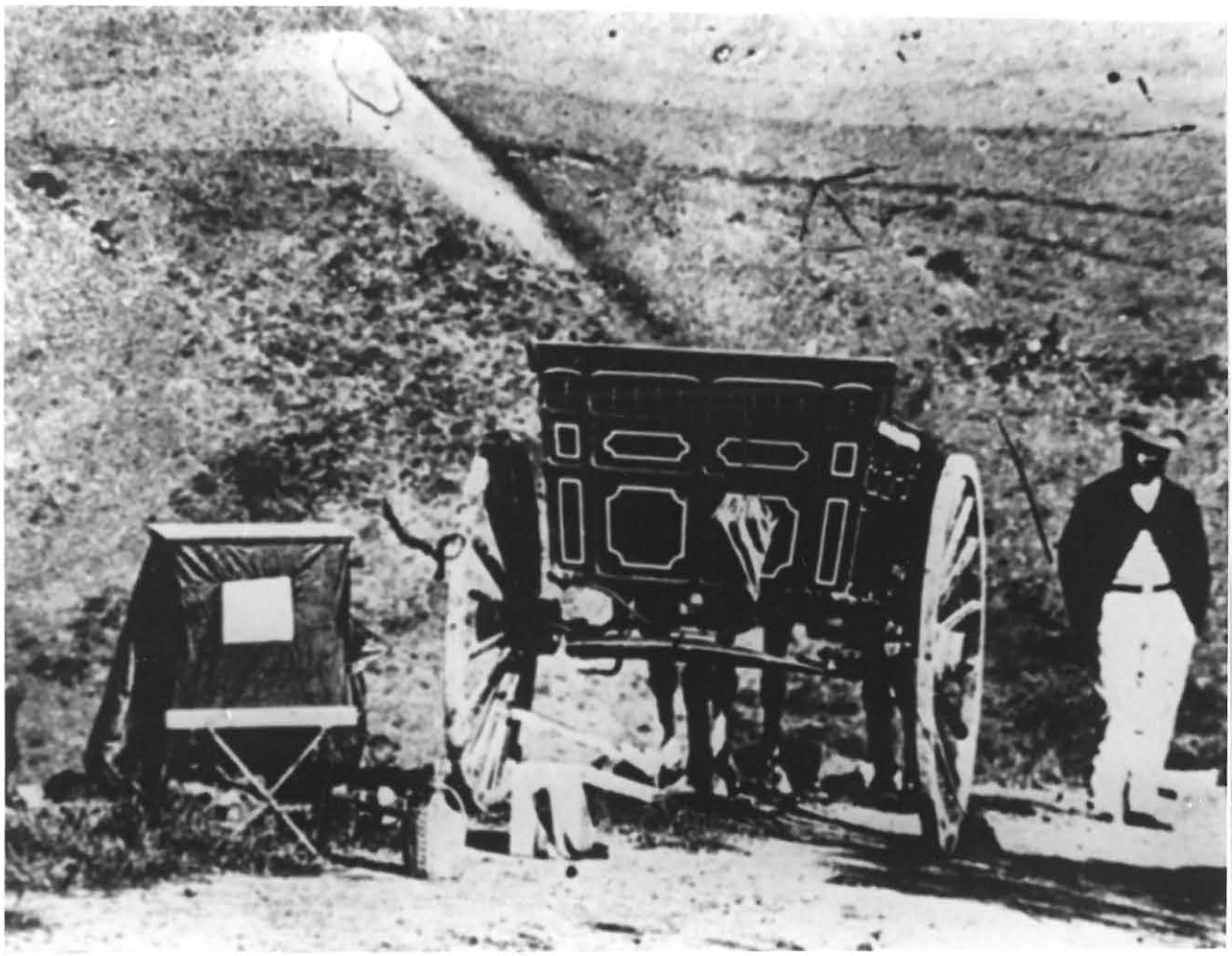


Plate. 1.2 **Dr. W.G. Atherstone**
His cart and portable darkroom
(De Beer and Barker 1992: 7)

Daguerreotypes. The Collodion Process or Wet Plate Process, combined the image quality of the Daguerreotypes and the ability to produce many prints from the negatives, adopted from the Calotype Process (Langford 1980:27).

The Collodion Process involved spreading a layer of collodion on a sheet of glass, which had been treated with silver nitrate. The glass plate was then taken to the camera and exposed for between thirty seconds and two minutes. The exposed plate was then developed by pouring pyrogallic acid over the glass, which was then fixed with hyposulphite of soda, washed and dried. (Langford 1980:27).

Prints were made by preparing a sheet of paper by firstly coating the paper with albumen and common salt, then floating the coated side downward in a tray of silver nitrate, and drying it. The paper was then pressed against the negative in a printing frame, and exposed to sunlight until a purple-black image had formed. The developed image was then rinsed and toned with gold chloride, to turn the image a dark brown colour. The print was finally fixed with hyposulphite of soda, washed and dried (Langford 1980:27).

Photographers in the Cape during the 1860s included S.B. Barnard and F.A.Y. York. Both photographers opened studios. York did an extensive amount of travelling when he accompanied His Royal Highness Prince Alfred on his visit to the Eastern Cape, Natal and the Free State in 1860 (Bensusan 1996:14,22). A photograph of York's travels with Prince Alfred can be seen in plate 1.3.

SOUTH AFRICA AND AFRICA

During this period photography was developing very rapidly all over South Africa. In Natal establishments were mainly family concerns, run from the home. A photographer from Pietermaritzburg, F. Hodgson, documented the opening of the Durban Railway in 1860 with great success. In 1875 he held an exhibition of publicity pictures of South Africa, which were sponsored by the Cape Argus.

Plate. 1.3 **Prince Alfred's travels through South Africa**
(De Beer and Barker 1992:266)

Hodgson's views represented the natural beauty of the Cape (Bensusan 1996:17).

Permanent studios were established everywhere, even in small towns such as Uitenhage, Queenstown, Swellendam and Beaufort West. Small towns in the Free State were regarded as being too small, but by the turn of the century, studios were opened in Bethlehem and Ladysmith. In the larger centres such as Kroonstad and Bloemfontein, photography was relatively important and at a high level. One of these photographers was J.S. Daneel, who became known as the *"Travelling photographic artist"* (Bensusan 1996 :20,22).

One of the first explorers to take a camera with him on his long journeys, was Charles Livingston. Livingston went on a expedition from the mouth of the Zambezi River to the Victoria Falls and back from 1858 - 1863. He could produce images, but was not a good photographer. A medical officer and botanist, Dr. John Kirk, who accompanied Livingston on his expedition, stated:

> *"Mr. L.* (referring to Charles Livingston) *tries the wet collodion process to get something having a faint likeness to a picture, but it is nasty unhealthy work in the dark-room in the tropical country and he has no idea of chemistry or of manipulation"*
>
> (Bensusan 1996:24).

Another photographer and explorer was James Chapman, who travelled extensively throughout Southern Africa. According to Bensusan (1996:25) he was the first white man to have crossed Africa from coast to coast. Chapman's main concern was to establish trading posts and communication between the two opposite shores of Africa. In 1860 Chapman left on an expedition to Walvis Bay accompanied by an artist named Thomas Baines. This expedition illustrated the importance of a photographer and artist working together to record the scenes of that period.

Fabian, the author of *Early Travel Photography*, mentioned two other travelling photographers, namely Francis Frith and Maxime du Camp. These photographers travelled extensively throughout Egypt and Palestine. Frith's idea of travel photography was placing emphasis on *"delicate detail... which a human hand cannot attain"*. Frith almost always took two views of one object the whole object and a detail thereof. He never forgot detail, even going as far as to photograph graffiti on the columns of monuments.

Between 1856 and 1859 Frith travelled deeper into Africa than any other photographer before him, and on his last journey he travelled 1500 miles into the desert. A map depicting his travels through Egypt can be seen in plate 1.4. To escape the heat he would pitch his tent in the ruins of the building he was photographing. Frith became a well-known travelling photographer, and his success could be seen in Frith's two-volume *Egypt and Palestine Photographed and Described*, which was the most expensive publication of it's time. The volume consisted of a total of 140 000 photographs which made up the 2 000 editions produced. This was considered by the editors of the London Times as to be the best photographs they had ever seen. Maxime du Camp was a born adventurer, and very serious about photography. He photographed every ruin, monument and landscape that attracted his attention. Du Camp's imagery captured the deterioration of great monuments, even monuments taken over by mountains of sand and dust. His journey to the Middle East lasted two years, and during this time he produced 220 Calotype images, 122 of which were published in a French book, namely *Egypte, Nubie, Palestine et Syrie*, a first of the region to be illustrated with actual photographs (Fabian 1981:55-61).

Technical improvements which made photography easier for the traveller.

Technical improvements on cameras, lenses and film, and the invention of colour-sensitive materials, made photography easier for the traveller. An example is the invention of a miniature 35mm camera, namely the Leica, which was invented by Oscar Barnack in 1924. The images photographed using this camera were very grainy when they were enlarged, which was due to the bad film resolution.

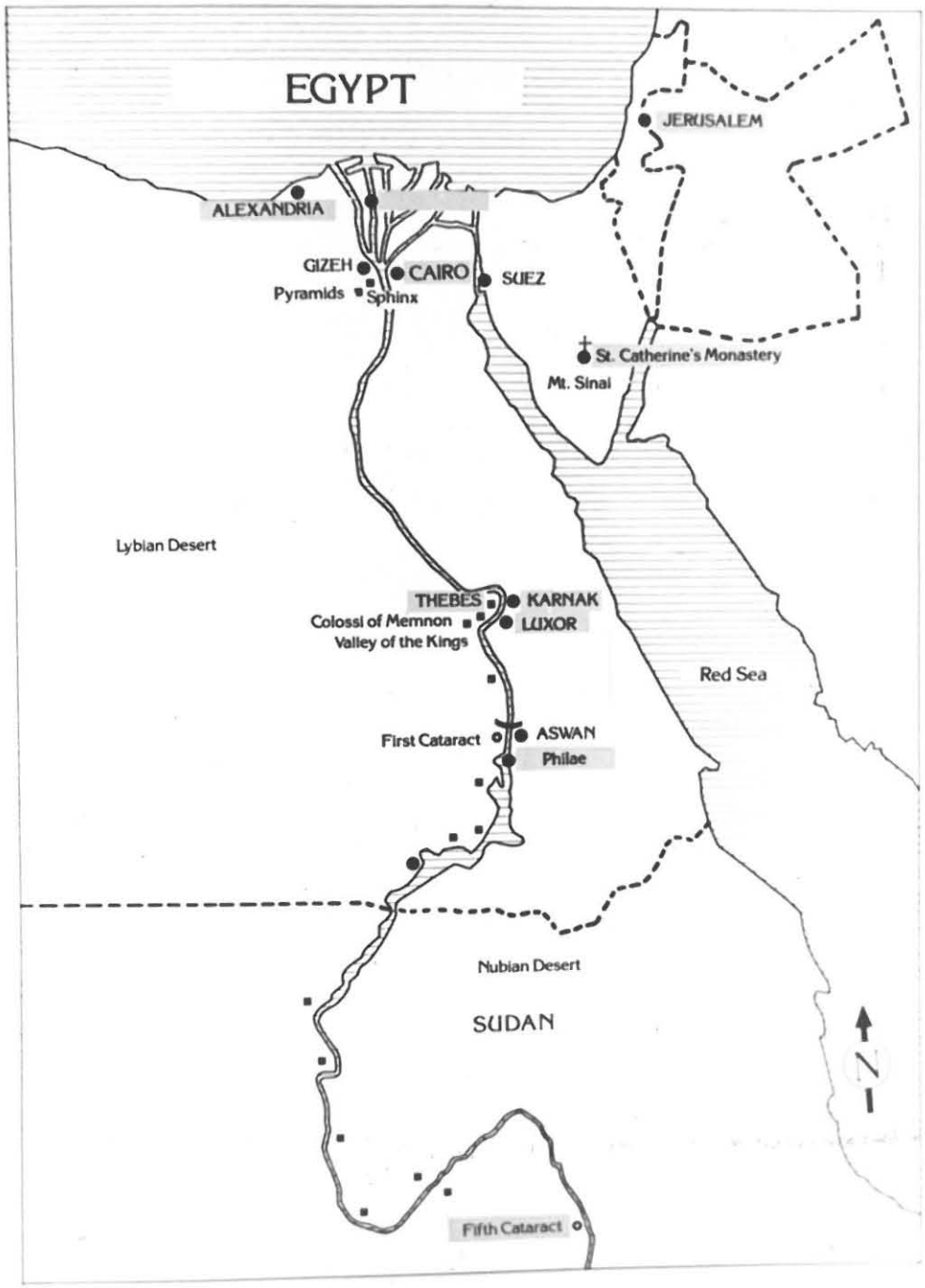


Plate. 1.4 **Francis Frith's travels through Egypt**
(Fabian 1981:61)

The film resolution improved between the 1950s and the 1960s. Improvements in lenses resulted in wider apertures, better resolution and greater choice of focal length. These improvements allowed the photographer to create the images he wanted, for example, wider apertures for making use of depth of field or the lack thereof, better resolution for quality images, and choice of focal length for the cropping of images (Langford 1980:76).

Colour photography was a late arrival almost 100 years after the invention of photography, and for the first time photographers had to consider colour composition, which worked well for some travel photographs. Other improvements were made on film emulsions, increasing film speed and creating a variety of films with different film speeds for different types of photography, such as a faster film speed for night photography or a slower speed for creative photography using longer exposures.

The effect of all these technical improvements solved most of the problems of the earlier photographers; it gave people more confidence and allowed photographers to concentrate more on picture content. The travelling photographer could now succeed in producing *"Visions of Encouragement"*.

CHAPTER TWO

COMMUNICATION IN TRAVEL PHOTOGRAPHY

This chapter will firstly provide an introduction to visual communication in photography, and secondly it will discuss image analysis.

1. According to Morgan and Welton (1986:6) communication is the result of five components which work together and result in a desired message to be decoded by the receiver. To explain this the author will apply the components to the particular study of travel photography.

i. The information source is the actual message which the photographer would like to convey, in this case the places the photographer would like to photograph to produce *"Visions of Encouragement"*
ii. The transmitter is the photographer herself, who will obtain images of the above-mentioned message.
iii. The channel is the physical means by which the message is sent, for example the formal elements used to create the Phatic Function.
iv. The forth component involves the receiver and the decoding of the message.
v. The final component is destination, which occurs after the message has been correctly encoded, and the viewer wishes to visit the places photographed.

Many photographers produce memorable images, but to define memorable is a difficult task: Focus is laid on the formal elements of the images, and we assume that their formal composition explains their distinctiveness. *"An image has been defined as a result of endowing optical sensations with meaning"* (Morgan and Welton 1986:102).

2. IMAGE ANALYSIS.

Image analysis is an analysis of signs within the image in order to deconstruct the meaning which the signs create (Burton 1990:179).

The eye is naturally attracted to lighter and brighter colours and to areas of activity and sharp focus. The photographer uses these principles to focus attention on particular areas in photographs in order to attract the attention of the viewer (Joseph and Saunders 1995:138). Peters (1977:58) states that *"Both the representational context and the form of the picture can be of such a kind that they immediately attract and hold the attention of the viewer, and so establish the contact between the communicator and the receiver"*. This best describes what is known as the **Phatic Function**, devised from Roman Jacobson's communication model for the analysis of messages. Although this model was designed originally for literacy analysis, it proved useful for pictorial communication. Many other functions are represented in the model illustrated in illustration 2.1, but the author has placed emphasis on the Phatic Function, also referred to by Peters as the Contact Function, a small percentage in the analysis of pictorial communication. According to Lowe (1995:78) any device for the focusing of attention on the image is a phatic aspect. Each phatic aspect referred to as a formal element is discussed in detail in the following section, including how each is used to its best advantage and the results thereof. The formal elements discussed are Light, Composition, Space, Colour, Shape, Line and Perspective.

2.1 Light

Light is invisible, and can only be seen when it is reflected off certain objects. In the medium of black and white photography, there is a greater sense of light, because the white areas are read as light itself, and the black and some grey areas are read as the absence of light. This may result in a strong feeling for the dark-light relationship which is perceived, but with the use of colour, the emotional responses are extremely powerful and this could influence the perception of light (Markowski 1984:75).

According to Pettersson (1993:247) whatever direction light is coming from is important to the appearance of forms in the image, for example, soft light reminds us

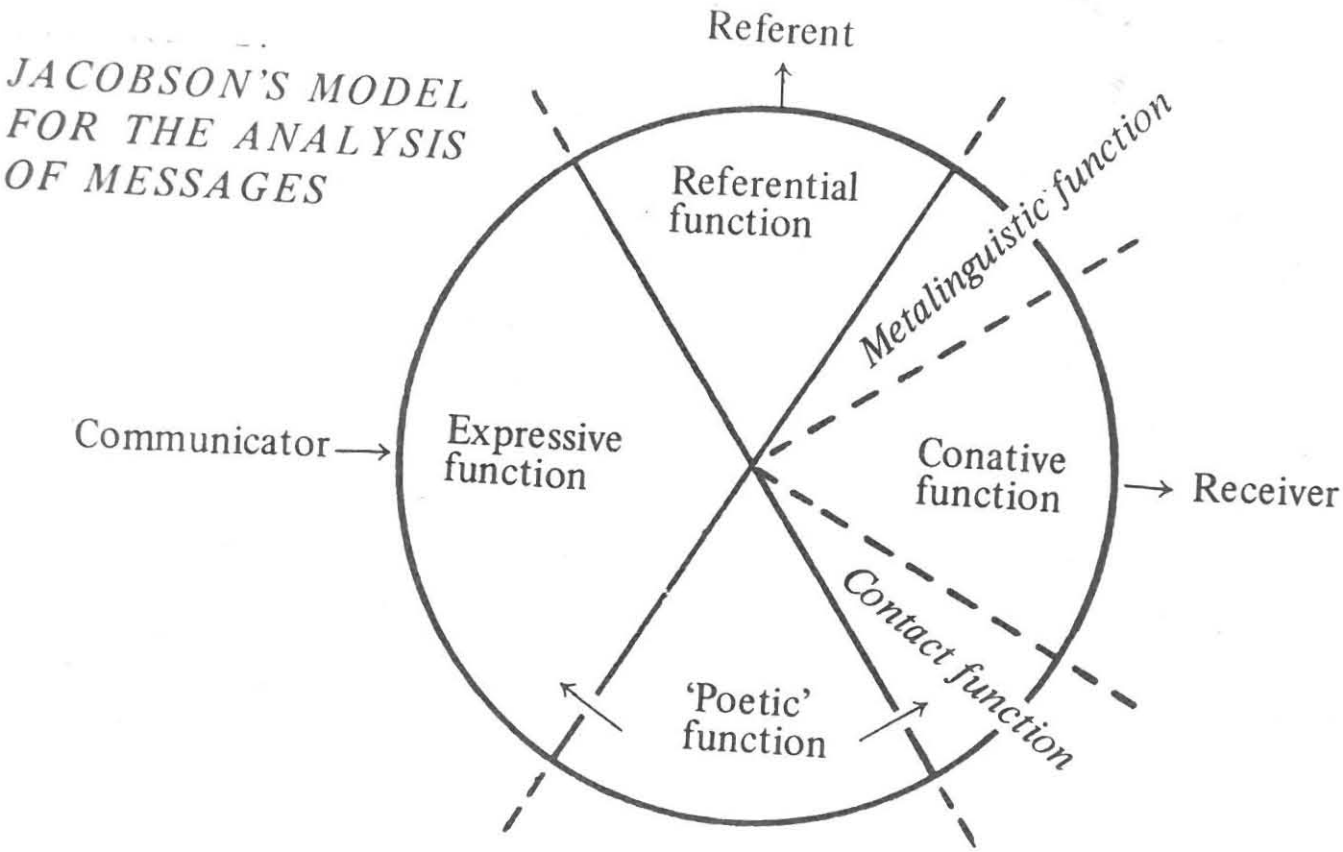


Illustration 2.1 **Jacobson's Model for the Analysis of Messages**

(Peters 1977:47)

of subtleness while strong light reminds us of harshness. Photographers make use of these lighting techniques to create perceptions of volume in two-dimensional pictures. Harsh lighting produces high contrast photographs with a loss of detail in highlights and shadows, producing a punchy print. Soft lighting on the other hand, produces a toned-down image. Both of which play a role in the way we interpret subjects.

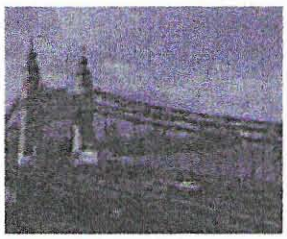
The time of day has an important effect on the colour of light. There are times when light is neutral and all seven colours represented in white light are represented equally. However from morning to evening the colour and the quality of light is constantly changing, and each change in light affects the impact of images. Practical Photography (n.a.1988:60) describes the changes of light during the day as follows (demonstrated in plate 2.1):

- Early-morning light produces a warm orange light and the low sun light throws long, slightly blue shadows.
- Overcast morning light is diffused light and contains a strong blue-grey colour.
- Midday sun is harsh, but the colour of light is the most neutral.
- Sunlight diffused by light cloud produces a lower contrast light.
- Late afternoon sun resembles that of morning light, with shadows growing longer as the sun drops. As the sun sinks in the sky the colour turns more orange and, as the sun disappears, the blues of the sky reset until the sky darkens completely.

Night photography is a different matter entirely because of the variety of light sources available. Light sources range from moonlight, fluorescent, incandescent, neon light, street lights and many more. Each type of light has a specific colour temperature which affects films balanced for a particular light source such as sunlight. The colour temperatures of light are discussed in the section on colour. Illustration 2.4 represents these changes in colour at different colour temperatures.

7 am

9. 30 am



12 noon

6 pm

6.30 pm

5 pm

Plate 2.1 **Changes of light during the day**
(Langford 1978:154)

2.2 Composition

The organization of components into a comprehensive order inside the frame is known as composition. Using formal elements such as perspective, the formal effects of colour and light, placements of form and other elements, the photographer can manipulate the observer and can produce a response. The structure of formal elements adopted by the photographer, reveals a certain impression or idea, a deeper meaning, that may become directly recognised through the representation, producing *"Visions of Encouragement"*.

There is no easy method or approach to lead one to successful image composition, but starting points do exist, which serve as guidelines for the organisation of components and formal elements for composition (Markowski 1984 :133-134). Frost (1991:83) refers to Edward Weston, who stated "*To consult the rules of composition before taking a picture is like consulting the law of gravitation before going on a walk*". He questions the appropriate theory that composition should be instinct from the photographer's own visual awareness, and not something due to formula.

According to Brück (1981:10) the definition of composition is a well-thought-out arrangement, where everything that contributes to the overall appearance is an element of the composition, and each detail, however small, has an influence on the viewer consciously or unconsciously. Brück refers to photography as an 'optical language'. Subject matter and the technique employed make up the vocabulary of the language, leaving components as the grammar. This provides the photographer with a way of making signified statements using the language.

Sharpness and correctly exposed pictures contribute to a good image, but composition is more than that. A well-composed picture is attractive to look at and grabs and holds the attention of the viewer, allowing the eye to travel around the picture. According to Sootheran (1993:81) rules of composition are made to be broken, and photographers obtain equally effective results when they do not apply these rules. However this does not devaluate these rules, their purpose is just to serve as guidelines for some photographers.

The most important rule of composition involves the rule of thirds, represented in illustration 2.2. The frame of the image is divided into equal sections of thirds, and interesting subjects are placed along these lines. This serves as a point of interest for the eye of the viewer, a starting point, allowing the eye to move through the frame. The rule of thirds is a simplified version of the golden section developed early in the thirteenth century, and it has became a pronounced method for artists to construct their images (Sootheran 1995:20).

A preference for either a horizontal or a vertical format creates an overall impact in photographic composition. The horizontal or landscape format produces a composition which is restful to look at, and which allows the photographer to emphasise a single plane, which is very useful in landscape photography. On the other hand, the vertical or upright format is more dynamic, stressing the vertical lines of any upright object. Tight composition is possible while avoiding empty space in the picture. Besides preference with regard to framing, there are other methods available which can improve the format used:

1. Framing within the frame.
2. Foreground interest.

According to Frost (1991:86) framing objects within the frame immediately draws the eye of the viewer towards the point of interest. This is done by tightening the overall composition. Framing can be achieved by using a wide-angle lens, which is wide enough to incorporate extra elements, for example branches of trees surrounding a building, shown in plate 2.2, or by using a telephoto lens set to wide aperture, throwing the foreground out of focus.

Placing elements in the foreground of the frame, using a wide-angle lens, serves three purposes:

i. It serves as an element of scale.
ii. It links the foreground, middle ground and background.
iii. Most importantly, it serves as a point of entry for the eye, directing the eye to a point of interest.

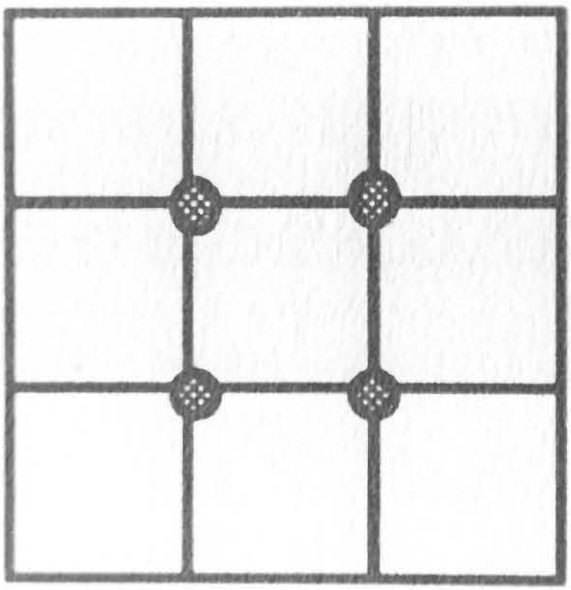


Illustration 2.2 **The rule of Thirds**
(Pettersson 1993:259)

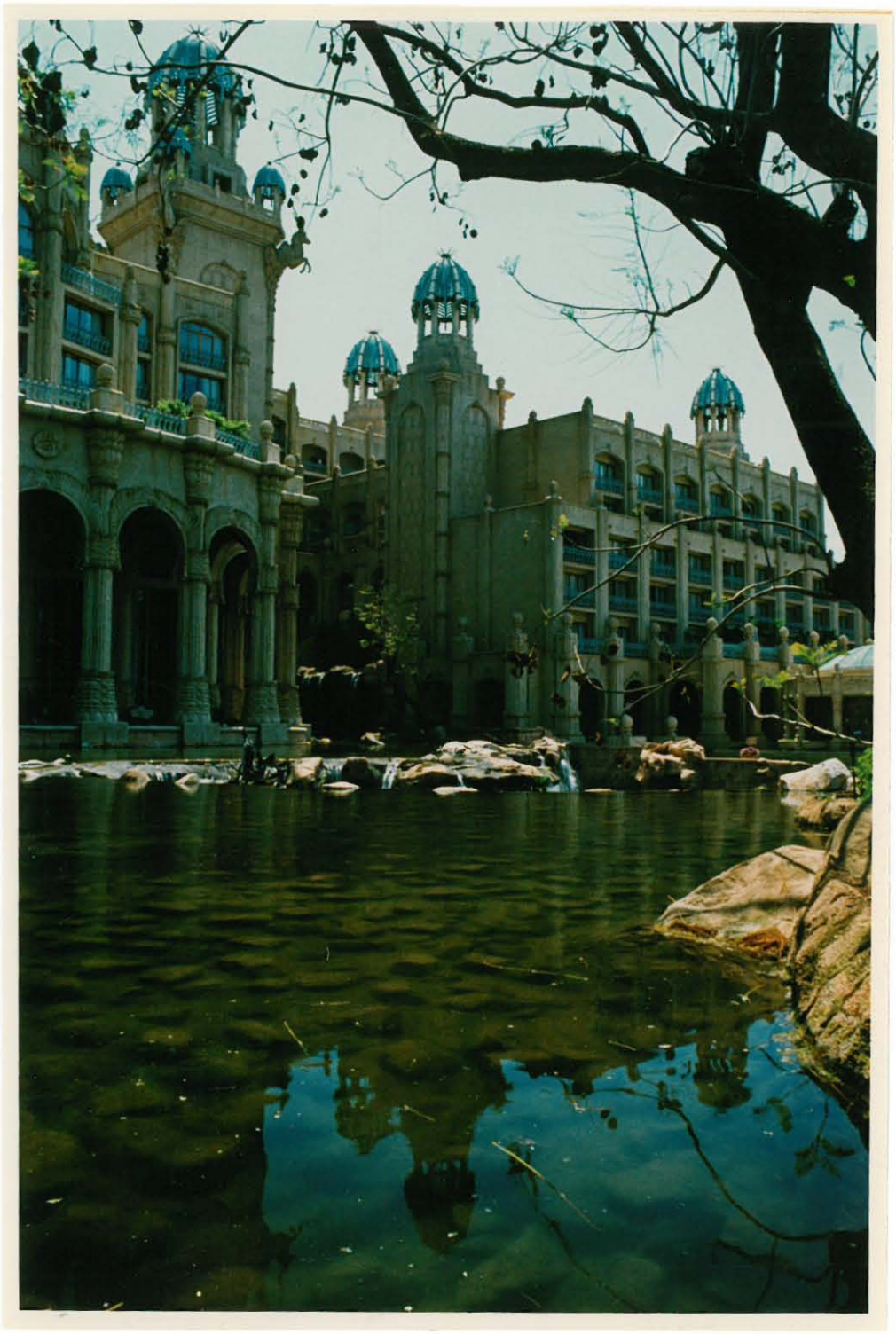


Plate 2.2 **Framing within the frame**

Lost Palace

M. Rowe

Both the creation of foreground interest and framing draws the eye of the viewer, and guides them to a point of interest. This can produce the illusion of a three-dimensional image. *"Although we view the world in three dimensions, only two of these dimensions can be recorded on the flat surface of a photograph. The third dimension, depth can only be suggested"* (Moore 1988a:77). By keeping this in mind these tips can help produce the illusion of the third dimension and attract the eye of the viewer.

2.3 The illusion of space

As mentioned previously in the section on composition, a good composition involves a good structure of elements in the frame. With the use of formal elements, pictorial depth can be achieved through the use of these. Space can create the illusion of depth and volume, creating a third dimension (Markowski 1984:127).

Wide-angle lenses stress the illusion of depth, while telephoto lenses compress it. This could also work, because it concentrates attention on the main subject. Height of the camera above or below the norm also stresses the extension of space, which is achieved by changing the proportions of objects nearest to the lens. As a result size differences, which are actually the same throughout, appear different when photographed. This is the direct result of the tilt of the camera and not a result of the wide-angle lens. The impression of space is therefore strengthened, because the viewer sub-consciously disagrees with what he expects and actually sees in the photograph, shown in plate 2.3. This holds the attention of the viewer (Brück 1981:50).

Depth of field also stresses the extension of space. Depth of field is the area which extends from the nearest point of sharpness, through the area of focus, and through to a point on the far side (Bavister 1987:89). This area of focus depends on four factors:

1. Focal length of the lens.
2. Size of aperture.

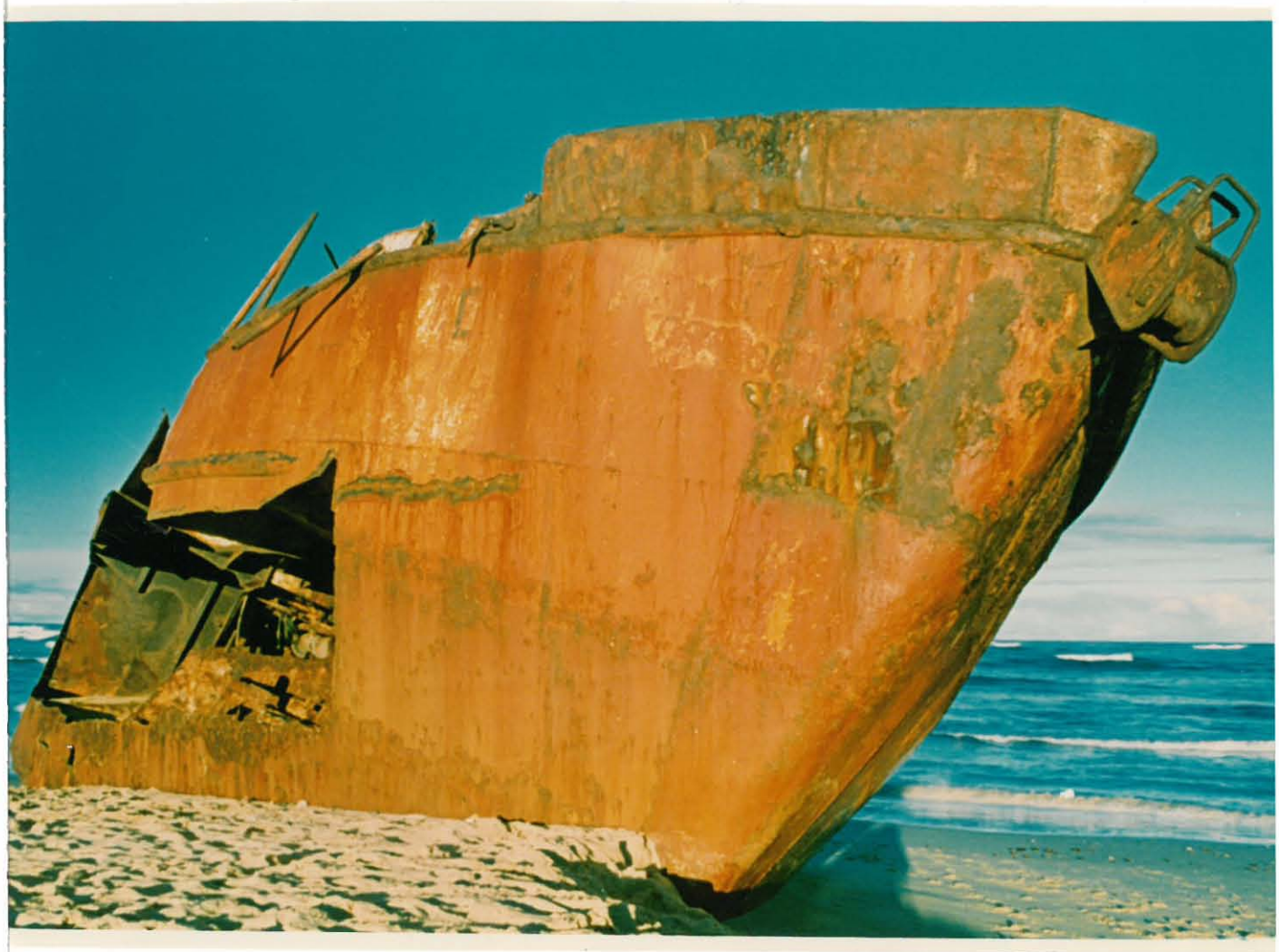


Plate 2.3 **Tilt of the camera**
Wreck Cannon Rocks
M. Rowe

3. Camera distance from the object.
4. Degree of enlargement.

A depth of field table established for Practical Photography (Bavister 1987:90) provides information on how much or how little depth of field can be obtained with different lenses set at two metres, with three different apertures. The ideal enlargement used was x8 of the 35mm format.

Lens used	f/4	f/8	f/16
17mm	1.25m-inf.	0.85m-inf.	0.52m-inf.
28mm	1.51m-3.01m	1.22m-6.27m	0.89m-inf.
50mm	1.83m-2.20m	1.69m-2.45m	0.47m-3.17m
80mm	1.92m-2.10m	1.86m-2.16m	0.74m-2.35m
135mm	1.97m-2.03m	1.95m-2.05m	0.90m-2.11m
200mm	1.99m-2.01m	1.97m-2.02m	0.95m-2.05m

The shorter the focal length and the smaller the aperture setting, the more depth of field is achieved.

In summary the effect of space becomes smaller with long focal lenses, which compress the image and allow less depth of field. The extension of space becomes greater with short focal lenses, which allow more elements inside the frame and more depth of field. In both cases the eye is directed on the main subject.

2.4 Colour

The light which we see is known as the visible spectrum, which results in all the colours of the rainbow, and these parts of the spectrum which are reflected by the different objects give it its colour (Moore 1988b:45). Colour is a part of our daily lives and might seem to be the most immediately evident component of seeing. According to Pettersson (1993:254) colour is capable of enhancing communication, adding clarity and impact to a message. Colour intensity influences the perception of shapes and objects, while contextual variables such as lighting conditions and surrounding colours can influence the perception of colour.

Brück (1981:65) stated that *"...the colours and their forms carry the whole impact of the photograph and therefore must be strong enough to interest the viewer"*. The most important elements should have the brightest colours which contrast best with the background.

According to Moore (1988b:45,46) psychological messages are conveyed during the simply viewing of a particular colour. Colour can create a mood or a feeling within us, for example orange and yellow suggest warmth because they remind us of a glowing fire, while on the other hand greens and blues remind us of nature, giving the overall image a restful quality. According to the *Life Library of Photography: Colour* (Time (eds) 1972:36), colour has the curious power to make the viewer identify with the scene, as if he has been there and knows just where and when the picture was taken. This is similar to the idea of Moore that colour can evoke the viewers memory of places he has once seen and can identify with, thus effecting the viewer subconsciously.

According to a study conducted by Whiddett (1993:88,89) bright colours draw the eye to a focal point in pictures, which can be used to create pleasing compositions. Of these bright colours the eye focuses on red and yellow closer the colder colours. Reds and yellows tend to jump out at the viewer while colder colours appear recessive. This makes reds and yellows excellent colours for impact.

The polarizer, which filters the random light waves, making them vibrate in a single plane, generally makes colours look brighter and can make an ordinary sky appear rich. Cheung (1987:41) says that colours appear deeper and more saturated when glare is reduced, and that the degree of saturation depends on lighting on the subject and accuracy of exposure. The polarization of skylight is represented in illustration 2.3.

According to Frost (1992:73,74) one must consider the colour of light, because an object is determined by the light it reflects. He is referring to colour temperature measured in Kelvin. On a sunny day the colour temperature is about 5 500 Kelvin at mid-day, and colours are recorded natually on normal balanced daylight film.

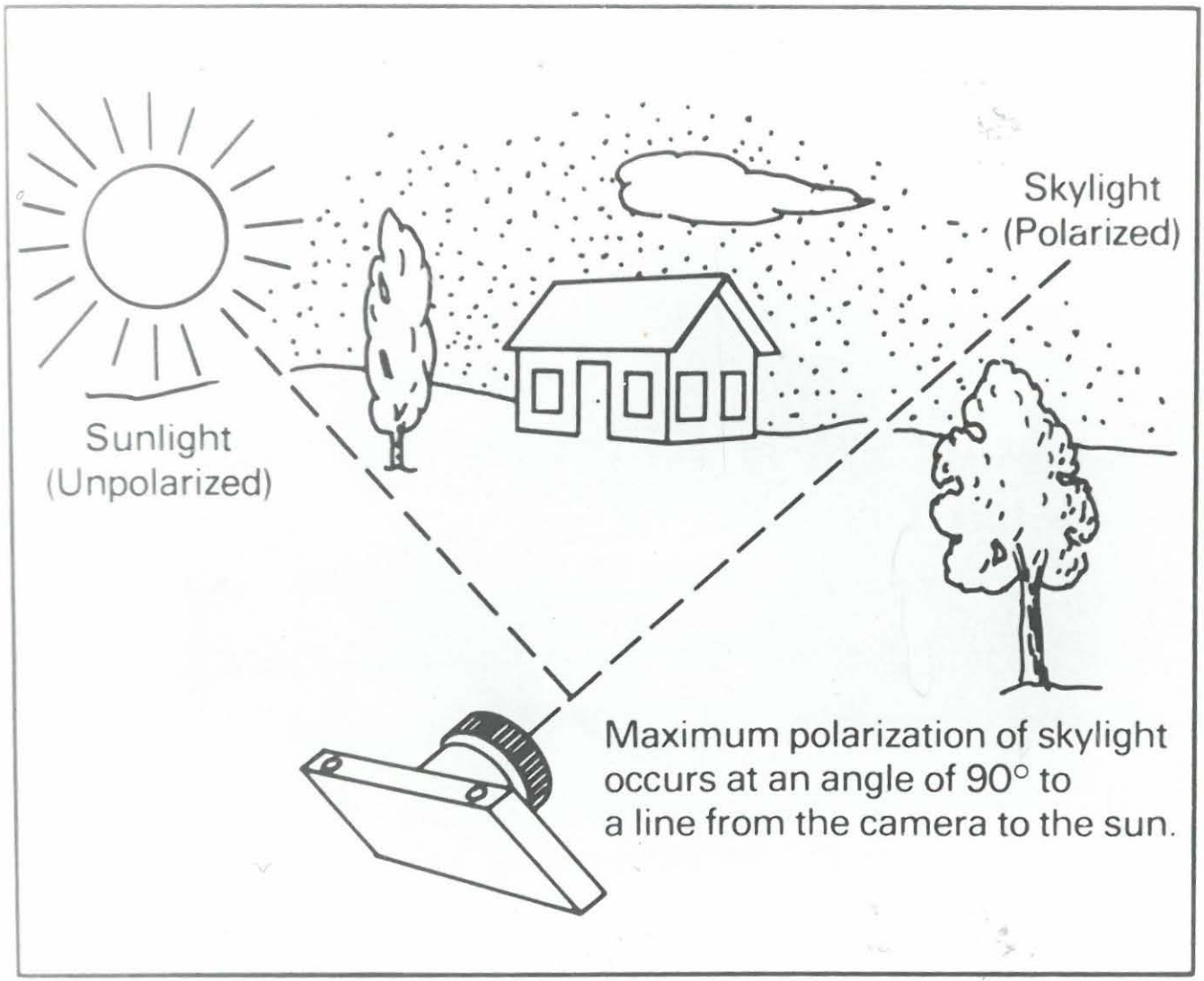


Illustration 2.3 **The Polarization of Skylight**

(Stroebel 1986:208)

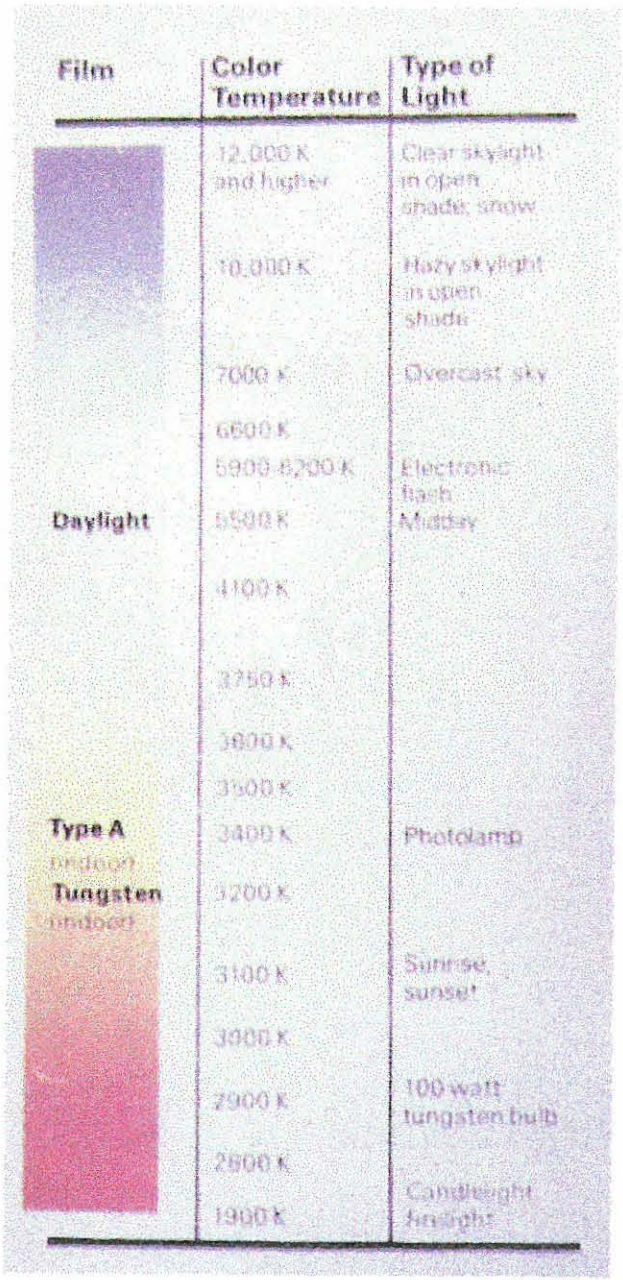


Illustration 2.4 **Change in Colour Temperature**
(Curtin & London. (eds) 1983:78)

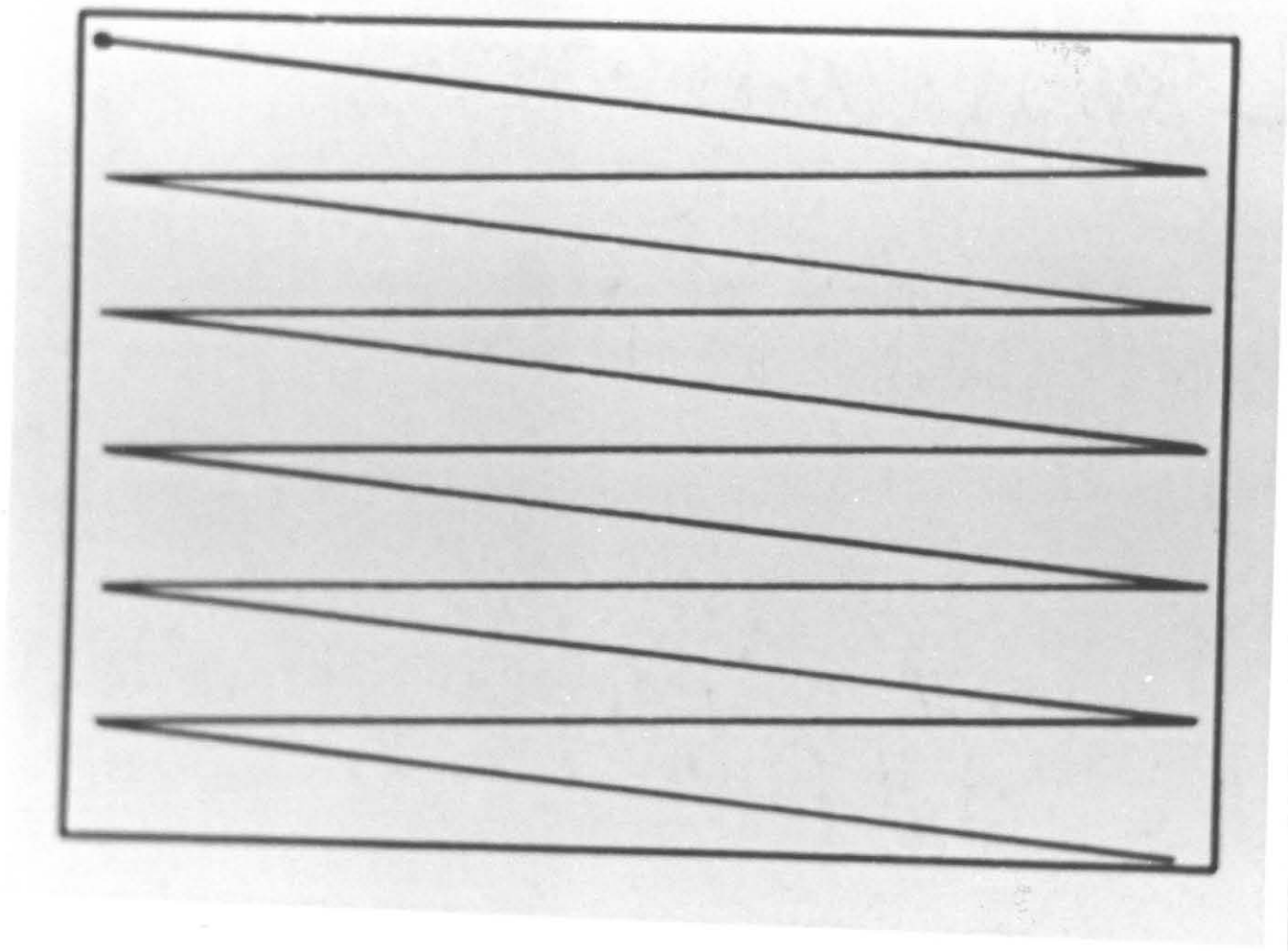


Illustration 2.5 **Standard Eye Movements**
(Brück 1981:13)

subject matter. Viewpoint determines perspective and, according to Thomas (1991:99), perspective is often called upon to bring people around to your point of view. He says that this has little to do with arrangements, but more to do with sizes of objects, telling us their depth. Therefore perspective is the most effective way of achieving the illusion of a three-dimensional photograph.

There are two main types of perspective, namely linear and aerial. By using linear perspective the photographer can lead the eye of the viewer into the scene. This is done by using converging lines, or by using changes in the relative size of objects which diminish in size as they move into the distance. Aerial perspective is achieved through objects which are separated at different distances by differences in tone as shown in plate 2.4. Objects in the distance start to lose their colour detail and shape, because the light from the furthest part travels greater distances, resulting in lighter tones (Hedgecoe 1982:180-181).

According to Brück (1981:43) geometric perspective, the distortion of shapes and line, is not the function of the lens used but depends entirely on the tilt of the camera. Depending on how much the camera is tilted, the lines in the photograph will run differently. Perspective can be steepened with the use of a wide-angle lens which magnifies the foreground, exaggerating objects nearest to you, which require greater tilting of the camera. Secondly perspective can be flattened using long lenses, resulting in a loss of distortion and making far-away objects seem large and nearby. Brück says that unconsciously we correct converging lines as they appear naturally to us. In photography our perception is different, and this can be used to the photographer's advantage. Photographs are usually rectangular, vertical or horizontal and within this limited space, lines are contained. This produces optical tension in the viewer, creating impact.

Plate 2.4 **Aerial perspective**
(Freeman 1981:31)

CHAPTER THREE

THE STUDENT'S TRAVELS AND HER OWN WORK

The author's views on how formal elements result in the Phatic Function and create images of encouragement, will be depicted from her own travels, through photography, translated into her own style.

The author's work consists of forty images taken between January 1996 and September 1997. During this period the author travelled to five of the nine provinces in South Africa. Her travels included, one trip to KwaZulu- Natal, three trips to the Eastern Cape, two trips to the Northern Cape, one trip to the North West Province, and lastly four trips around her home province, the Free State, excluding trips around Bloemfontein. The author will first give a brief background of the various destinations chosen, and she will then discuss each of the forty images, placing emphasis on technical detail, the formal elements used and why they were effective. Plates used simply for demonstration purposes are numbered 3.1 to 3.5. Plates referring to the author's own work are numbered 4.1 to 4.40.

3.1 KwaZulu-Natal.

The main purpose of this trip was to visit Pietermaritzburg, 'the Heritage City' and Wartburg, 'a little bit of Germany in Natal'. The author spent a week in the region photographing the beautiful landscapes and architecture found in the area. Pietermaritzburg with its unique character and charm was firstly named after the Voortrekker leader, Piet Retief, but at the time of the town centenary in 1938 it was declared that the leader of the second trek into Natal, Gert Maritz, should also be commemorated, and Pietermaritzburg became the official name of the town (Vermeulen 1996:190).

Pietermaritzburg is very central, offering the traveller many attractions. These include the game reserves of Zululand, the beaches of Natal, and within only a two-

Plate 3.1 **KwaZulu-Natal**

Horse and cart Pietermaritzburg

M. Rowe

hour drive one can enjoy the glorious Drakensberg. Only 30 kilometres from Pietermaritzburg one can drive through the lovely little village of Wartburg, which is known for its German atmosphere. The inhabitants take pride in their history and uphold the language and customs of their ancestors (Vermeulen 1996:194-195).

Five images from this region are used in the author's exhibition and can be viewed in plates 4.18, 4.21, 4.25, 4.36 and 4.38. Plate 3.1, seen on the previous page and taken on a farm in Pietermaritzburg, shows excited children on the back of a cart.

3.2 The Eastern Cape

As mentioned earlier the author underwent three trips to this province; two trips to Port Alfred and surrounding areas, and one trip to the town of Lady Grey. During the two trips to Port Alfred the author visited a number of places in the area, places including Grahamstown, Port Elizabeth, Cannon Rocks, Riet River and the Three Sisters.

Port Alfred is a seaside resort situated between East London and Port Elizabeth on the shores of the Indian Ocean. The village has a relaxed atmosphere, with golden beaches, a marina, a scenic harbour and the 28- kilometre Kowie River which flows from indigenous forests, through farmlands, past riverside homes and finally out to sea (Port Alfred Publicity Association:n.a.:13). Port Alfred, which began developing in 1825, was originally named Port Frances in honour of Lord Charles Somerset's daughter-in-law, but was renamed in 1860 to mark the visit of Queen Victoria's son (Leigh 1993:81). Photographs taken in this area can be viewed in plates 4.3, 4.4, 4.13 and 4.30, all of which are used in the author's exhibition.

Grahamstown, known as 'the City of Saints' acquired this nickname because of the forty-odd churches found in the area. Grahamstown was founded in 1812 by Colonel John Graham, who chose a spot in the area for a military outpost. The outpost was used for many years, but the area only became a town with the arrival of the 1820 settlers. By 1861 the town had grown extensively and had obtained municipal as well as city status.

Plate 3.2 **The Eastern Cape**
Riet River near Port Alfred
M. Rowe

At the middle sister one finds a large archway leading to a cove, and at low tide one can see rock pools concealing small creatures (Port Alfred Publicity Association:n.a.7). Photographs of the area are shown in plates 4.2, and 3.2. Plate 4.2 is used in the author's exhibition while plate 3.2 demonstrates the sunrise over the Riet River, shown on the previous page.

Lady Grey was visited by the author during a one day trip through the province. The village is situated between Aliwal North and Barkley East in the valley of the Witteberge. It is because of the Witteberge that in the winter, the name of the village serves it justice. Lady Grey was founded in 1858 when the first residential stand was sold. This stand was bought by the Dutch Reformed Church as a new parish. The new settlement was then named in honour of Sir George Grey's wife, as he was the governor of the Cape Colony at the time (Erasmus 1995:275-276). The only photograph used by the author in her exhibition was a photograph of the Dutch Reformed Church, which can be seen in plate 4.9.

3.3 The Northern Cape.

Two trips were undertaken to this province, one to the Kimberley diamond fields, and one to the Richtersveld. Kimberley is a city that virtually grew around a big hole in the ground, and this hole deepened until it was virtually twice as deep as the 269-metre J. G. Strijdom Tower in Johannesburg. Adjoining the area known as the Beaconsfield, Kimberley finally became a city in 1913 (Bulpin 1978:173-174). Today Kimberley is the only venue in the world that offers a guided tour of an 820-metre deep diamond mine, and a tour of the Big Hole and surrounding diggings. Kimberley is a fascinating destination as it also offers an operating tram system which was restored in 1914. The electrical tram operates between the City Hall and the Big Hole. Photographs depicting Kimberley are shown in plates 4.33 and 3.3. Plate 3.3 shows one of the electrical trams in Kimberley which is used for demonstration purposes. Plate 4.33 was the only photograph of the area used in the author's exhibition.

Plate 3.3 **The Northern Cape**

The Tram Kimberley

M. Rowe

The Richtersveld situated in north-west Namaqualand, offers rugged cliffs, and beautiful landscapes, an indication that one is in the vast desert known as the Richtersveld National Park. The area has an assortment of plant life which manages to survive in the harsh and unpredictable climate (Vermeulen 1996:138). Residing in a Nama village Khubus, spelt Kuboes by the locals, the author had the opportunity to meet some of the local people and photograph the surroundings. Several photographs taken during the four day visit to the region, were successful enough to be used in the authors exhibition, these are shown in plates 4.28, 4.29, 4.31, 4.34, 4.35, 4.39 and 4.40.

3.4 The North-West Province.

Travelling from Johannesburg, the author had the opportunity to visit spectacular Sun City in the North-West Province. The mystique blends twentieth century living and the magic of ancient Africa. Sun City provides many attractions for the traveller, including the Valley of Waves, the Kwena Gardens Crocodile Paradise, the Gary Player Country Club and Golf Course, an entertainment centre, an adventure playground and putt-putt course, a walk-in aviary, the Sun City Casino Resort, and lastly the spectacular grounds of the Lost City, threaded by winding paths past streams, waterfalls and lakes (Vermeulen 1996:304). Five images of the spectacular City are used in the author's exhibition, and these are shown in plates 4.8, 4.10, 4.15, 4.19 and 4.20. Plates 2.2 and 3.4 are only used for demonstration purposes, plate 2.2 demonstrates framing within the frame, discussed in the section on composition in chapter two, and plate 3.4 shows the interesting architecture found in the grounds of the Palace.

3.5 The Free State.

The author undertook many trips around the Free State, excluding trips around Bloemfontein. Destinations included Jacobsdal, the Rob Ferreira Holiday resort, Allemanskraal Dam, and Smithfield where she took part in a two-day hike. She also visited the beautiful area of Golden Gate on her return journey from Pietermaritzburg.

Plate 3.4 **The North -West Province**

The Grounds of The Palace

M. Rowe

Bloemfontein, the capital of the Free State and the author's home town, is situated on the golden highveld plains. The Tswana name, Mangaung, means 'Place of the Cheetah' which is a reminder of the African wilderness which once existed. The history dates back to 1840 when a Voortrekker Johannes Nicolas Brits, settled and build himself a homestead. A settlement soon developed and was finally proclaimed a city and capital of the Republic of the Orange Free State in 1854 (Vermeulen 1996:157). The Botanical Gardens in the region, started in 1963 and officially opened in 1969, was the fifth of South Africa's eight national gardens. The chosen site, Winter's Valley, consists of koppies and a series of dams, all of which combine to provide the unique setting. Besides the vegetation, the gardens offer an assortment of wildlife, including 94 species of birds, 54 species of reptiles and 32 species of mammals (Leroux 1994:182-183). Four photographs of Bloemfontein can be seen in the author's exhibition, and these are shown in plates 4.11, 4.22, 4.23, and 4.32.

Jacobsdal is situated 12 kilometres from Koffiefontein near Ritchie and Kimberley. The village was named after Christoffel Johannes Jacobs, owner of the farm Kalkfontein, on which the town was laid out. The first stands were sold in 1959 and the village obtained municipal rights in July 1860 (Erasmus 1995:271). The author visited a wine farm over a period of two days and photographed the winelands, architecture and landscapes in the vicinity. Photographs taken in the area are shown in plates 4.24, 4.27 and 4.37. Plates 4.24 and 4.27 were taken on the return journey to Bloemfontein.

The Rob Ferreira Spa, with its many chalets and large caravan park along the banks of the Vaal River, provides a comfortable and relaxed atmosphere for travellers. The resort offers various sporting facilities and, in addition to an indoor hot mineral pool, the resort also offers an adjacent game reserve. The Spa was named after Rob Ferreira who was a member of the Executive Committee of the Provincial Council and who promoted the development of public spas in the Transvaal (Leigh 1993:111). One photograph is used in the author's exhibition, and this photograph can be seen in plate 4.17.

The Author visited the Allemanskraal Dam during the week it served as the venue for the Photo Technikon Tour 1996. The resort consists of rondawels, a restaurant, a caravan park, a swimming pool, sporting facilities, and of course the Dam for boating and excellent angling. Surrounding the Dam is a nature reserve called the William Pretorius Game Reserve, named in honour of Senator William Pretorius of the O.F.S. Executive Committee. The Dam itself was built as an irrigation dam on the Sand River in 1960, and today the resort halfway between Winburg and Ventersburg offers something for everybody (Bulpin 1993:289). A photograph showing the sunrise over the Dam can be seen in plate 4.12.

During a weekend in May 1996 the author took part in a two-day hike near Smithfield. The hike is known as the Stokstert - Voetslaanpad in the Caledon River reserve area. One walks through a variety of interesting landscapes covered with interesting plant life. On the first day one walks through the highest part of the region, and on the second day hikers cover 12 kilometres, during which time one walks through the interesting ruins of an old mission station. The entire hike covers 26 kilometres each day, returning to the camp for a good night's rest or the return journey home (Levy 1993:146). Two photographs used in the author's exhibition were taken in the area, and these photographs can be seen in plates 4.14 and 4.16. Plate 3.5 shows a morning view over part of the area hiked.

As mentioned earlier the author travelled through the lovely region of Golden Gate on her return journey from Pietermaritzburg. The Golden Gate National Park, situated in the foothills of the Maluti Mountains, derives its name from the brilliant golden glow reflected from the sandstone cliffs in the region. The Golden Gate itself consists of two headland cliffs which face one another across the public road. (Vermeulen 1996:177). While the author was travelling through this region a sudden change of weather inhibited the number of photographs taken, plate 4.26 shows the only photograph taken in the area.

Plate 3.5 **The Free State**
Reeds Stokstert - Voetslaanpad
M. Rowe

Plate 4.1

Title:	Silhouetted Giraffes
	Grahamstown Festival (1996\07\10)
Camera:	Pentax K1000 35mm
Lens:	50mm (Standard)
Aperture:	f 11
Shutter:	1\125
Film:	Agfa Optima 125 ASA
Filter:	Polarizer
Tripod:	No
Time:	14h00

Comments: The photograph was taken with no alterations except for a polarizing filter. The shapes identified as giraffes are silhouetted, which results in the wooden structures being used for their shapes and not their identities. The silhouetted effect was achieved by taking the exposure reading from back light only, and exposing accordingly. The white glow behind the giraffe's head is the sun, which was specifically photographed in this position to limit the amount of flare picked up by the lens. The polarizer set to maximum also attributed to the limiting of flare. The use of the polarizing filter is discussed in chapter two in the section on colour, and is illustrated in illustration 2.3.

According to the author, the image is a successful image because of the combination of the formal elements of shape, colour and light. Their combination transformed ordinary wooden structures into interesting shapes in the composition.

Plate 4.1 **Silhouetted Giraffes**
Grahamstown Festival

Plate 4.2

Title: Moss- overgrown Rock
Three Sisters near Port Alfred (1996/07/11)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 22

Shutter: 1\4

Film: Agfa Optima 125 ASA

Filter: Polarizer

Tripod: Yes

Time: 07h20

Comments: The photographer feels that it is the use of colour in this scene that makes this photograph so effective. The colour green is associated with coolness, lushness and moisture, and cannot be added through the use of filters without looking artificial, but if necessary the green tone can be enhanced with the aid of the polarizing filter. The moss, like other foliage, is smooth and therefore reflects light and obscures the richness of the green colour. The polarizing filter limits these reflections, allowing colour to show through. The polarizer also darkened the blue colour of the sky and the sea in the distance, complimenting the green and adding more colour to the image.

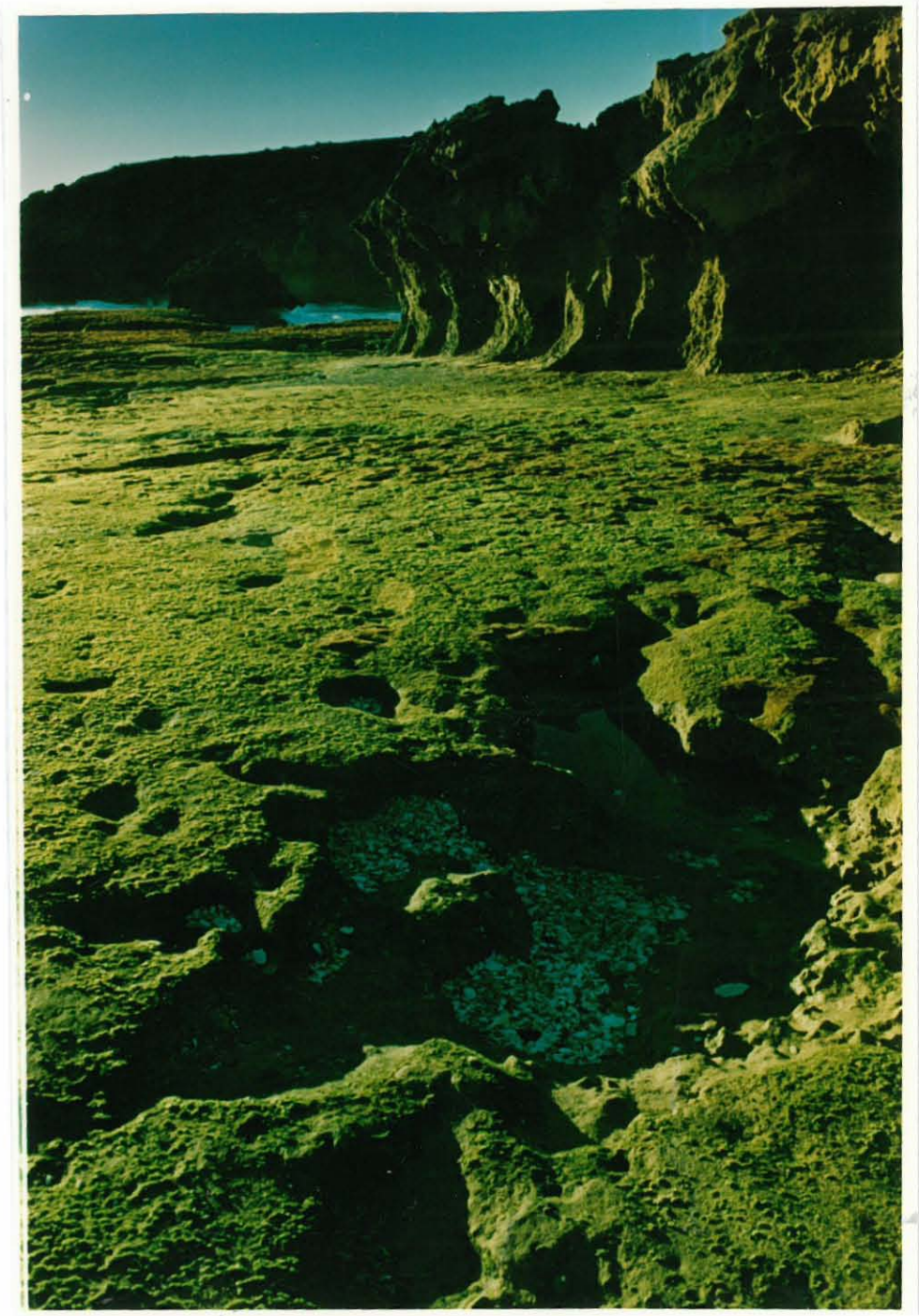


Plate 4.2 **Moss-overgrown Rock**
Three Sisters near Port Alfred

Plate 4.3

Title: Three Sisters
Port Alfred (1996/03/23)

Camera: Mamiya 6x7

Lens: 65mm (wide-angle)

Aperture: f 22

Shutter: 5 minutes

Film: Agfa Ultra 50 ASA

Tripod: Yes

Time: 18h00

Comments: This photograph was taken of a pool of water which flowed onto barren land and mirrored abstract trees on its smooth surface. The image represents water showing a reflection with only slight distortion, producing a twin image and manipulating the formal element of space.

The author feels that it is the interesting colour combination produced, and the repetition of the silhouetted shapes of the trees, that make the image effective. Containing this scene inside the viewfinder avoids any distracting elements which could attract the eye of the viewer, but places emphasis on what the photographer wants to produce: the illusion of the third dimension by increasing the effect of space.

Plate 4.3 **Three Sisters**
Port Alfred

Plate 4.4

Title:	The Bridge Port Alfred (1996/07/07)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 22
Shutter:	5 minutes
Film:	Agfa Ultra 50 ASA
Tripod:	Yes
Time:	18h45

Comments: Day-night exposures offer a wide range of unusual colour effects. The exposure started while there was still sufficient light in the sky which then darkened during the exposure. Areas where there was sufficient light at the beginning of the exposure turned pure white, while the other colours mixed to form the spectacular setting. The long exposure also resulted in the blur effect which can be seen in the clouds, and this added to the mood of the mixing colours. The star effect from lights was a result of the small aperture setting used, which also produced maximum depth of field.

The formal element of colour turned the ordinary bridge into something extraordinary. The colours produced were a result of the changes in light during the long exposure. There are no guarantees as to what colour effects would be achieved, but the mixture of colours in this scene worked well and resulted in an attractive image.

Plate 4.4 **The Bridge**
Port Alfred

Plate 4.5

Title: The Wreck
Cannon Rocks (1996/07/08)
Camera: Pentax K1000 35mm
Lens: 28mm (wide-angle)
Aperture: f 22
Shutter: 1 Second
Film: Agfa Ultra 50 ASA
Filter: Polarizer
Tripod: Yes
Time: 16h30
Comments: The photographer made extensive use of the formal element of space. This was achieved by using a wide-angle lens which distorts proportions. The background became smaller and insufficient, which strengthens the impact of the wreck. The photographer also made extensive use of space by using maximum depth of field to clarify the position of the wreck in its place of solitude.

The formal element of space is discussed in chapter two and is illustrated in plate 2.3. Plate 2.3 represents the effect of the tilt of the camera, resulting in perspective distortion.

Plate 4.5 **The Wreck**
Cannon Rocks

Plate 4.6

Title: Pyramid and Tower
Port Elizabeth Tourist Centre (1996/07/10)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 22

Shutter: 1\4

Film: Agfa Ultra 50 ASA

Filter: Polarizer

Tripod: Yes

Time: 13h55

Comments: The photographer made use of the formal elements of line and shape in this photograph. The lines of the pyramid distort to a common point, and a balance is maintained. Incorporating the tower into the image adds another interesting shape to the format. Although the tower is leaning to the side, a balance is maintained within the frame by the size of the pyramid in contrast to the tower. A polarizing filter was used at maximum setting to create the dark background as an attractive backdrop, thereby placing more emphasis on the physical shapes in the foreground.

Plate 4.6 **Pyramid and Tower**
Port Elizabeth

Plate 4.7 **The Field**
Near Port Elizabeth

Plate 4.8

Title: The Waterfall
Lost City (1996/09/22)

Camera: Pentax K1000 35mm

Lens: 50mm (Standard)

Aperture: f 16

Shutter: 1/15

Film: Agfa Ultra 50 ASA

Filter: None

Tripod: Yes

Time: 15h00

Comments: The concept of time is continuous to the human mind, but not to the camera. The camera only captures an image from time, but in this case the photographer chose to extend the concept of time by adding movement to the image. This was achieved by lowering the shutter speed, creating the blur of the water. The vertical format was chosen to single out only a portion of the waterfall, allowing the eye to easily follow the flow of the water from top to bottom. A second reason why the format was chosen was to stress the fact of where the waterfall is situated - in a secluded area in the magnificent gardens of the Lost City.

Plate 4.8 **The Waterfall**

Lost City

Plate 4.9

Title:	Dutch Reformed Church Lady Grey (1996/08/24)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 16
Shutter:	1/15
Film:	Agfa Ultra 50 ASA
Filter:	Polarizer
Tripod:	Yes
Time:	11h30

Comments: Using a wide-angle lens the photographer came close to the tree, and was able to include a large portion of the tree in the composition. To include this large section of the tree the photographer had to tilt the camera upwards. In doing so, perspective distortion occurred, placing the tree at the desired position in the frame, next to the church. Perspective distortion changed the size relationships between the different elements in the composition, giving the illusion that the church is smaller in relation to the tree. The tree therefore served as a frame for the church contained in the composition.

Perspective distortion is described by Brück (1981:43) as follows:

> *"...this contrast, which leads to the kind of optical induced tension in the viewer, can be used for compositional purposes. Strengthening or diminishing it by changing the angle at which your camera is tilted means changing the emotional impact of your photograph..."*

Plate 4.9 **Dutch Reformed Church**
Lady Grey

Plate 4.10

Title: Lost Palace
Lost City (1996/09/22)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 11

Shutter: 1/4

Film: Agfa Ultra 50 ASA

Filter: Polarizer

Tripod: Yes

Time: 15h20

Comments: The photographer used a similar technique of camera tilting to create perspective distortion, as that mentioned in the comments regarding plate 4.9. This resulted in the branches at the top of the frame joining to create the desired effect of the secluded Palace. The use of a wide-angle lens enabled the photographer to include the rocks in the foreground of the image, which serve the same function as the branches at the top of the image: the elements form a frame within the frame, and the rocks also serve as an entrance into the scene. Framing within the frame is discussed in the section on composition in chapter two, and is demonstrated in plate 2.2.

Plate 4.10 **Lost Palace**
Lost City

Plate 4.11

Title:	Church Hall
	Bloemfontein (1996/02/17)
Camera:	Mamiya 6x7
Lens:	65mm (wide-angle)
Aperture:	f 4
Shutter:	1/125
Film:	Agfa Optima 125 ASA
Filter:	None
Tripod:	No
Time:	10h30

Comments: In this photograph the photographer contrasts the illusion of space. A wide-angle lens was used to photograph as much area as possible, but in contrast, however, minimum depth of field was used, placing emphasis on the yellow flower in the foreground. By choosing the yellow flower for the foreground and as the point of focus, the photographer succeeded in strengthening the composition of the image: *"...this acts as a kind of frame for the scene beyond, leading the viewer's eye into the rest of the picture"* (Kodak 1983:52). The eye can then follow the rest of the flowers progressing into the distance.

Plate 4.11 **Church Hall**
Bloemfontein

Plate 4.12

Title:	Sunrise
	Allemanskraal Dam (1996/04/23)
Camera:	Mamiya 6x7
Lens:	127 (standard)
Aperture:	f 22
Shutter:	1/4
Film:	Agfa Ultra 50 ASA
Filter:	None
Tripod:	Yes
Time:	05h50

Comments: The critical part of this photograph was timing. The photographer had to wait for the critical moment when the sun was just peeking over the distant hills. Keeping in mind that the only light available to illuminate the scene would be the effects of the sun, exposure was critical. Seconds before the exposure was taken, a light reading was taken from light reflected from the water, and as the sun appeared the photographer closed down a stop to compensate for the sudden increase in light. Only one exposure was taken, because as the photographer was about to take a second exposure, the lighting effects changed and the desired effect was lost.

Plate 4.12 **Sunrise**

Allemanskraal Dam

Plate 4.13

Title:	Royal Marina
	Port Alfred (1996/03/22)
Camera:	Mamiya 6x7
Lens:	65mm (wide-angle)
Aperture:	f 11
Shutter:	1/125
Film:	Agfa Optima 125 ASA
Filter:	None
Tripod:	Yes
Time:	15h00

Comments: In this photograph it is the flow of water through the marina that creates a point of interest for the viewer, leading the eye through the scene. The eye of the viewer links the colour blue with the sea in the distance, and the eye is directed accordingly. To prevent the eye from being attracted to elements in the foreground the thorny hedge has being blurred, directing the eye to other parts of the scene.

According to Grill and Scanlon (1983:46) perspective results in the illusion of depth in a photograph, and seems to imply the presence of a third dimension. This results from the direction of the line, referring to the line created by the water. These characteristics and others are discussed in the section on perspective in chapter two.

Plate 4.13 **Royal Marina**
Port Alfred

Plate 4.14

Title: Pool Reflection

Stokstert - Voetslaanpad: Smithfield (1996/05/11)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 11

Shutter: 1/60

Film: Agfa Optima 100 ASA

Filter: Polarizer

Tripod: No

Time: 10h00

Comments: The presence of the repeated shapes of the clouds in this image establishes a visual rhythm, creating an image which is pleasing to look at. Again the exaggeration of the pool of water has been achieved by tilting the camera, causing perspective distortion. This exaggeration enabled the photographer to capture the reflection of the clouds on the smooth surface of the pool. A polarizing filter was used to darken the sky and to bring out the cloud formations, but this filter was set to below maximum so as to obtain the effect created by the reflected clouds.

Plate 4.14 **Pool Reflection**

Stokstert - Voetslaanpad: Smithfield

Plate 4.15 **Bridge of Time**

Lost City

Plate 4.16

Title:	Free State Landscape
	Stokstert - Voetslaanpad: Smithfield (1996/05/11)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 11
Shutter:	1/60
Film:	Agfa Optima 125 ASA
Filter:	Polarizer
Tripod:	No
Time:	10h20

Comments: This photograph represents a close interplay of lines and shapes which were not created by the camera and lens, but by nature itself. No manipulation took place, except for the use of a polarizing filter which was set below maximum to capture the reflections of the water onto film. No tilting of the camera took place, and therefore there was no perspective distortion. The photograph was taken at a low angle, with the camera held parallel to the ground. What makes this image so effective is the repetition of shapes and the repetition of the colours green and yellow, which blend well to create the setting.

Plate 4.16 **Free State Landscape**

Stokstert - Voetslaanpad : Smithfield

Plate 4.17

Title: Warm Baths
Rob Ferreira (Aventura) (1996/02/09)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 11

Shutter: 1/15

Film: Agfa Optima 200 ASA

Filter: None

Tripod: Yes

Time: 11h30

Comments: Lighting and colour combined to form an attractive setting for the photograph. The photograph was taken inside a building, relying totally on the sunlight streaming in from the opening above. The exposure used gives the idea of movement in the water, bringing it alive. This also mixes the colours and shapes reflected in the water, which improves the composition and tends to lead the eye through the image. The bright yellow-red colour produced by the sunlight adds warmth to the setting, which is needed for the photograph to work. This results in the warm, relaxing atmosphere which one would experience if one were actually there.

Plate 5.17 **Warm Baths**
Rob Ferriera

Plate 4.18

Title: Cows in Landscape
Pietermaritzburg, Natal (1997/03/16)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 70mm

Aperture: f 11

Shutter: 1/125

Film: Agfa Optima 200 ASA

Filter: None

Tripod: No

Time: 15h00

Comments: Travelling to Wartburg from Pietermaritzburg, the photographer spotted this landscape. Firstly the fence in the foreground leads the eye into the scene where one can see cows grazing under the shadow of a drifting cloud. The dark verses the light at this point begins a repetition of horizontal lines into the distance, which is produced by different colours of vegetation and red sand. Finally the eye comes into contact with a wide band of blue sky, which is complimented by the pool of water roughly in the centre of the scene. All these elements of colour and line combine to make up this attractive landscape.

Plate 4.18 **Cows in Landscape**
Pietermaritzburg

Plate 4.19

Title:	Man-made Elephant
	Lost City (1996/09/22)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 8
Shutter:	1/125
Film:	Agfa Ultra 50 ASA
Filter:	Polarizer
Tripod:	Yes
Time:	15h25

Comments: This photograph was taken inside the courtyard entrance to the Palace. This man-made replica of an elephant stands very tall and is difficult to photograph because of its size. The photographer then decided to take the photograph from a low angle looking up at this animal, contrasting its head against the magnificent architecture of the Palace in the background. As a result distortion did occur, but not to the extent that the head is unrecognizable. A polarizing filter was then added to produce a deep blue sky in contrast to the blue used at the top of the steeple.

A wider lens, possibly a 20mm or even a 24mm lens could have improved the image, showing the viewer the entire elephant in its surroundings. Unfortunately this could not be attempted, because the photographer did not have a wider lens at hand.

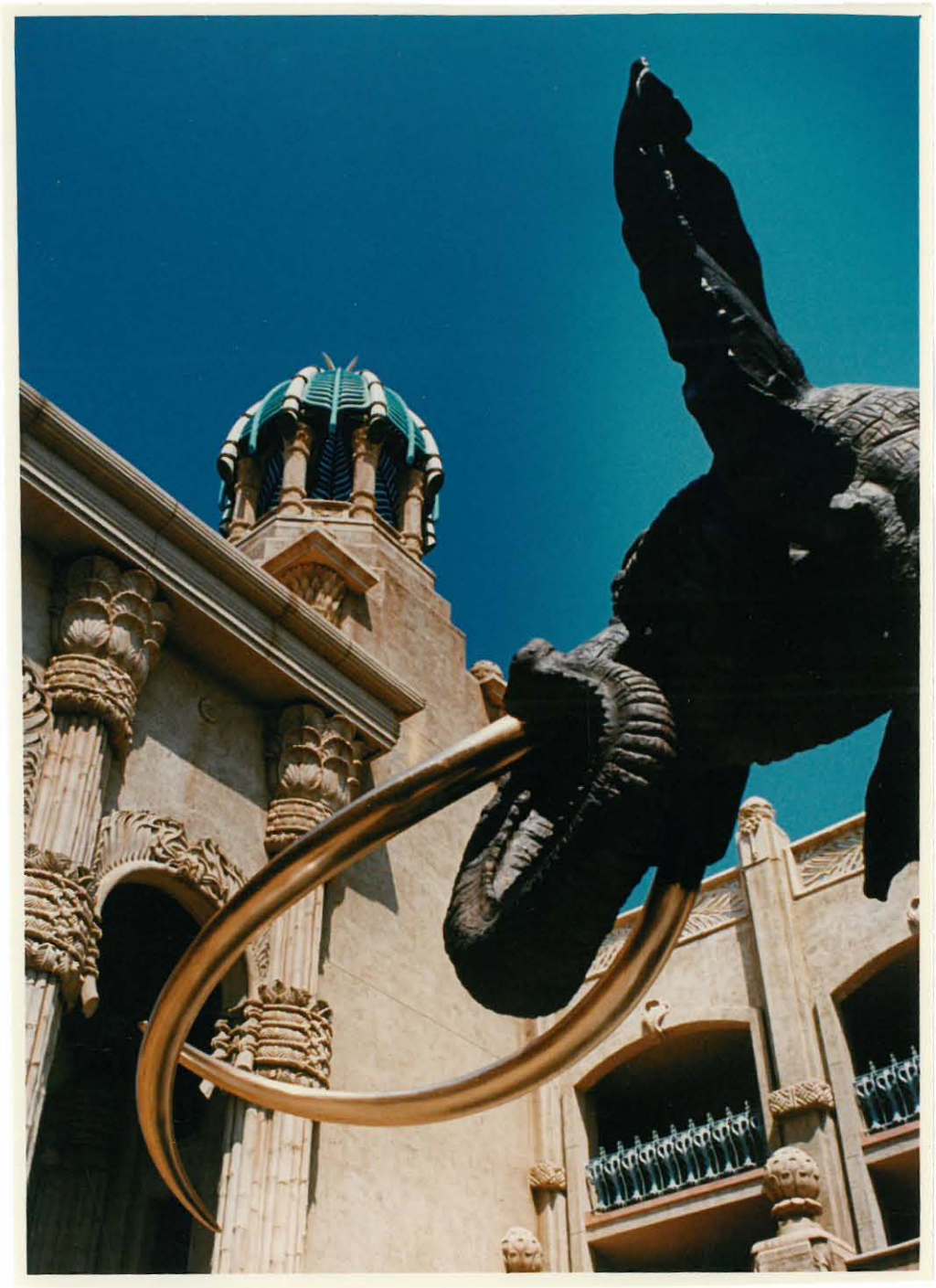


Plate 4.19 **Man-made Elephant**

Lost City

Plate 4.20

Title: Amphitheatre
Lost City (1996/09/22)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 8

Shutter: 1/125

Film: Agfa Ultra 50 ASA

Filter: Polariser

Tripod: Yes

Time: 15h26

Comments: Walking through the beautiful gardens of the Lost City below the Palace, the photographer came across this replica of an ancient amphitheatre. The photographer made use of these lines from roughly the middle of the construction to the top, from a low angle, in order to emphasise the repetition. A wide-angle lens was needed to enable the photographer to include the many lines in the foreground. The green of the grass and vegetation and the blue of the sky compliment each other well, while the inclusion of the colour brown complimenting the ancient architecture, works well to create this pleasing image. The characteristics and uses of line are discussed in chapter two in the sections on line and perspective.

Plate 4.20 **Amphitheatre**
Lost City

Plate 4.21

Title: Church 1
Wartburg, Natal (1997/03/16)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 35mm (wide-angle)

Aperture: f 8

Shutter: 1/125

Film: Agfa Ultra 50 ASA

Filter: None

Tripod: No

Time: 15h30

Comments: This photograph of the church was taken from a low angle to place emphasis on the grass in the foreground, and tilting of the camera was then required to include the edges of the trees in the top left and right hand corners. The inclusion of the shadows in the foreground works well, as they break the tone of the grass and improve the composition by playing with dark and light contradiction. The dark shadows in the foreground compliment the dark silhouetted trees to the top of the image. The church was purposefully placed along the centre line of the format to include the trees on both sides of the church. These trees frame the church and serve the same function as the silhouetted trees, framing the church within the frame.

Plate 4.21 **Church 1**
Wartburg

Plate 4.22

Title:	Boswell Wilkie Circus Bloemfontein (1997/03/08)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 5.6
Shutter:	1/250
Film:	Agfa Optima 200 ASA
Filter:	Polarizer
Tripod:	No
Time:	10h30

Comments: This photograph was taken outside the gates of the circus area through a opening between two trucks. Cropping the one truck seems to make the image off balance. The fact that the tent area is slightly out of focus places the emphasis on the bright yellow truck with the three stars. The viewer then has an idea of where the photograph was taken, which is then made clear when the eye moves to the rest of the image and one can read the name on the top of the tent. The dramatic cloud formations finally lead the eye to the top of the frame, concluding the eye movements throughout the photograph.

The intention of the photographer was to photograph the human element, the lives of the circus employees. Unfortunately she was asked not to invade their lives and she did not go against their wishes.

Plate 4.22 **Boswell Wilkie Circus**
Bloemfontein

Plate 4.23

Title: Sun Leaves
Botanical Gardens, Bloemfontein (1997/04/06)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 35mm (wide-angle)

Aperture: f 5.6

Shutter: 1/250

Film: Agfa Optima 200 ASA

Filter: None

Tripod: No

Time: 10h30

Comments: Lighting is the most important aspect in this scene, and without the dramatic backlighting of the foliage this photograph would not be as effective. The photographer then exposed correctly for the leaves allowing the background to be blown out. Together with the fact that the background is slightly out of focus, it is not disturbing at all, and this allows the leaves to stand out. The photographer took the photograph from a low angle, giving the illusion that the leaves are very large. No manipulation took place not even the use of a polarizing filter. If a filter had been used, the reflections seen in the water would be minimised and very bland.

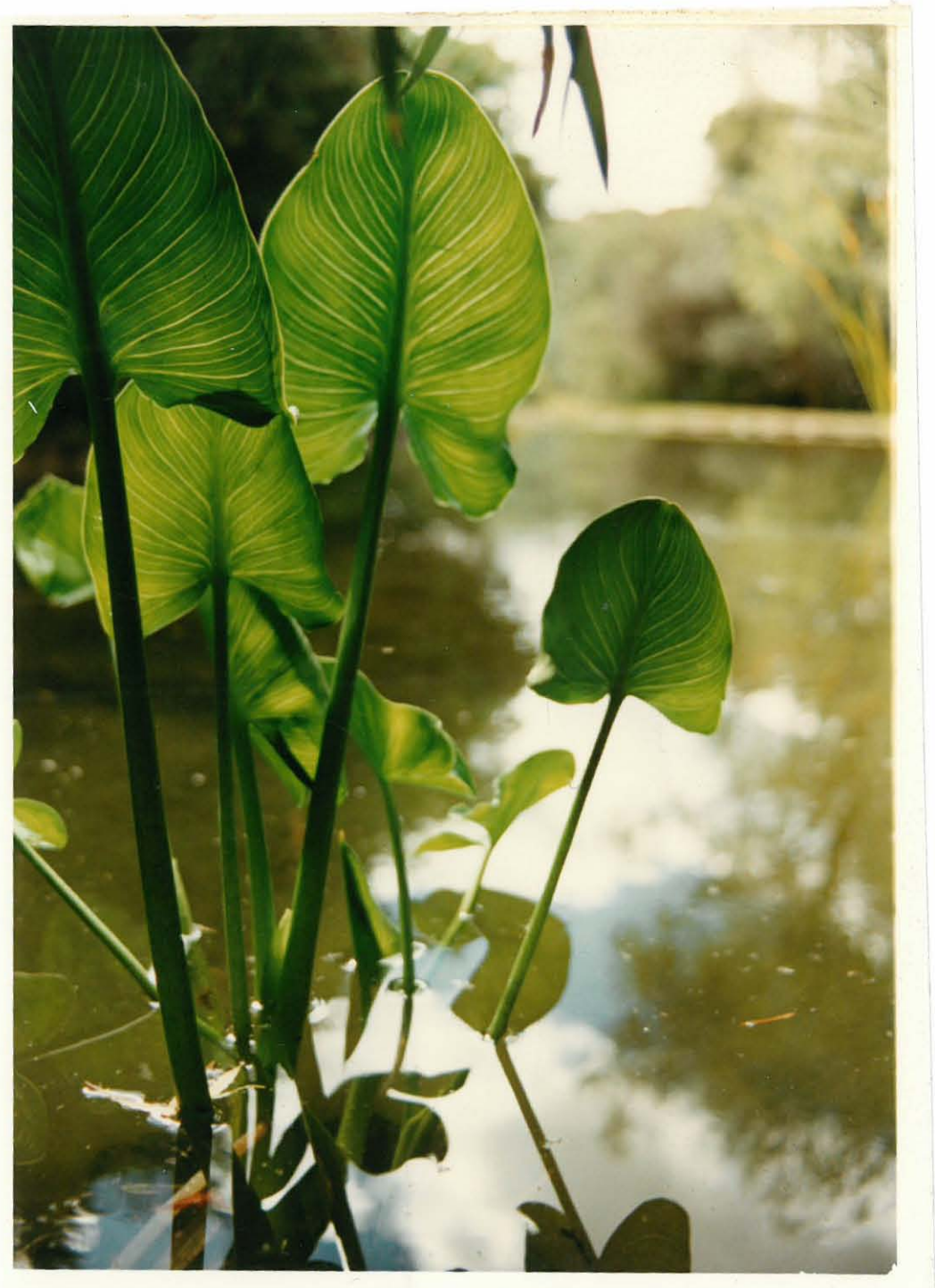


Plate 4.23 **Sun Leaves**
Botanical Gardens Bloemfontein

Plate 4.24

Title: Red Sand
Farm between Petrusburg and Bloemfontein (1997/04/14)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 35mm (wide-angle)

Aperture: f 5.6

Shutter: 1/250

Film: Agfa Optima 200 ASA

Filter: None

Tripod: No

Time: 16h00

Comments: On the return trip from Jacobsdal the author saw this interesting landscape of red sand on a farm. The photographer looked for an alternative angle, because it was the red sand that caught the attention of the photographer and, if photographed alone, would have resulted in an uninteresting image. This is why the author chose tractor- tyre marks in the foreground as the point of interest. Another reason why the tyre marks were chosen was because of size differences between the raked ground and the marks, and because of the three changes in direction in the scene. These changes serve as direction indicators for the eye to move through the frame.

Plate 4.24 **Red Sand**

Farm between Petrusburg and Bloemfontein

Plate 4.25

Title: Church 2
Wartburg, near Pietermaritzburg (1997/03/16)
Camera: Nikon FM2 35mm
Lens: 35-70mm set to 35mm (wide-angle)
Aperture: f 11
Shutter: 1/125
Film: Agfa Ultra 50 ASA
Filter: Polarizer
Tripod: Yes
Time: 15h25
Comments: Driving through Wartburg, the author came across this interesting German Community church, framed by the beautiful trees found in the vicinity. The author used fill-in flash just to add a little light to the leaves of the trees. The light colours of the church work well in the scene as they allow the church to stand out against the dramatic dark blue sky, darkened through the use of a polarizing filter. Compositionally the elements work well in the frame, and even to the pink flowered shrub on the side of the church frames the church and adds colour to the scene. Colour as a whole works well in the scene. Green is associated with framing the scene, from the trees at the top to the green grass at the bottom. Complementing the green the blue of the sky works well to create a dramatic backdrop.

Plate 4.25 **Church 2**
Wartburg

Plate 4.26

Title: The Cosmos
Golden Gate (1997/03/21)
Camera: Nikon FM2 35mm
Lens: 35-70mm set to 35mm (wide-angle)
Aperture: f 11
Shutter: 1/125
Film: Agfa Optima 100 ASA
Filter: None
Tripod: No
Time: 15h00
Comments: The cosmos was the first thing that attracted the author's attention while moving through the area. The cosmos stretches out, touching the side of the road, which made it easy for the photographer to create the image. The image was taken at a higher level than the cosmos, giving the feeling that the scene was photographed over the flowers, including the beautiful mountains as the backdrop. The whole scene is literally divided into three sections, the third being the beautiful dramatic clouds in the blue sky. There was no manipulation when taking the photograph, not even the use of a polarizing filter, but manipulation did take place in the darkroom, when the sky was burnt in, making it more dramatic.

As a travel photograph this type of image works well. It shows the viewer precisely what type of vegetation is found in the area and when is the best time to visit the area in order to witness the pleasing landscape.

Plate 4.26 **The Cosmos**
Golden Gate

Plate 4.27

Title: Horses
Farm between Petrusburg and Bloemfontein (1997/04/14)
Camera: Nikon FM2 35mm
Lens: 35-70mm set to 70mm
Aperture: f 11
Shutter: 1/125
Film: Agfa Optima 200 ASA
Filter: None
Tripod: No
Time: 16h30
Comments: This photograph of horses was taken using the 70mm lens, because the photographer could not get any closer to her subject, and the horses would have been frightened away. At this particular time of day the sky was very hazy, and so incorporating out-of-focus leaves to the top of the frame eliminated the white bland sky. The first thing that caught the photographer's eye was the light falling on the animals. The light streaming in from the left touched the outline of each horse, emphasising its shape. No manipulation occurred when the photograph was taken, but the photographer did hold back on the darker horse while printing, giving the shape more volume.

A longer lens could possibly have improved the composition by cropping tighter on the horses, but this was not done because the intention of the photographer was to incorporate the leaves at the top of the image, to eliminate the sky as an unattractive backdrop.

Plate 4.27 **Horses**

Farm between Petrusburg and Bloemfontein

Plate 4.28

Title:	The Halfmens Family Richtersveld National Park (1997/09/24)
Camera:	Nikon FM2 35mm
Lens:	35-70mm set to 50mm (standard)
Aperture:	f 11
Shutter:	1/60
Film:	Agfa Optima 100 ASA
Filter:	Polarizer
Tripod:	Yes
Time:	10h00

Comments: The Halfmens, one of the traditional plants found in the Richtersveld area, stands tall against the polarized sky. The combination of the formal elements of composition, line and colour created the landscape. The coloured tones of the rocks emphasize the rugged texture, just as the greenery of the shrubs at the base of each Halfmens leads the eye of the viewer through the scene. The blue of the polarized sky serves as an attractive backdrop, contrasting with the warmer tones of the rocks in the foreground, from which the plants have grown. Compositionally the placement of the three forms works well in the vertical format. This format enabled the photographer to place emphasis on the vertical lines, giving the plants height in their surroundings.

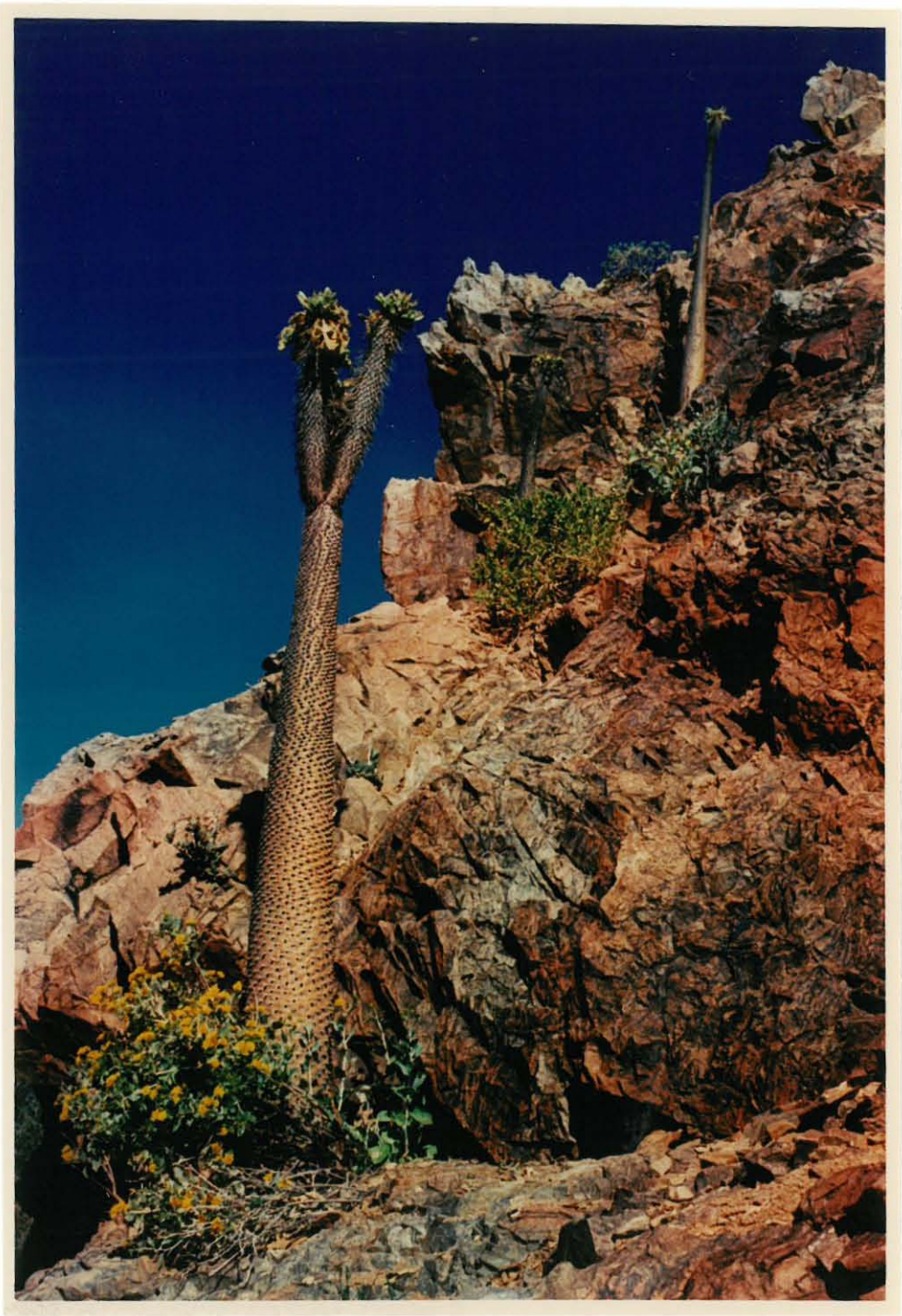


Plate 4.28 **The Halfmens Family**
Richtersveld National Park

Plate 4.29

Title: Dividing Waters
Richtersveld National Park (1997/09/24)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 35mm (wide-angle)

Aperture: f 11

Shutter: 1/60

Film: Agfa Optima 100 ASA

Filter: Polarizer

Tripod: Yes

Time: 11h30

Comments: Many types of landscapes can be seen in the Richtersveld National Park. This photograph shows the viewer a portion of the Orange River, the only mass of water separating South Africa from Namibia. Compositionally the elements work well together in the scene, with the rocks in the foreground creating a pleasing entrance to the scene. The inclusion of the branch in the bottom right hand corner breaks the monotony of the rocks, and helps lead the eye of the viewer to the shoreline on the far side - Namibia. The horizontal format places emphasis on the line of the opposite shore, and brings out the layers of colour found in the scene: brown in the foreground, blue in the mid-ground, and a combination of green, brown and blue in the background.

Plate 4.29 **Dividing Waters**

Richtersveld National Park

Plate 4.30

Title:	Slashek
	Port Alfred Small Harbour (1996/03/22)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 11
Shutter:	1/125
Film:	Agfa Optima 200 ASA
Filter:	None
Tripod:	Yes
Time:	11h30

Comments: The first thing that caught the photographer's attention was the reflection of the boat in the water, while the position of the sun creates a pleasing highlight to bring out the reflection. Placing the name of the boat in the upper third of the composition, the reflection covers a larger part of the area. This angle of view gives the illusion that the small boat is leaning over, but balance is maintained when the eye moves to the reflected area which appears to be correct. The reflection of the lamp- post in the upper left hand corner, which lies parallel to the frame, also helps to maintain balance in the composition.

Plate 4.30 **Slashek**
Port Alfred

Plate 4.31

Title: Surrealistic Plant
Khubus in the Richtersveld area (1997/09/22)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 5.6

Shutter: 1/125

Film: Kodak Infrared set to 200 ASA

Filter: Red and polarizer

Tripod: No

Time: 09h00

Comments: Infrared film is only sensitive to a wavelength of between 700 and 1 200 nm. This simply means that infrared radiation is not visible to the naked eye, but can produce many effects. Infrared is affected by lighting, as some objects reflect more infrared radiation than others (Frost 1995:54). This photograph is an example of the effects which can be created through the use of the film. Other examples can be seen in plates 4.35 and 4.40.

The tight composition of the image directs all attention on the plant, immediately showing the viewer the type of vegetation found in the region. The limited depth of field also helps create this effect.

Plate 4.31 **Surrealistic Plant**
Khubus

Plate 4.32

Title:	Gateway to Farm Bloemfontein (1997/08/10)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 8
Shutter:	1/125
Film:	Agfapan 100 ASA
Filter:	Red
Tripod:	No
Time:	15h15

Comments: Attracted by the spectacular cloud formations on that particular Sunday afternoon, the photographer travelled some distance out of Bloemfontein before seeing this enormous gateway to a farm on a dirt road. The horizon line is placed in the lower third of the composition, placing more emphasis on the cloud. According to the photographer it is the use of the formal element of line that makes this image successful. The direction of the line at the base of the gateway directs the eye of the viewer through the gateway, the lines of the fence lead the eye to the horizon line and lastly, the lines of the gateway, brought out by the light reflected off them, frame the scene within the frame. Three exposures were taken of the scene, but this particular one best demonstrates the use of line in the composition.

The medium of black and white was specifically chosen for this photograph, and with the aid of a red filter the sky turned black, contrasting the magnificent white cloud formations.

Plate 4.32 **Gateway to Farm**
Bloemfontein

Plate 4.33

Title:	Bottles in the Window
	Kimberley Mine Museum (1997/05/01)
Camera:	Nikon FM2 35mm
Lens:	35-70mm set to 35mm (wide-angle)
Aperture:	f 8
Shutter:	1/60
Film:	Agfa Optima 200 ASA
Filter:	None
Tripod:	No
Time:	15h00

Comments: The repetition of shapes and the interplay of light and dark resulted in this image. The photographer shows the viewer a selection of old beer bottles and other bottles displayed in a window of an exhibit in the mine museum. The shaft of light immediately draws the attention of the viewer to the bottles, and later the eye becomes interested in what shapes can be seen placed on the back wall. The eye identifies them as portraits of the type of people who lived during that era. Reflections thrown by the glass show the surroundings in which the shop is situated. These do not appear disturbing to the eyes because they are concealed in shadow.

Plate 4.33 **Bottles in the Window**
Kimberley Mine Museum

Plate 4.34

Title:	Desert Landscape Richtersveld National Park (1996/09/24)
Camera:	Nikon FM2 35mm
Lens:	35-70mm set to 35mm (wide-angle)
Aperture:	f 11
Shutter:	1/60
Film:	Agfa Optima 100 ASA
Filter:	Polarizer
Tripod	Yes
Time:	14h30

Comments: The photographer shows the viewer the rugged, rocky landscape found in the park. The greenery of the scrubs in the foreground helps lead the eye of the viewer to the majestic rock formations in the upper part of the image. Size relationships between the scrubs and the rocks give the impression that the rocks are huge, standing majestically against the polarized sky.

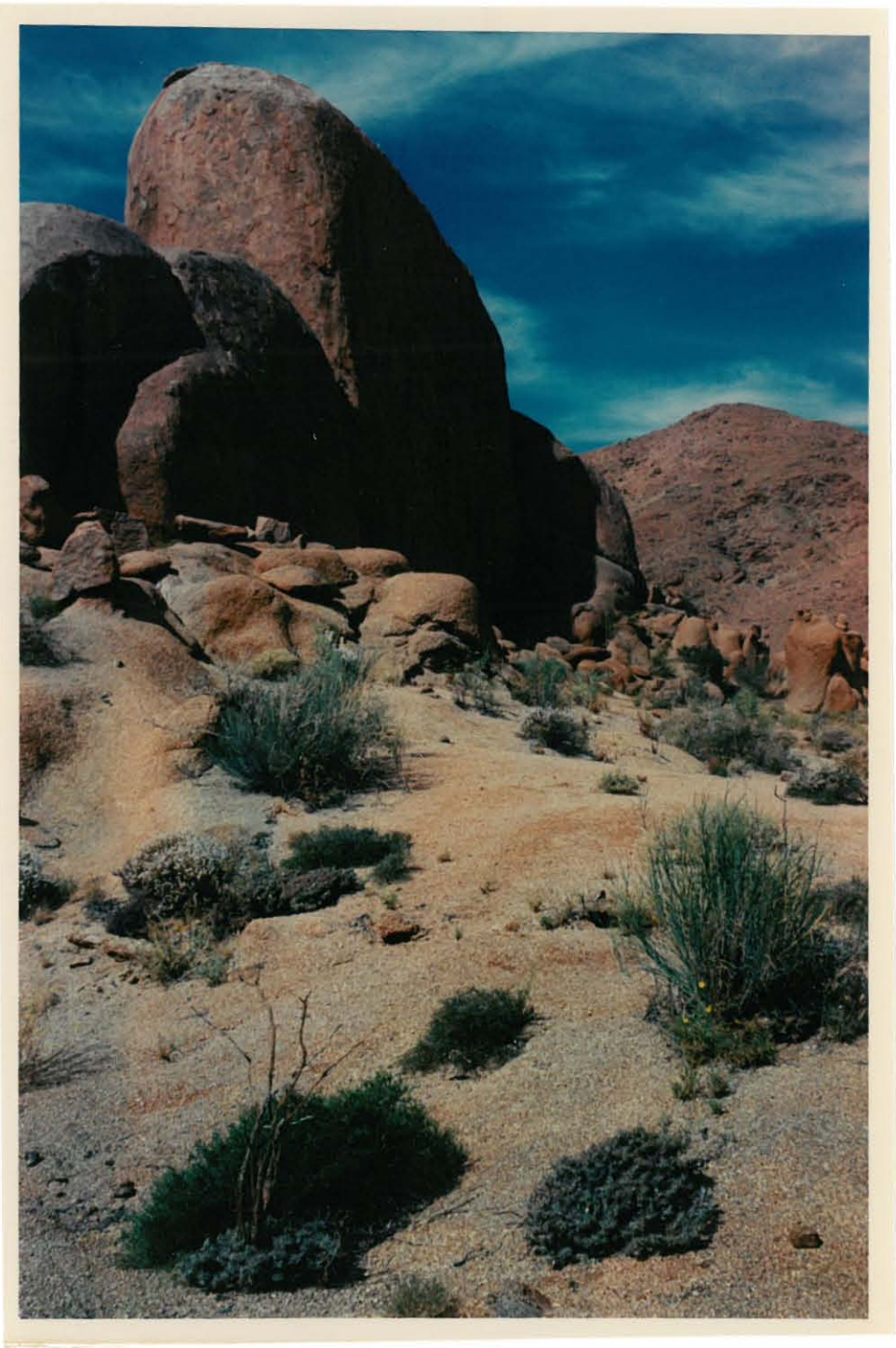


Plate 4.34 **Desert Landscape**
Richtersveld National Park

Plate 4.35

Title: Surrealistic Landscape
Khubus in the Richtersveld (1997/09/22)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 11

Shutter: 1/30

Film: Kodak Infrared set to 200 ASA

Filter: Red and polarizer

Tripod: Yes

Time: 09h30

Comments: Morning light, which highlighted the edges of rocks and the use of the effects produced by the infrared film, resulted in this landscape. Compositionally the elements work well together, and the reeds at the bottom right hand corner, which conceal the highlighted drifting objects on the surface of the water, serve as an entrance into the scene. The eye of the viewer then has the opportunity to read the rest of the image.

Plate 4.35 **Surrealistic Landscape**
Khubus

Plate 4.36

Title: Hills
A mountain pass in KwaZulu-Natal (1997/03/21)

Camera: Nikon FM2 35mm

Lens: 35-70mm set to 35mm (wide-angle)

Aperture: f 8

Shutter: 1/125

Film: Agfa Optima 100 ASA

Filter: Polarizer

Tripod: Yes

Time: 11h00

Comments: The scene is divided into three layers of colours, from the foreground to the background; green-orange through to yellow- green, and blue and white in the distance. The shapes of the hills serve to direct the eye through the scene. The photographer feels that it is the formal element colour that makes this image successful. The inclusion of the tree inside the composition gives the image scale and improves the composition. The image was inverted during printing to place the tree to the left of the frame to avoid obstructing the eye movements of the viewer from left to right.

Plate 4.36 **Hills**

A mountain pass in KwaZulu-Natal

Plate 4.37

Title:	Sunflowers
	Near Jacobsdal (1997/04/13)
Camera:	Nikon FM2 35mm
Lens:	35-70mm set to 35mm (wide-angle)
Aperture:	f 11
Shutter:	1/125
Film:	Agfa Optima 200 ASA
Filter:	Polarizer
Tripod:	No
Time:	11h00

Comments: Photographing sunflowers is relatively difficult because height and position cannot be altered by the human hand, but only through the position of the camera. Compositionally the photographer succeeded in producing a well-composed image, but the intention of the photographer was to photograph sunflowers, which were more attractive to look at. Their status diminishes the impact of the image.

The colours in the photograph compliment each other well. As mentioned in the section on colour in chapter two, the eye focuses more closely on the colours yellow and red than on other colours, which is well demonstrated in this scene. The yellow of the flowers stand out against the green and blue in the background.

Plate 4.37 **Sunflowers**
Near Jacobsdal

Plate 4.38

Title: Aerial-perspective Hills
A mountain pass in KwaZulu-Natal (1997/03/21)

Camera: Pentax K1000 35mm

Lens: 28mm (wide-angle)

Aperture: f 11

Shutter: 1/125

Film: Ilford Delta 100 ASA

Filter: None

Tripod: Yes

Time: 11h10

Comments: This photograph shows the viewer an example of aerial perspective as discussed in the section on perspective in chapter two. The lighter and darker tones emphasise the shapes of the hills, showing the vastness of the area. The flowers in the foreground serve as a focal point in the image before the eye moves to the rest of the scene - the repetition of the hills into the distance. Compositionally the elements work well together. The formal element of light just touching the landscape in places, and lighting the dam in the distance, creates further places of interest for the eye.

The medium of black and white was specifically chosen for this photograph, because the intention of the photographer was to place emphasis on textures and forms, which would not have had the same impact if the scene had been photographed in colour.

Plate 4.38 **Aerial-perspective Hills**

A mountain pass in KwaZulu-Natal

Plate 4.39

Title:	Richtersveld Plant Richtersveld National Park (1997/09/23)
Camera:	Nikon FM2 35mm
Lens:	35-70mm set to 35mm (wide-angle)
Aperture:	f 5.6
Shutter:	1/250
Film:	Agfa Optima 100 ASA
Filter:	Polarizer
Tripod:	No
Time:	09h00

Comments: The tight cropping of the image and selective focus through minimum depth of field, places emphasis on the shapes of the plant. It is through the combination of the formal elements of shape, colour and light that this image was created. Light falling on the pods of the plant changed their shapes into forms, producing the illusion of the third dimension. The yellow-green of the plant contrasts well with the polarized sky, and the deep blue colour combined with the white of the clouds, works well as an attractive backdrop for the scene.

Plate 4.39 **Richtersveld Plant**
Richtersveld National Park

Plate 4.40

Title:	Infrared Landscape
	Richtersveld National Park (1996/09/23)
Camera:	Pentax K1000 35mm
Lens:	28mm (wide-angle)
Aperture:	f 11
Shutter:	1/30
Film:	Kodak Infrared set to 200 ASA
Filter:	Red and polarizer
Tripod:	Yes
Time:	14h00

Comments: The simple combination of forms contained in the composition, produced this landscape. Two points of interest are evident: firstly the scrub in the lower right hand corner, due to the contrast of higher tones against a darker background. Secondly, the Kokerboom situated at the top left hand corner attracts the eye of the viewer, simply because of the unusual shapes produced by the branches of the tree. After observing these two points of interest, the eye advances to read the rest of the image.

Plate 4.40 **Infrared Landscape**
Richtersveld National Park

CONCLUDING REMARKS

The importance of travel photography is to document places, and through these pictures, encourage viewers to visit these destinations. The aim of the photographer was to analyse the uses of visual elements, and utilise them in such a way as to create *Visions of Encouragement*.

Chapter one discussed how photography, and specifically travel photography, came about in South Africa. Chapter two gave a brief introduction to communication theory in photography and dealt with the formal elements used by the author, as well as how each of the elements could be used to best advantage. The author hypothesised that formal elements in a photograph, such as light, composition, space, colour, shape, line and perspective, can result in the Phatic Function and create images of encouragement. The results are demonstrated through the author's own work.

In the introduction the author stated that three issues would be discussed in this script. The issues were as follows:

- **What the Phatic Function is.**
  This question was best answered in a definition given by Peters (1977:58). This definition can be seen in chapter two, section 2. The Phatic Function refers to what is known as the contact function, which is the ability of the photographer to hold and maintain contact with the viewer, through his/her imagery. The author hypothesised that it was through the use of the formal elements that the Phatic Function would result.
- **Which formal elements are involved and a discussion thereof.**
  The formal elements discussed in chapter two are: light, composition, the illusion of space, colour, shape, line and perspective.

- **Which formal elements are used by the author in her own imagery to create *Visions of Encouragement.***

  The author's own work can be viewed in plates 4.1 - 4.40 in chapter three. Most of the imagery was a result of a combination of two or more formal elements. For example, in plate 4.4, the formal elements of light and colour transformed an ordinary bridge into a striking photograph. In plate 4.37, the photographer combined composition and colour to create an image of the sunflowers.

The following are just some of the definitions illustrating what travel photography means to some people: Travel *"...the fulfilment of many people's dreams"* to *"...illustrate the fairy tales of life"* (Purcell 1988:13) *"Travel the key to meeting people...the camera can be a way into someone's life"* (Bodin 1982:134) The intention of the author was to produce images, resulting in the Phatic Function, and through the Phatic Function convince the viewer to visit the scenes photographed. Through the practical component of forty images, the photographer hopes that her images conform to what is known as the Phatic Function. She hopes that through the use of the formal elements discussed, she ultimately succeeded in generating interest in the places photographed.

GLOSSARY OF TERMS

Aerial perspective: Sense of depth conveyed by changes of tone with distance. Typically seen in a rolling landscape when atmospheric haze is present. (Langford 1986:297)

Angle of view: Maximum angle of acceptance of a lens which is capable of producing an image of usable quality on the film. (Hedgecoe 1982:322)

Aperture: The opening in the lens that determines the amount of light reaching the film. It is usually adjustable and is measured in f numbers. (Joseph and Saunders 1995:276)

ASA: Speed rating indicating the film's sensitivity to light, devised by the American Standards Association. (Joseph and Saunders 1995:276)

Burning in: Increasing the exposure during printing of selected areas to dramatize the image or change the emphasis. (Joseph and Saunders 1995:281)

Collodion process: Known as 'wet collodion' and invented by Frederick Scott Archer in 1851. It was a great improvement on the earlier calotype process and was one of the major processes until the introduction of the dry plate in the 1970's. (Hedgecoe 1982:326)

Colour temperature: A scale which expresses the colour quality and content of a light source and is calibrated in Kelvin's. (Hedgecoe 1982:326)

Daguerre, Louis Mandé: Introduced the Daguerreotype, the first commercial photographic process, in Paris on August 19th 1839. (Hedgecoe 1982:327)

Depth of field: Distance between nearest and furthest parts of a subject which can be imaged in acceptably sharp focus at one setting of the lens. (Langford 1986:298)

Exposure: The product of the intensity of light and the time the light is allowed to act on the film. In practical terms the aperture controls intensity or amount of light and shutter speed controls the time. (Hedgecoe 1982 :330)

Herschel, Sir John: Son of Sir William Herschel. Discovered the thiosulfates (fixing agents) and did much research in the field of photographic chemistry. (Hedgecoe 1982:332)

Kelvins: Units of measurement on the absolute temperature scale. They are used to measure the relative colour quality of light sources, which can vary from 2 000K to beyond 10,000K. (Hedgecoe 1982:333)

Linear perspective: Controlled by viewpoint and is represented by diminishing size and converging planes. (Hedgecoe 1982:337)

Perspective: The illusion of three-dimensional depth within a two-dimensional picture. (Joseph and Saunders 1995:280)

Polarizing filter: A filter that absorbs polarized light, to varying degrees depending on its orientation. It is used to reduce reflections in water, glass etc., and to increase colour saturation in skies. (Joseph and Saunders 1995:281)

Saturated colour: The pure colour, undiluted by black or white. (Joseph and Saunders 1995:281)

Stopping down: Reducing the lens aperture and the amount of light reaching the film, this increases depth of field. (Joseph and Saunders 1995:282)

Telephoto lens: Compact lens construction which provides a long focal length with a short back focus. (Hedgecoe 1982:343)

Wide-angle lens: A short focal-length lens that records a wide angle of view. (Joseph and Saunders 1995:283)

BIBLIOGRAPHY

Adams, R. 1981. ***BEAUTY IN PHOTOGRAPHY: Essays in Defense of Traditional Values.*** New York: Aperture, Inc.

Bavister, S. ***PHOTO SCHOOL: Back to Basics.*** **Practical Photography**. June 1987. Pages 88-91.

Bennett, J. A. 1995. ***MANAGING TOURISM SERVICES.*** Pretoria: J. L. van Schaik Publishers.

Bensusan, A. P. 1996. ***SILVER IMAGES: History of Photography in Africa.*** Cape Town: Howard Timmons Publishers.

Bodin. F. 1982. ***HOW TO GET THE BEST TRAVEL PHOTOGRAPHS.*** United States of America: Curtin and London Inc.

Brück, A. 1981. ***PRACTICAL COMPOSITION IN PHOTOGRAPHY.*** London: Butterworth & Co. (Publishers) Ltd.

Burton, G. 1990. ***MORE THEN MEETS THE EYE: An introduction to Media Studies.*** New York: Chaplin and Hall Inc.

Bulpin, T. V. 1978. ***ILLUSTRATED GUIDE TO SOUTHERN AFRICA.*** Cape Town. The Readers Digest Association South Africa (Pty) Limited.

Bulpin, T. V. 1993. ***ILLUSTRATED GUIDE TO SOUTHERN AFRICA 5th Edition.*** Cape Town: The Readers Digest Association South Africa (Pty) Limited.

Cheung, W. ***POLARIZES.*** **Practical Photography.** September 1987. Pages 40-41.

Curtin & London. eds. 1983. ***THE BOOK OF 35MM PHOTOGRAPHY.*** New York: Curtin & London.

De Beer, M and Barker, B. J. 1992. ***A VISION OF THE PAST: South Africa in Photographs 1843-1910.*** Cape Town: Struik Publishers (Pty) Ltd.

Erasmus, B. P. J. 1995. ***ON ROUTE IN SOUTH AFRICA.*** Johannesburg: Jonathan Ball Publishers (Pty) Limited.

Fabian, R. 1981. ***MASTERS OF EARLY TRAVEL PHOTOGRAPHY.*** London: Thames and Hudson Ltd.

Ferrario, F.F. 1981 ***AN EVALUATION OF THE TOURIST POTENTIAL OF KWAZULU AND NATAL.*** Report prepared for the KwaZulu Development: Durban

Freeman, M. 1981. ***THE MANUAL OF OUTDOOR PHOTOGRAPHY.*** London: Adkinson Parrish Limited.

Frost, L. ***COMPOSITION RULES OK!*** **Practical Photography.** September 1991. Pages 82-87.

Frost, L. ***PHOTO SCHOOL: Colour.*** **Practical Photography.** June 1992. Pages 72-76.

Frost, L. ***Infrared.*** **Practical Photography.** August 1995. Pages 54-55.

Grill, T and Scanlon, M. 1983. ***PHOTOGRAPHIC COMPOSITION.*** New York: American Photographic Book Publishing.

Gunn, C.A. 1988 ***TOURISM - THE NEW WAVE.*** Paper read at a seminar on tourism planning: Cape Town.

Hedgecoe, J. 1982. ***THE PHOTOGRAPHERS HANDBOOK.*** London: Dorling Kindersley Limited.

Hicks, R. 1992. ***SUCCESSFUL BLACK & WHITE PHOTOGRAPHY: A Practical Handbook.*** David and Charles.

Joseph, M and Saunders, D. 1995. ***THE COMPLETE PHOTOGRAPHY COURSE.*** London: Weidenfield & Nicolson.

Kodak. 1983. ***THE KODAK ENCYCLOPEDIA OF CREATIVE PHOTOGRAPHY: Make Colour work for you.*** South Africa: Mitchell Beazley Publishers.

Langford, M. 1978. ***THE STEP BY STEP GUIDE TO PHOTOGRAPHY - A Complete Manual.*** London: Dorling Kindersley Limited.

Langford, M. 1980. ***THE STORY OF PHOTOGRAPHY.*** London: Focal Press Limited.

langford , M. 1986. ***BASIC PHOTOGRAPHY- Fifth edition.*** London: Focal Press Limited.

Leigh, M. 1993. ***TOURING IN SOUTH AFRICA.*** Cape Town: Struik Publishers (Pty) Limited.

Leroux, V. 1994. ***SECRET SOUTH AFRICA.*** Cape Town: A.A. The Motorist Publications (Pty) Limited.

Levy, Jaynee, 1993. ***VOLLEDIGE VOETSLAANGIDS VIR SUIDE - AFRIKA (Tweede Uitgawe).*** Kaapstad: Struik Uitgewers (Edms) Bpk.

Lowe, G. 1995. ***COMMUNICATION SCIENCE 1.*** South Africa: Kagiso Tertiary.

Markowski, G. 1984. ***THE ART OF PHOTOGRAPHY IMAGE AND ILLUSION.*** New Jersey: Prentice-Hall, Inc.

Moore, M. (a) ***COMPOSITION RULES.*** **Practical Photography.** June 1988. Pages 76-79.

Moore, M. (b) ***COLOUR THE POWER AND THE GLORY.*** **Practical Photography.** September 1988. Pages 44-49.

Morgan, J and Welton, P. 1986. ***SEE WHAT I MEAN? An Introduction to Visual Communication, second edition.*** New York: Chapman and Hall.

n.a. ***LIGHT REFRESHMENT.*** **Practical Photography.** May 1988. Pages 56-61.

Port Alfred Publicity Association. n.a. ***PORT ALFRED.*** Grahamstown: Hamilton Publishing.

Pettersson, R. 1993. ***VISUAL INFORMATION: Second Edition.*** New Jersey: Educational Technology Publications, Inc.

Peters, J. M. 1977. ***PICTORIAL COMMUNICATION.*** Cape Town: David Philip.

Purcell, A and C. 1988. ***THE TRAVELLING PHOTOGRAPHER.*** New York: Amphoto.

Reynierse, C. 1988. ***ILLUSTRATED GUIDE TO THE SOUTHERN AFRICAN COAST.*** Cape Town: A.A. The Motorist Publications (Pty) Limited.

Schirmer, P. 1981. ***THE CONCISE ILLUSTRATED SOUTH AFRICAN ENCYCLOPEDIA.*** Johannesburg: Central News Agency (Pty) Limited.

Sootheran, J. *PHOTO ASSIGNMENT: Composition.* **Practical Photography**. June 1993. Pages 81-83.

Sootheran, J. *STAYING COMPOSED: Ten Tips on Structuring your Pictures.* **Practical Photography.** February 1995. Pages 18-23.

Stroebel, L. 1986. *PHOTOGRAPHIC MATERIALS AND PROCESSORS.* U. S. A. Focal Press.

Thomas, P. *PHOTO SCHOOL: Perspective.* **Practical Photography.** October 1991. Pages 98-103.

Time.(eds) 1972. *LIFE LIBRARY OF PHOTOGRAPHY: Colour.* United States: Time Inc.

Vermeulen, C. 1996. *SOUTH AFRICAN TRAVELLERS GUIDE.* South Africa: South African Travel & Business Guide (Pty) Limited.

Whiddett, S. *COLOUR IMPACT.* **Practical Photography.** April 1993. Pages 88-93.