



Gas Station © Stephen Shore

Stephen Shore

One day in June 1975, Stephen Shore made a colour photograph of a Chevron gas station at an intersection of Beverly and La Brea Avenue in Los Angeles. It is an utterly normal, everyday scene. Despite its casual appearance, however, it is also impeccably composed and classically balanced. Shore, using a large-format camera, was in the midst of a project of several years' duration. On a series of road trips through the US, he photographed the workaday urban landscape, making visible a world that was virtually invisible because of its sheer familiarity. Selected photographs from his journeys were eventually published in book form as *Uncommon Places*. The book, and the subject matter and his approach to it marked a pivotal moment in contemporary photographic history. Art photography was usually in black and white and steered clear of banal subject matter.



Broad Street, Regina, Saskatchewan © Stephen Shore

Stephen Shore is an altogether quieter photographer, but there is and signage that has often been overlooked. His eye lights on a barber's shop window announcing the delights of Tyrone, the Great Contour Haircutter, and on a neon pharmacy sign that reads, perhaps without irony, . There is a sense of someone discovering a whole new world of surprises under his nose: an America so obvious as to go unnoticed. It is now definably Stephen Shore's America, though it nods to [Robert Frank's](#) and, even more so, to Walker Evans's America.

"I do think about why people are all of a sudden looking at my work," he told me 10 years ago, "and it occurs to me that it may have needed a distance in time for people to see what I was actually looking at. People need time. It's much easier to look at the past than to look at the present."



Americana © Stephen Shore

Why not take the time to watch the video link and enjoy a great photographer talking about the way he sees the world, you do not need a 10x8 film plate camera, any camera will do. When we regain our freedom it could be a good project to photograph Daventry in the style of Stephen Shore.

[Stephen Shore: American Beauty - YouTube](#)



Americana © Stephen Shore

Give this a try American Surfaces has great music to go with the photo's

[STEPHEN SHORE | AMERICAN SURFACES - YouTube](#)



Young Male Cheetah © Linda Wilson

Back on Safari

With Linda Wilson

The DPS Facebook alphabet challenge has given me cause to look back through my safari archives. Surely I can find an animal or bird that starts with each letter of the alphabet. So many memories. Here are a few more of my favourite safari moments.

On my first safari in 2013, this young cheetah was virtually the first animal we stopped to photograph while still on our way from the airstrip to the camp. His mother had stolen a new-born Thompson gazelle from its distraught mother and presented it as a snack for her boy, who then needed a sit down to digest his lunch. He was keeping a close eye on us, but we were about 50 feet away on the well-used track, so he was very relaxed. I love this shot as I can still remember the excitement and heightened expectations with such a close encounter so soon after arriving.



Elephant eating Sap wood © Linda Wilson

If you are one of my Facebook friends, or have even received an email from me, you will have seen a close-up of this adolescent elephant that I use as my profile picture.

So here is the whole beast. He is stripping the bark off the tree to get at the sapwood. He uses his tusk to puncture the bark and get under a layer of the soft, moist sap wood, then uses his trunk to tear off a strip at a time to eat. You see scarred trees all over the elephants' range. Insects then make their way into the inner wood to inflict more damage. The trees are eventually weakened by these injuries such that when the elephants pass this way again, the larger bulls will be able to push over the tree which will break at the weak spot so that the whole family can feast on the green growth from the top of the tree. Large herds of elephants can be very destructive in this way. This is just one of the reasons the locals don't like too many elephants as neighbours.

Wildebeest Nursery © Linda Wilson



Wildebeest always seem to be on the move. We came upon a small group that had broken away from the herd. How did they know that their friends were at the same stage ready to give birth? Or perhaps one ‘goes down’ and others see her and stop to do the same. ‘Safety in numbers’ seems to remain the golden rule. In a 15-minute period we saw 3 births – one having already arrived before we did. At one time, 2 of them were pushing in exact unison and all of us in the vehicle were holding our breath too. The last little guy on the right was on his feet and stumbling after his mother within 4 minutes. She was the last of the group to give birth and she wasn’t prepared to hang around on her own as the herd moved on. She started walking away from him before he had even stood for the first time. But he followed her.



Four Minutes Old © Linda Wilson

Kingfisher Panel © Linda Wilson



Malachite Kingfisher

Pied Kingfisher

Woodland Kingfisher

I have never managed to photograph a kingfisher in the UK, but in southern Tanzania there were lots of opportunities. These are just 3 of the species we saw. The pied kingfisher was very proud of this catch, but he had been over-optimistic. We watched him toss this fish up and down and side to side. He did eventually get it into the headfirst position it needed to be in, but it was just too big for him to swallow and he just tossed it about some more. He's probably still there now.



Early morning kill © Linda Wilson

We had been lucky enough to have seen this pride of lions several times during our stay in the Mara North Conservancy. This was an early morning encounter with the golden light of the rising sun still just catching the lions as they enjoyed their wildebeest breakfast. The female approaching in the distance we knew to be injured. She had been trailing the main group all week, but the rest weren't hanging about waiting for her before they got stuck in. She had meagre pickings by the time she arrived. © **Linda Wilson**



Elephant Russian dolls lined up © Linda Wilson

This is one of my favourite Elephant images taken in Southern Tanzania. A large family group was walking slowly passed our stationary vehicle but these 5 just lined up as they came alongside. I remember us all squealing into our cameras as we watched the shot compose itself when we saw them line up.

© **Linda Wilson**

Many thanks to Linda for taking the time to share her Safari photographs and reminding us of the natural world.

Dear DPS Member

I hope that you are keeping safe and well in these strange circumstances under the continuing Lockdown.

We will be running the May DPS monthly competition again in digital format wholly through the facilities offered via the [PhotoEntry](#) online system. The competition this month is 'Creative' and is held in memory of Peter Cosentino. The winner of this month's competition will be awarded one of Peter's own ceramic works to hold until this time next year. The guidance from the website is extracted below for your convenience (but hopefully you have been working on your entries for some time now!).

**May - The Peter Cosentino Trophy
Creative (Projected)**

The key to creative photography is to try and see things in a different way to 'normal' so that it provides impact and originality beyond that of a straight record shot. This can be achieved at the point of pressing the button or in post processing. Your photos do not have to be photoshopped but can be if you want to. You could try over and under exposing your photos to change the mood. You could make a composite, but all elements must be your own work. Take your photos at a different angle, try lying on the floor and looking up! The key to creative photography is to try and see things in a different way to 'normal'. It contains elements that are deliberately used to change the photo's original status – be that at the point of pressing the button or post processing. Paint with light. Play with colour. Play with perspective. Play with shapes. Photograph things in places not usually found – a polar bear in a deck chair! The possibilities are endless, limited only by your imagination.

To enter your images please use the PhotoEntry system in the way you entered last month. If you have yet to register on the PhotoEntry system, please refer back in the first instance to the automated email you will have received from **PhotoEntry**. Your images should be resized to 1920 x 1200 pixels max as always. Please name your image using the title of the image only. Do NOT put your surname within the title of the image. If you are really struggling, please contact Colin by email on cgprickett@btinternet.com.

The deadline for entering your images is, as normal, by midnight on the first day of the month: Friday 1 May.

The images will be judged by our own Chris Baldwin as scheduled in our calendar. Chris will be doing the judging online. The results will be published as soon as possible after 12 May, the scheduled date of the competition.

Good Luck

Linda Wilson
DPS Secretary



© Brian Mathis



“Three Cooks, Doyer’s Street, Chinatown” captured by James Maher

YOUR PROJECTS

Are you working on a project? Would it be of interest to other members, if you are would you share your work, send in some images 3/4 and a description of your progress so far, we will include the work in a future issue.

DPS PROGRAMME APRIL 2020

All DPS meetings are cancelled until further notice. As soon as it becomes clear that it is safe for us to resume our meetings, we will let you know. In the interim, keep entering the monthly competitions and posting your images on the DPS Facebook page, STAY SAFE.

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