



IPIP Photographic Club

February 2024 Newsletter

Theme: Worm's Eyeview



Image By Jenny Williamson

Set Subject Calendar for 2024

| Month | Set Subject | Definition | SS Image Cut-off Date | MC Image Cut-off Date |
|-------|---------------|--|-------------------------------|--------------------------------|
| March | Kitchen items | Photographing items which are clearly found in the kitchen. The main focus or story should not be of food. The kitchen item should be identifiable. | 1 st February 2023 | 1 st September 2023 |
| April | Refraction | Refraction is when the light passes from one medium and into another, affecting the speed and direction of the light. The medium may be glass, water or other medium that can act to transmit light. Photographing this effect becomes especially interesting when it comes to round and transparent subjects, such as a lens balls or water droplets for example. | 1 st March 2023 | 1 st October 2024 |
| May | Industrial | Showcase the industrial world through photographs of factories, manufacturing processes, machinery, and the environment of industrial facilities. Focuses on the industrial setting, machinery, or industrial processes. | 1 st April 2023 | 1 st November 2023 |

| Month | Set Subject | Definition | SS Image Cut-off Date | MC Image Cut-off Date |
|-----------|-------------|---|--------------------------------|-------------------------------|
| June | Water drops | A photograph of a drop of liquid falling from a height onto a liquid or solid surface. The aim is to capture the moment the drop hits the surface. This is a staged and controlled scene and may not be the natural fall of water such as rain, a waterfall or the ocean. | 1 st May 2023 | 1 st December 2023 |
| July | Abstract | Consists of images created using photography materials and equipment that don't have an immediate association with the physical world. | 1 st June 2023 | 1 st January 2024 |
| August | Food | A restaurant would like to show chase their meals on a new menu card, their online ordering platform or website. Your task is to photograph the food in a manner that would look appetising. | 1 st July 2023 | 1 st February 2024 |
| September | Cold | Related to temperature. The focus of the image should be of something cold for example ice, frost, breath, icicles, snow or a clearly cold winters morning or evening. | 1 st August 2023 | 1 st March 2024 |
| October | Travel | A photograph depicting travel, either the destination or the mode. May be a beach, an iconic scene, a suitcase and ticket or a train for example. | 1 st September 2023 | 1 st April 2024 |
| November | Farming | Explore the world of agriculture by photographing the daily life, work, and landscapes of farms, showcasing the agricultural process. Focus is on farming activities, landscapes, or farm life. No farm animals unless they form part of the landscape, activity or daily life. | 1 st October 2023 | 1 st May 2024 |

The IPIP 2024 AGM

Twenty nine members and three visitors attended our February meeting, which took the form of the AGM. The following matters were discussed and voted on where relevant.

Financials – 2023

The financial position of the Club is sound, and we showed a profit of R788.73 as at the start of the 2024 financial year. A budget of R16,500.00 in respect of the 2024 financial year was tabled and accepted. No increase of fees.

Club Roles and Positions

The following incumbents were proposed and as there were no further volunteers, the 2024 office-bearers were confirmed:

1. Committee member 1 – Chair – Saskia Cole
2. Committee member 2 – Treasurer – Shirley Buckley
3. Committee member 3 – Dudley Schnetler
4. Committee member 4 – Robert Freeborough
5. Committee member 5 – Phileen Lutge
6. Social media co-ordinator – Robert Freeborough
7. Website co-ordinator – Matthew Provell
8. Compilation of newsletter – Pierre de Klerk
9. Outings co-ordinator – Derek Carstens
10. Meeting refreshment preparation – Jill Kupper
11. Arranging judges – Phileen Lutge
12. Dissemination of images to judges & monitoring outcome – Saskia Cole
13. Preparation of peer vote and judging outcome – Bruce Clark

Franconi Challenge

This regular yearly activity will again take place during 2024, subject to the following guidelines:

1. One topic may be chosen and submitted, thereafter the final images may be taken;
2. Six images must be submitted with a written narrative;
3. Deadline for submissions 31 October 2024;
4. You may change your topic once through the year, taking images from that new date;
5. Choose a topic which will challenge you and with which you will learn new skills;
6. Do not choose a theme that you used in previous years, even in a different variation;
7. You can practice many more topics, decide which will work, perfect the process, submit as topic and then take final images (may not work with travel photos);
8. Submit your images to other photographers – share your photos and get feedback;
9. Carefully choose the Name of the submission – it must reflect topic;
10. Make sure each image reflects and encompasses the topic and the name of submission. The set will be judged as a panel (set). They must all clearly speak to the topic;
11. Take note of the order of the photographs – the order could tell a story;
12. Each image must be technically correct in terms of focus, exposure etc. (unless intentionally otherwise, which you explain in your text submission);
13. Study the comments and scores of your and other panels to further your learning;
14. Normal club rules apply for manipulation and use of AI.

Time Limits for Submissions

Please note the change in the guidelines for Members' Challenge submission

1. Set Subject
To be taken within 12 months of submission
2. Members' Challenge
To be taken within 6 months of submission

Monochrome Submissions

Monthly submitted photos must include at least one monochrome image subject to the following guidelines:

1. Should you submit 2 set subject and 2 members challenge images, one must be monochrome.
2. Should you submit 4 colour, the image with the lowest score will be disqualified.
3. Should you submit 3, 2 or 1 images, there is no need to submit a monochrome image.
4. A workshop will be done on shooting in monochrome and editing monochrome.

Photovault

In 2024, Photovault will be used to track your scores and progress. Thus one image can be accepted in 3 Salons and will count 3 times for IPIP promotion.

Salons

Chair made an appeal for members to participate in Salons, thereby strengthening the Club's standings

Use of AI techniques in Post Processing

1. Remember all elements in your images must have been taken by you.
2. You may however use Photoshop brushes.
3. Should you, for example, do a background or sky replacement, you may not use the AI tool for this purpose. The new background or sky must have been taken from another one of your images.

Naming of Images

1. When naming your images for submission, use the opportunity to tell the judges more about the image. It's the only opportunity you have.
2. Use a name which fits the image;
3. Try not to use the theme name in the name with number eg. Abstract 1 and Abstract 2
4. Try not make it a long sentence, remember someone has to type the name out twice in full, once for the peer vote voting form and once for the judging outcome

PSSA Congress

The 2024 PSSA congress is taking place at the Woodlands Country Lodge in Parys from 30 SEPTEMBER 2024 to 4 OCTOBER 2024

Please see their FACEBOOK AND INSTAGRAM pages or email psacongress2024@gmail.com

Workshops and Tutorials

Derek Carstens outlined details of future workshops which are envisaged to take place during 2024. Details will be supplied in good time:

- Monochrome workshop (A **Definite!**)
- Flash Tutorial by Chris Joubert Class of 6 @ R600 2nd lesson R400.
- Lightroom workshop with Mike Lanesman
- Tabletop workshop
- Light Trails/ Painting with light workshop
- Refraction
- Water Drops

Club Outings

Derek presented a list of potential venues, events, activities, etc which could contribute to an interesting and varied program for Club outings. Nothing is definite at this stage except the Walter Sisulu Lens Cap Rally on 24th February 2024.

Derek made an explicit appeal for members to provide suggestions on an ongoing basis, as to suitable outing activities. The proposals below are not set in concrete at present (except for the WZ Rally).

- A Lens Cap Rally in Walter Sisulu Gardens 24th February. No group discount but early access is available. Tickets R80 pp
- War Memorial
- A disused industrial site
- Trout Farm in July
- Nirox
- Motocross
- Motor racing
- Airshows
- Warrior race (28/09 Cradle somewhere)
- Colour run
- Hockey game
- Dog training

Members are reminded of our Weekend Away outing in Kaapsehoop, Mpumalanga during 19-21 APRIL 2024. Book your accommodation at Angel Mist Guest House, if there is availability.

Technical Feedback and Training

Dudley Schnetler writes:

“The club requirement is to submit a monochrome image every month as part of your panel of set subject and member’s challenge images. This is for a good reason; Colour is very powerful. It tends to dominate photos – to the point that photographers struggle to see other key elements like contrast, texture, shape, form, and quality of light. It is also an art form on its own.

The link below contains a valuable insight into this genre”

https://digital-photography-school.com/beginners-guide-black-white-photography/?utm_source=newsletter&utm_medium=email&utm_campaign=Feb-0124&user

The Art of Seeing – By Dave Wolstencroft

Although photography uses a camera, it is more than that. Capturing that moment, emotion or story that can be shared with others can be regarded as the “Art of seeing”. This is also known as “Artistic Vision”.

What is artistic vision? It is something that is unique to everyone. It separates your work from the work of others and makes it stand out in a world saturated by photographs. The photograph you like the most may not have won awards or wowed thousands of people. It may be that one photograph that holds a place in your heart and has deep meaning for you. It is the one that aligns with your inner artist.

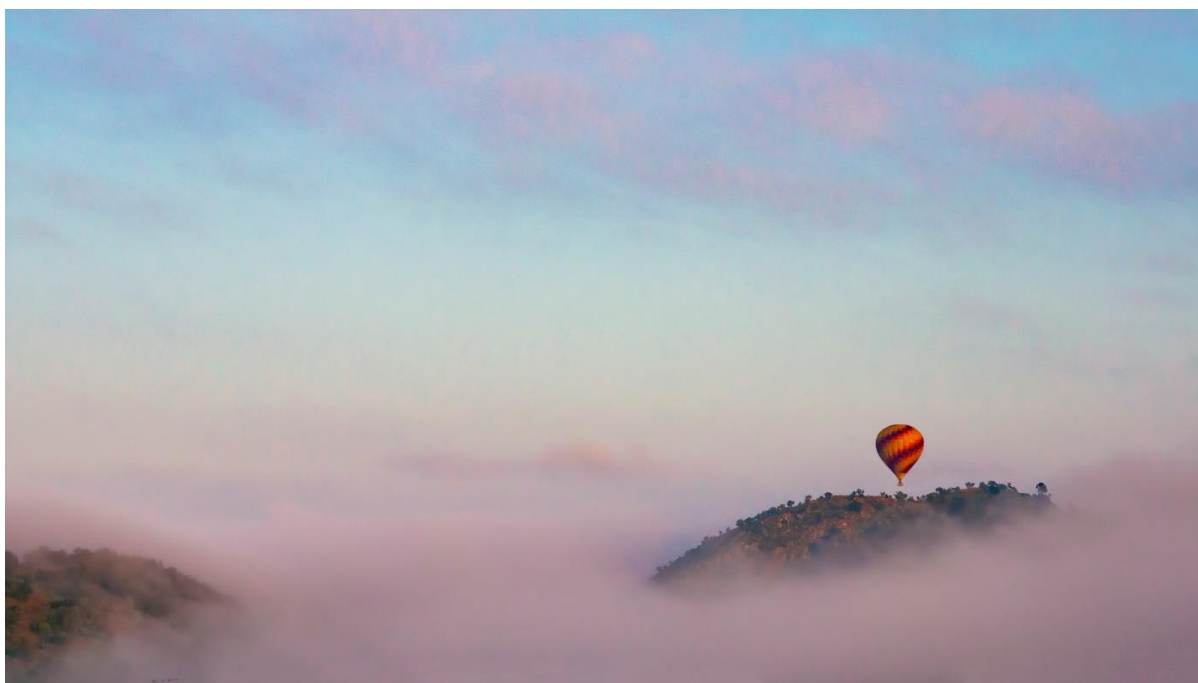
It is this “art of seeing” or vision that makes us unique. We all see the world differently. What may be inspiring or stunning to others may not appeal to you. Identifying “how” you see will assist you in achieving your photographic goals. It doesn’t come easy though. Once discovered, you will no longer imitate others or photograph subjects you think the judges will like. You will be taking photographs that reflect your personality and appeal to your sense of art.

My first photographic mentor, the late John Coumbias, a very accomplished photographer, would point out scenes and compositions that I had not “seen”. While I could appreciate the photographic merit in his point of view, taking that photograph would result in an image that did not appeal to me. It was essentially someone else’s work. It was only later in my photographic journey that I understood that I needed my own view and creativity to create images that were my own “vision”.

So, you need to determine what you see when you are looking. This may sound strange, but subconsciously, your mind picks out shapes, forms and subjects that appeal to you. The more you are aware of this, the more successful you will be. As an exercise, go through your images since the start of your photography and select the 20 images you like the most. Study these images and try to determine why you like them and what they have in common. It may be colours, shapes, patterns, mono, lines and mood. You need to determine what you like to photograph and why.

The ‘seeing’ part starts the creation process of any photograph. This may sound a bit vague so maybe an example will help. You are on a walk and see a beautiful view. If you recognise that it has photographic potential, then you are already ‘seeing’ but there is more to it than just that. The secret to really ‘seeing’ is to see the scene as a two-dimensional photograph in your mind. This will help you decide if the scene will work or if there are other vantage points that will give you a better photograph. Understanding how you see, and how that will become a photograph will go a long way in assisting you decide what will work as a photograph and what won’t.

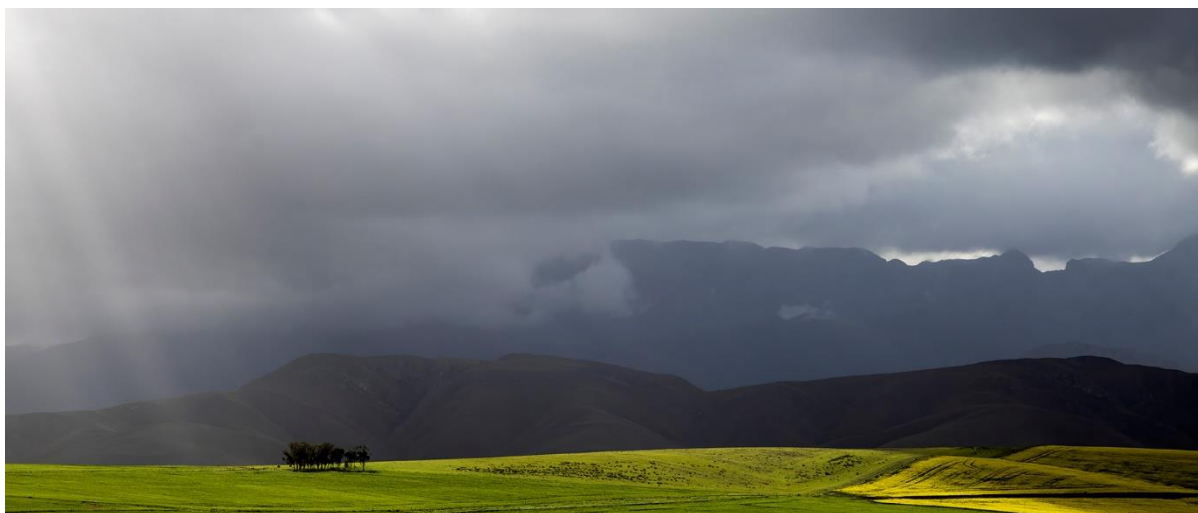
The photo below was taken with my very first camera on a balloon outing. I had passed it over many times while selecting images for editing and it was only when my “seeing” improved many years later that I saw the potential in the image.



Brooks Jensen wrote in a magazine article, “A camera is a magnifying glass for the mind”. For me the heart points the camera.

Eventually you find it hard to switch this process off. You will see everything as a potential photograph and will know what will translate into a good image. This process also requires some stillness of mind. Don't just arrive at a scene and shoot the first thing you see. Stand still, look around, absorb the surroundings, look deeper into the scene. Walk around if you must. It is amazing how your point of view changes after just a few minutes.

All good photographs need good composition. The art of composition is an article on its own, but we all know the basics of rule of thirds, shape and form, negative space, golden ratio, textures, lines, patterns, viewpoint, focal point, etc. All these rules once understood, are applied almost subconsciously when you look at a scene, and this then becomes your own "Art of seeing" as your mind applies these rules as an overlay to your viewpoint. This becomes your "X" factor. This can also lead to "being in the zone". I have only been in this frame of mind a few times, but in those times the image just "pops" into your head and result in images that just work. One such image (below), was "seen" while driving, taken handheld without filters, and driven past by many others. I would like to think "it spoke to me".



Photography is a balance between heart and mind. The brain looks after the technical aspects, while the heart looks after the emotion aspects. An imbalance of these two aspects will create an emotionless or poorly executed image. You do not need your camera to practice seeing. You can do it at any time while you are relaxing. Look for interesting designs, shapes, and forms. Focus on small details and see if you can see anything with photographic merit. Not only will you find new things around you, but you will also be distracted from stress in your daily life.

Improving how you see can also be achieved through looking at art books, galleries, and other peoples work and identifying images that appeal to you. The more knowledge you have, the better you see and the more time you take, the more you will begin to see.

The image below was taken during a club weekend away a few years back. Without realising, until recently, the mood portrayed the way I was feeling at the time. The heart had guided the photographer.



In closing, a quote from the master, Leonardo DaVinci:

"He who loves practice without theory is like the sailor who boards ship without a rudder and compass and never knows where he may cast."

The theory overlays your creativity, creating a unique point of view that is yours and yours only. Some call it the photographers curse as we look at the world differently than others, but for me, it gives me a deeper appreciation of the world around me as I see it in greater depth and understanding.

Credits given. All photographs by David Wolstencroft

Next meeting : Tuesday 5th March 2024

Venue : MOTH Hall 18:00 for 18:30

Submissions : On Photovault before Midnight 24th February 2024

Hope you enjoyed the February newsletter

HAPPY SHOOTING

IPIP PHOTOGRAPHIC CLUB

Members' Images – February 2024

Salon Acceptances

Bloemfontein Salon



Anura Pinotage (34)

Image By

Robert Freeborough



Noordhoek Sky (34)

Image By

Pierre de Klerk

Members' Images – February 2024

Salon Acceptances

4th Sasol Highveld

Images By Sandy van Vuuren



Setting Sailing with the sun (34)

Industrial Revolution (34)



Members' Images – February 2024

Salon Acceptances

4th Sasol Highveld



The Shrine (34)

Image By Sandy van Vuuren

Members' Images – February 2024

SS – Judges' Vote

SS 1-3 STAR WINNER (Tie)

In Bloom (38) - Danae Cole



Worm View (38) – Max Stone

Members' Images – February 2024

SS – Judges' Vote

SS 4 STAR WINNER

Dog Alert (39) – Nikki Twomey



Members' Images – February 2024

SS – Judges' Vote

SS 5 STAR WINNER

The morning after (41) - Fabienne Jardim



Members' Images – February 2024

SS – Peer Vote

SS 1-3 STAR

Worm View (38) – Max Stone



Members' Images – February 2024

SS – Peer Vote

SS 4 STAR WINNER

Forked – Geoff Twomey



Members' Images – February 2024

SS – Peer Vote

SS 5 STAR WINNER

Where the streets have no name – Sandy van Vuuren



Members' Images – February 2024

MC – Judges' Vote

MC 1-3 STAR WINNER (Tie)

Waiting for my friends (39) – Antje Higgo



Messerschmitt KR200 (39) – Max Stone



Members' Images – February 2024

MC – Judges' Vote

MC 4 STAR WINNER

Weaver on the way out (36) - Robin Larmuth



Members' Images – February 2024

MC – Judges' Vote

MC 5 STAR WINNER

Black Crake (38) – Alan Mason



Members' Images – February 2024

MC – Peer Vote

1-3 STAR WINNER

Feather Drops – Lesly Kearns Eastwick



Members' Images – February 2024

MC – Peer Vote

4 STAR WINNER

Zebras - Robin Larmuth



Members' Images – February 2024

MC – Peer Vote

5 STAR - WINNER

A butterfly sweet sip – Sandy van Vuuren

