



IPIP Photographic Club

June 2025 Newsletter

Theme: On the Water

Image By



Caylem Harris

Our June meeting was well attended by 30 members, with the addition of 2 on-line members. CHAIR welcomed 2 visitors to the meeting.

CHAIR thanked those members who actively participated in making our Congress a roaring success. It is clear that IPIP has been put fairly and squarely on the map, to the effect that PSSA have agreed to our hosting a Salon next year. The ballerina shoot was so well received that a follow-up session for IPIP Club members, will be arranged for later this month.

Our Club showed a profit of more than R6K, which was in no small way due to the generous contributions by a substantial number of sponsors. Our sincere thanks go to these participants for their support.

Members were unanimous in expressing our gratitude to CHAIR for the measure of leadership, guidance and untiring effort shown in directing the smooth progress of the proceedings.

FUTURE OF THE IPIP NEWSLETTER

CHAIR quizzed members as to the viability of continuing the production of an IPIP monthly newsletter - in its present format and content detail. The consensus is that the NL should be retained but unfortunately, we have lately experienced an hiatus.

With apologies to Mr. Lincoln, is the newsletter not “by the people for the people” and if so, the continued success of the bulletin depends on the active participation of all members by way of their submission of interesting and relevant material. Lately, member contributions have “dried up” and CHAIR made an appeal for members to submit their Bio’s as well as input to the Members’ Forum section.

Your Bio serves as a means of introducing yourself to your fellow members. Bio’s can describe your “life’s journey” so far, your photographic activities, family snippets and really any description which will provide your fellow members with an insight as to who you are.

Forum articles encompass the aim of sharing our photographic experiences, interesting travel snippets, events which we witnessed, places and people, technical tips and guidelines and really just any subject matter which will make for interesting reading – this is free-wheeling content without any prescriptive guidelines (feel free to submit informative and educational technical articles).

In the past we have requested specific members in good time to submit contributions for specific dates and while this procedure could continue, it has unfortunately not resulted in an adequate flow of material.

CHAIR therefor requested that members kindly submit their articles of choice so that we could build up a stock of contributions in order to keep the “ball in the air”. It will be appreciated if members who have not yet submitted Bio’s would include these items with their submissions.

PSSA INTER-CLUB COMPETITION

PSSA are running a national inter-club competition, which IPIP will enter with the highest scoring images of 2023, 2024 and 2025.

- Closing 30 June 2025
- 15 Entries Junior
- 15 Entries Senior
- One Author – 3 Images
- Only one Club may submit images on your behalf
- There are no categories

WEEKEND AWAY

IPIP will be going to CHRISSIESMEER for the weekend of 10-12 APRIL 2026.

The town is located in Mpumalanga, down the N17 to Springs and then to Bethal and Ermelo. The town is located ± 35 km north of Ermelo and is known as the Lake District of South Africa with its 270 lakes and pans.

There are many possible places to stay, among which are :

- John Jack Inn – 14 people (R1500 per night for 2)
- Kings Guest House - 19 people (R1960 per night for 2)
- Chrissiesmeer Country Cabins – 14 people (R1040 per night for 2)

Members agreed that staying together in one establishment which is more convivial. The choice of accommodation will be discussed in due course.

JULY SET SUBJECT

The set subject for next month is **Selective Colour**, which, on the internet, defined as follows:

“Selective colour photography, also known as colour splash, is a technique where a photographer isolates one or more colours within an image while desaturating or removing colour from the rest. This creates a visually striking effect, drawing attention to specific elements or subjects within the photo”.

More than one colour within a B&W image, will be allowed. To assist with colour choice, CHAIR presented a fascinating insight into “Colour Harmonies” which is also explained below.

GENERAL GUIDELINES FOR SUBMISSION OF MEMBERS' MONTHLY IMAGES

Submission Procedure:

All images must be submitted via www.photovaultonline.com. Instructions on how to use this App can be obtained from the Committee.

Time Limits:

Set Subject - To be taken within 12 months of submission

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:

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

Image Processing:

- Every element in the image must have been photographed by you.
- You may however use Photoshop brushes.
- 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:

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

FRANCONI CHALLENGE

This annual challenge is subject to the following guidelines:

1. One topic may be chosen, submitted, and only thereafter may the final images be taken;
2. Six images must be submitted with a written narrative;
3. Deadline for submissions 31 October 2025;
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.

MEMBERS' FORUM

Thank you Phileen for the following “quirky” insert.

TEA AMONGST THE TOMBSTONES (Phileen Ludge)

Once a month I meet up with like-minded friends and we spend time in the graveyard. To be exact: in Braamfontein Cemetery. Why? Because we are part of the South East Witwatersrand Family History Society (SEWFHS). And because we love to photograph gravestones. I like to believe it is for fun, to hang out with interesting friends, to read the gravestones, and wonder about the people who are buried there. Sad stories of a three-year-old child sharing a grave with his care giver; stories of two brothers who died in separate railroad accidents a few months apart; stories of the Family Jeppe's plot with a small grave in the corner for the family Nanny. The grave of the Chinese gentleman, Chow Kwai For, who committed suicide for conscience sake - with his suicide letter on his gravestone. And of course, the recently discovered grave of Enoch Sontonga, the composer of Nkosi Sikelel' iAfrica. But above all, we do it so that images of the gravestones can be preserved on an online platform for future access.



Photo credit to Binlesh Lesego Mosweu

The Braamfontein Cemetery is the (second) oldest cemetery in Johannesburg. The first cemetery was in the vicinity of Bree, Harrison, Diagonal and De Villiers streets, but due to the expansion of Joburg in 1888, the little cemetery became a thoroughfare and graves were continuously walked over and damaged by wagons. Two years later the remains of the original town cemetery were exhumed and re-buried at Braamfontein. When the Braamfontein Cemetery had no more space for burials, the Brixton Cemetery (just down the road) was established and burials took place there from 1910 onwards.

Braamfontein Cemetery speaks volumes of the early days of Joburg, with noteworthy graves of Captain Von Brandis (the father of Johannesburg), the Jeppe family, the Cullinans, the Goch family, as well as Woolf Joel and Max Langerman. It tells tales of the Rand Revolt (the 1922 Miners' strike), the escapades of the Forster gang, the heartache of Braamfontein station dynamite explosion of 1896. There are memorials to the Joburg Fire Fighters and SA Police, and a special area for British soldiers (at full moon it is said that a sentry in his red jacket and shiny boots patrols those graves). The circle of tombstones of the Catholic Bishops, Fathers and Brothers is a worthwhile visit.

The Graves' Project is only a small part of The Genealogical Society of South Africa (GSSA). The aim of the Society is to promote and facilitate interest and research in genealogy and family history. After a morning's work, we share a meal and some tea or something stronger. The images are downloaded from SD cards and then I send them to Riana and her team to transcribe. The information and images then get uploaded onto a database / website. This website contains a huge amount of genealogy information: details of ships' registers to family bibles to extracts from the archives of the Dutch United East India Company. Our monthly contribution to this database is really small, but we are happy to know that the details are preserved and will provide reference information and assist with research and education. The website currently boasts more than 800 000 gravestone images alone.

For information about the graves, please visit graves.eggssa.org

We are currently photographing the recently restored ashwalls around the Crematorium. Due to an extensive period of ongoing vandalism, the ashwalls were in a dreadful state. Stone plaques were smashed to gain access to the caskets of ashes, where vandals thought they could find "treasure". In some cases, the ashes were even smoked as part of some bizarre ritual. It took Sarah and her Friends of the Cemetery Group at least two years and a lot of hard work and money to restore over 5000 vandalised ash plaques. They did a magnificent job.



Photo credit to Phileen Lutge

COLOUR HARMONIES

The next two themes for submission are colour orientated. It may assist to remind ourselves what is colour and how does colour affect how your photographs are received.

INTRODUCTION

- What is colour theory?

Colour theory in photography is about understanding how colours interact and affect visual perception and emotion. It helps photographers create visually appealing and impactful images by understanding colour relationships, harmonies, and their psychological effects. Essentially, it's a tool for using colour to communicate and evoke specific feelings in the viewer.

- Why it matters in photography: emotion, composition, storytelling ?

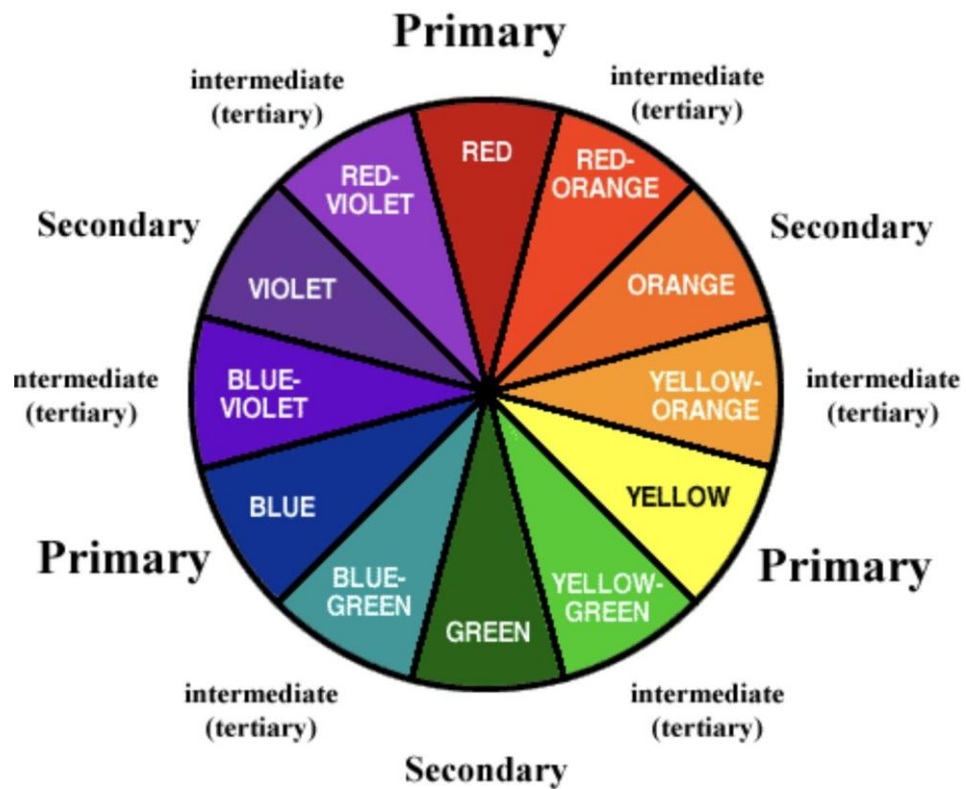
Colour theory refers to the way different colours interact with one another. Understanding the relationships and harmonies between different colours enables you to compose and capture more interesting, pleasing and compelling photographs.

Either you need to find colour harmonies in your composition, which may not happen too often, or you would need to create colour harmonies in the editing process in a deliberate, thought out and planned process.

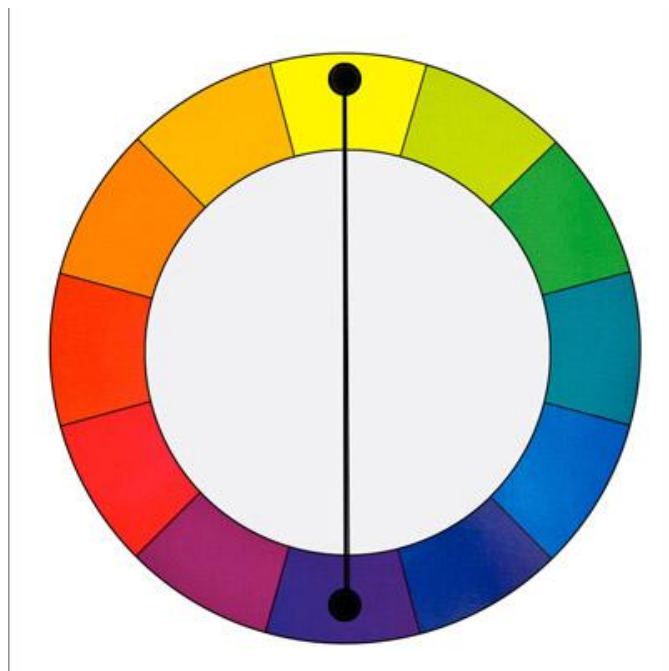
The process would be for you to decide which harmony you would like to create and then alter certain colours slightly or significantly, increasing and decreasing colour saturation to a small or large extent, decreasing and increasing the brightness of individual colours, and occasionally removing a specific colour altogether.

There are various Color Relationships or Harmonies, which relate to the colour wheel, namely

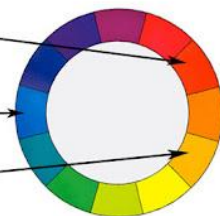
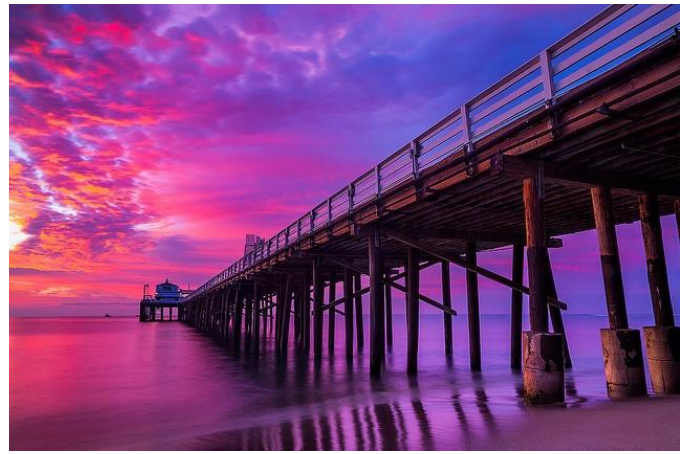
- Complementary
- Analogous
- Triadic
- Split-complementary



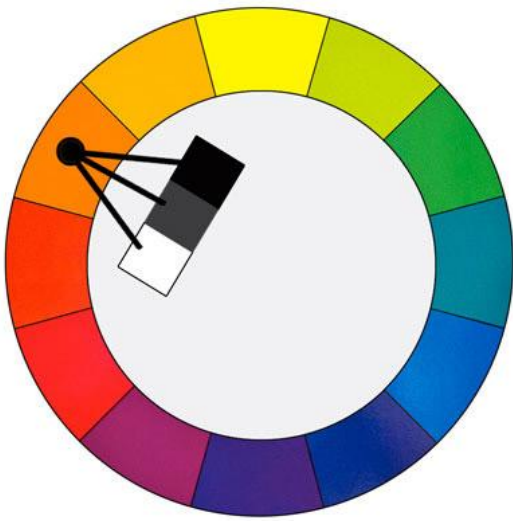
Complementary Colour Harmony (opposite on the wheel)



Analogous Colour Harmony (next to each other on the wheel)



Monochromatic Colour Harmony



Colour and Emotion

- Warm colours = energy, passion, warmth
- Cool colours = calm, sadness, professionalism
- Examples:
 - o Red for intensity or danger
 - o Blue for tranquillity or coldness
 - o Yellow for happiness or caution

Dominant Colour vs. Accent Colour

- Using one dominant colour to set the tone
- Accent colours to create contrast or draw attention (Accent colours are supplementary colours used in smaller amounts to emphasize or enhance a larger colour scheme)
Example: Red umbrella in a desaturated city scene

Common mistakes:

- Oversaturation
- Clashing colours
- Neglecting colour in shadows/highlights

Next meeting : Tuesday 1st July 2025

Venue : MOTH Hall 18:00 for 18:30

Submissions : On Photovault before Midnight 21st June 2025

Hope you enjoyed the June newsletter

HAPPY SHOOTING

IPIP PHOTOGRAPHIC CLUB

Set Subject Topics for 2025

| Month | Set Subject | SS Image Cut-off Date | MC Image Cut-off Date | Submission date |
|-----------|-------------------------|--------------------------------|-------------------------------|-------------------|
| July | Selective Colour | 1 st June 2024 | 1 st January 2025 | 21 June 2025 |
| August | Golden Hour & Blue Hour | 1 st July 2024 | 1 st February 2025 | 26 July 2025 |
| September | Urban Photography | 1 st August 2024 | 1 st March 2025 | 23 August 2025 |
| October | Contre Jour | 1 st September 2024 | 1 st April 2025 | 20 September 2025 |
| November | Levitation | 1 st October 2024 | 1 st May 2025 | 25 October 2025 |

- The August SS topic implies either one or the other - or both - of the subjects

MEMBERS CHALLENGE WINNERS

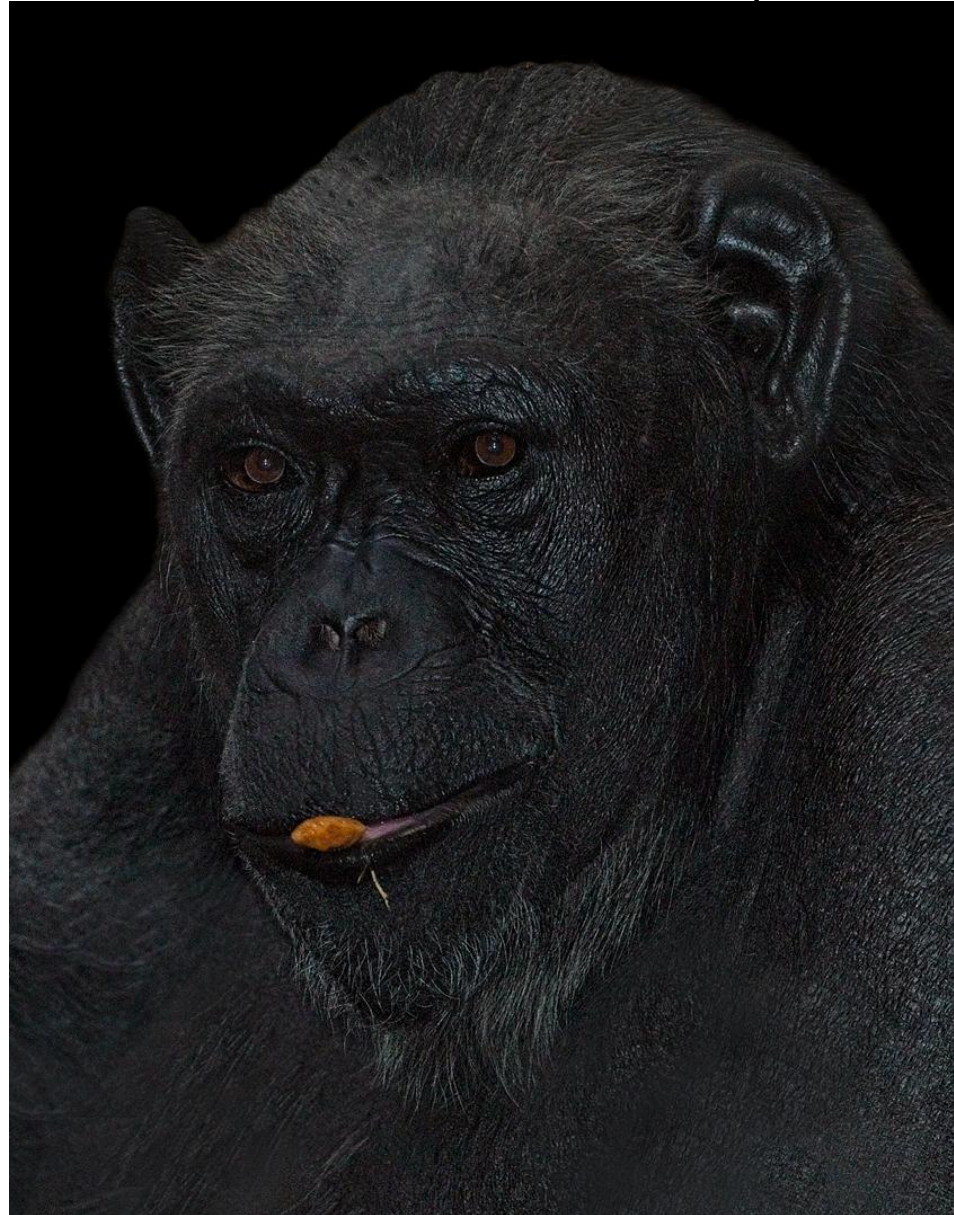
MC 1-3 STAR WINNER
Gerry Mullon – Intricate nature (40)



MC 1-3 STAR PEER VOTE WINNER
Danae Cole – All roads lead to St Pauls



MC 4 STAR WINNER
Pierre de Klerk – Patriarch (43 COM)



MC 4 STAR PEER VOTE
Nikki Twomey – Old Man look at my life



MC 5 STAR WINNER
Sandy van Vuuren – Confetti railway track (43) COM



MC 5 STAR PEER VOTE
Windmills and Wildflowers – Sandy van Vuuren



SET SUBJECT WINNERS

SS 1-3 STAR WINNER
Antje Higgo – Speed Boat (39)



SS 1-3 STAR PEER VOTE WINNER
Antje Higgo – I am sailing



SS 4 STAR WINNER

Saskia Cole – On Anchor (40)



SS 4 PEER VOTE WINNER
Sacha Fermor – I'm too old to sail



SS 5 STAR WINNER AND PEER VOTE WINNER
Sandy van Vuuren – Floating Solitude (41)



MONOCHROME

MONOCHROME 1-3 STAR WINNER
Paul Mullan – Pretoria Panorama (37)



MONOCHROME 4 STAR WINNER
Carol Ehrlich – Still Waters (39)



MONOCHROME 5 STAR WINNER
Mark Geldenhuys – WBE Boxing (40)

