



Knysna Photographic Society

<https://www.knysnaphotosoc.com/>

NEWSLETTER: January 2024

Picture of the Month

Senior



Bearded Vulture Adult – Pieter Mare

Junior
Picture of the Month



Afternoon glow – Sharon Long

All other high scoring images are available on the website at
<https://www.knysnaphotosoc.com/photo-albums>

To view click on the link above

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Our image galleries

To see all the images that scored well and to follow the links to the resources, dates and so on click on the link below

<https://www.knysnaphotosoc.com>

The Knysna Photographic Society is proudly affiliated with the
PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA



Message from the Chair

January 2024

Our new calendar year is off to a good start with our first club night, an outing to Gerickes and a judges training session already completed. The next outing is already on the radar, for February, as is the first Lightroom basics training workshop. Thanks to all our organisers!

The Gericke's outing is a good example of how our better photographers make the most of supposedly less than ideal conditions. It is such a good lesson for the rest of us.

New members

There are no new members this month.

My Home Town

That's the title for our set-subject in February. Time to get out and about!

Club Judges training:

A club judge training programme kicked off this month, with no less than five new trainee judges from KPS, over and above our senior judges already participating. Sincere thanks to our new trainees for "putting their hands up" for the benefit of all KPS members. We look forward to hearing you in action, when the time comes.

The next PSSA JAP training programme commences in July this year. Perhaps some of our new judges will participate in that too.

Meeting venues

Securing regular meeting venues is proving to be difficult but we will persevere. Thanks to Maureen for all her hard work in trying to source these for us. Keep watching our Website and other club comms to ensure you know the exact date and venue for club nights. Hopefully this will settle into a regular pattern soon.

Club User/Interest groups

Your committee has initiated a process to streamline our WhatsApp communications with a view to better balancing the content, between priority photographic communications and the social chat component. Both are important but perhaps the balance could be better.

See you in February!

Doug Emanuel

Salon Acceptances – January

VAN DER BIJL 6TH SALON

Alan	2
Leoni	2 includes 1 COM
Carol	3
Anne	5 Category Runner Up Club Medal
Cathy	7 includes 1 COM

SASOL HIGHVELD 4TH SALON

Alan	1
Eileen	1
Anne	3
Peter	4
Cathy	4 includes 1 COM plus PSSA Silver Medal

Special Achievements

PSSA SENIOR PICTURE OF THE MONTH NOV 2023

Cathy Birkett came 8th out of 42 photographers.

PSSA JUNIOR PICTURE OF THE MONTH NOV 2023

Thorsten Siwitza was 2nd Runner up, taking 3rd Place out of 46 photographers

Impala Trophy

Congratulations Willie Dalgleish on Impala Club Top Achiever Award 2023 for Knysna Photographic Society.



The certificate features a large green and black 'V' shape on the left side. At the top of the 'V' is the crest of the Photographic Society of South Africa. Below the crest is a circular silver medal with an impala head and the text 'THE PHOTOGRAPHIC SOCIETY OF SOUTH AFRICA' and 'WELFARE'. At the bottom of the 'V' is the text '2023 AWARD'. To the right of the 'V' is the text 'Photographic Society of South Africa' and 'Impala CLUB TOP ACHIEVER AWARD'. Below this is a green ribbon with the text 'This certificate is proudly presented to'. The name 'Willie Dalgleish' is written in cursive on a line. Below that is 'Knysna Photographic Society' also in cursive on a line. At the bottom left is the date '31-10-2023' with 'DATE' written below it. At the bottom right is a signature 'R 900' with 'SIGNED' written below it.

Photographic Society of South Africa

Impala

CLUB TOP ACHIEVER AWARD

This certificate is proudly presented to

Willie Dalgleish

Knysna Photographic Society

31-10-2023
DATE

R 900
SIGNED

From the Editor -

Back to basics

The beginning of the year is always a good time to relook at the basics.*

Composition

Composing a visually appealing image involves considering various elements and principles of design. Whether you are a photographer, graphic designer, or artist, these aspects can help you create a compelling and balanced composition. Here are some key factors to consider:

- 1. Rule of Thirds:**
 - Divide your frame into thirds both horizontally and vertically, creating nine equal parts. Place essential elements along these lines or at their intersections to create a balanced composition.
- 2. Balance:**
 - Achieve balance by distributing visual elements evenly throughout the frame. Balance can be symmetrical (even distribution) or asymmetrical (uneven distribution with equal visual weight).
- 3. Focus and Depth of Field:**
 - Control the focus and depth of field to draw attention to specific subjects. Use a shallow depth of field to blur the background and emphasize the main subject.
- 4. Leading Lines:**
 - Use lines in your composition to guide the viewer's eyes toward the main subject. These lines could be literal (like roads or rivers) or implied (created by the arrangement of objects).
- 5. Symmetry and Patterns:**
 - Symmetry can create a sense of harmony and order. Patterns, whether natural or man-made, can add interest and rhythm to your composition.
- 6. Colour:**
 - Consider the colour palette and how different colours interact. Use colour to evoke emotions or highlight specific elements. Pay attention to complementary and contrasting colours.
- 7. Contrast:**
 - Contrast in tones, colours, and textures can add visual interest. This can help highlight your subject and create a dynamic composition.
- 8. Framing:**
 - Use natural or man-made elements to frame your subject. This can draw attention to the main focal point and add depth to the image.
- 9. Perspective:**
 - Experiment with different angles and perspectives to create a unique view of your subject. This can add depth and make your composition more engaging.
- 10. Negative Space:**
 - Allow for negative space around your subject to give it breathing room. Negative space can emphasize the main subject and contribute to a clean, minimalist look.
- 11. Rule of Odds:**

- Odd numbers of elements often create more visually appealing and balanced compositions than even numbers.

12. **Emphasis:**

- Determine the main focal point of your image and ensure it stands out. You can use contrast, colour, or framing to draw attention to your subject.

Remember that these guidelines are not strict rules but rather tools to help you create visually pleasing compositions. Experimenting with these elements and finding your own style can lead to more compelling and unique images.

Post Processing

Post-processing is an essential step in enhancing and optimizing raw photographs. Here are some key things to consider when post-processing a raw photograph:

1. **White Balance:**

- Adjust the white balance to ensure accurate colour representation. This corrects any colour cast caused by the lighting conditions when the photo was taken.

2. **Exposure:**

- Fine-tune the exposure to balance highlights and shadows. Adjusting the exposure helps bring out details in both bright and dark areas of the image.

3. **Contrast:**

- Enhance or reduce contrast to add depth to your photograph. Adjusting contrast can make the image more visually appealing and highlight certain elements.

4. **Saturation and Vibrance:**

- Adjust the saturation and vibrance to control the intensity of colours in your image. Be cautious not to oversaturate, as it can lead to unnatural-looking photos.

5. **Sharpness:**

- Apply sharpening to enhance the details in your image. Be mindful not to over-sharpen, as it can introduce artifacts.

6. **Noise Reduction:**

- Use noise reduction tools to reduce any digital noise in the image, especially in low-light conditions. Balance noise reduction with maintaining image sharpness.

7. **Lens Corrections:**

- Correct distortion, chromatic aberration, and vignetting caused by the camera lens. Many post-processing software tools have automatic lens correction features.

8. **Cropping and Composition:**

- Adjust the composition by cropping the image if necessary. Consider the rule of thirds and other composition principles to create a visually pleasing result.

9. **Clarity:**

- Use the clarity adjustment to enhance mid-tone contrast. It can add a bit of pop to your image and make details more pronounced.

10. **Hue, Saturation, and Luminance (HSL):**

- Fine-tune individual colours in your image using the HSL adjustments. This allows you to control the hue, saturation, and luminance of specific colours.

11. **Graduated Filters and Radial Filters:**

- Use graduated filters for adjusting specific areas of the image, such as the sky. Radial filters can be used to draw attention to a particular subject in the frame.

12. **Dodging and Burning:**

- Dodge (lighten) and burn (darken) specific areas of the image to create emphasis and control the viewer's focus.

13. **Saving in Appropriate Formats:**

- Save your edited image in a high-quality format like JPEG or TIFF, depending on your needs. Keep an original copy of the raw file for future edits.

14. **Consistency in Editing:**

- If you have a series of photos, maintain consistency in your editing style to create a cohesive look.

*Acknowledgments

The editor gratefully acknowledges all those who have contributed to the database mined by ChatGPT in producing the above articles

Progress on the Judges Accreditation Programme (JAP)

During February and March our 7 candidates will be facing a panel of PSSA judges and will have to evaluate 5 images. If they are successful, they will receive accreditation later in the year.

They will be judged against the following criteria -

1. Were the comments given in line with the score?
2. Was the judge consistent?
3. Were the comments constructive and helpful?
4. Was the judge well spoken and audible?
5. Did the judge use a wide spectrum of scores/awards?
6. Did the judge consider the impact or storytelling, mood and emotion where relevant?
7. Was the judging enriching and enjoyable?
8. Was the judge knowledgeable?

We are all judges at our club meetings and every one of us has an opinion on the images presented.

Clearly judging is subjective but as long as the judges are consistent, constructive and comment in line with the scores given we should have little reason to complain.

This month we have permission from Chuck Kimmerle, to publish his blog post on the value of critiques.

The Value of Critiques

2018

I recently worked with a friend on a portfolio for a possible magazine submission. He asked for some thoughts and, while some of it was not as positive as he might have hoped, I think it helped offer some clarity and possibility. I hope it helped.

There is a school of thought that those of us who have some semblance of experience and a modicum of talent and skill should not critique or review the work of others. That we should let them develop their art and craft without our bias. I could not disagree more. I received innumerable suggestions and criticisms (both positive and negative) during my early years. While I did not agree with everything and forgot much of the details, the overall impact and effect was transformative. I would not be the photographer I am today (and I kinda like that guy) without the thoughtful help and comments I solicited from others throughout the years.

Many years ago, I had the honor of a critique by the great Charles Cramer. To this day, I remember one of his comments—it was not positive—and I think about every time I make an image. Exactly what he said is unimportant, and it was a short and simple statement, but it had a profound effect on my work. I pass that same thought to others, when necessary. Charlie did the review perfectly, he supported my vision and style, but let me know that not everything was working as well as I had hoped.

So, what is a good review/critique? First, and most importantly, it must be supportive. Nobody should ever tell you that your vision or style are wrong. Once, during a review I paid for, it was suggested that landscapes were like, so yesterday, and that I should turn my attention towards more conceptual work. The reviewer neither considered, nor cared, who I was or why I photographed the plains. To them, it was all about the trend of the day.

Second, a critique must be honest to be valuable. Meaningless compliments and likes (do you hear me Internet?) can do more harm, than good. They WILL do more harm, than good. Instead, expect to hear what isn't working, and why. But, also expect to hear what is working, and why. Listen. Take notes, either mentally or physically. And don't act on any advice right away. Let it stew for a while. Will everything said be valuable to us and our work? Of course not. But, even one eye-opening and revealing comment can be crucially important and make the experience worth it.

Lastly, a critique should be a conversation, not a lecture. A good reviewer will ask more questions than they make statements. They will encourage you, through dialog, to discover many of your own answers. And you, in turn, should ask questions. Make sure you understand the reviewer's motivation and point of view. Make sure you are getting the feedback you want, and deserve. Defend your work, if you must, but don't turn a review into an argument. Remember, you are the ultimate decider of what is valuable and what is not. You have all the power.



Joshua Tree and Shadows

About Chuck Kimmerle photographer

I am a fine art photographer working primarily in black and white. My work does not always fit within the usual categories. The landscape moniker, while the most accurate, evokes unfair and incorrect expectations of mountain panoramas at sunset or vistas with foregrounds of colorful flowers. Neither occupy much space in my collection. Instead, my photographs are stark, simple, quiet, personal, and often contain artificial objects. They are unique.

Chuck's website can be seen at <https://www.chuckkimmerle.com/> and it is well worth a visit.

February Meeting

Our February meeting will be held at a venue to be announced on 21st February 2024 at 6:30 pm.

Judges

The judges for February will be Luana Laubscher, Gill Maskell and Pieter Mare.

Cape Photographers Congress – 2024

The congress will be held in Calitzdorp from 28th April to 1st May . For details click the following link

https://www.youtube.com/watch?v=Bku_DUtbzNg



Washday Klein Karoo nr Calitzdorp

Club calendar – 2024

	Monthly Meeting	Entry Deadline	Set Subject	Bi-annual Competition
February	21	10	My Home Town	
March	20	9		
April	19	6	Refraction	
May	15	4		A day at
June	19	8	Mood /Emotion	
July	17	6		
August	21	10	Transportation	
September	18	7		
October	16	6	Triptych	
November	20	9		Winter

To help with the set subject, Carol has the following thoughts

February : **My Home Town** - Show us anything that you love about your current home town.

April : **Refraction**-Refraction is the bending of light as it passes from one medium to another. See how well you can put refraction to use creatively.

June: **Mood/Emotion**- Make your image say something! Funny, sad, happy or thoughtful. A photo that evokes an emotion or simply portrays a feeling.

August: **Transportation**- Creatively photograph your idea of transportation. Whatever can get you from any place to some place.

October: **Triptych** - An artwork made up of three panels. Tell a story with three images with boundaries between them or a single image divided into three parts.

Salon Calendar 2024-2025

Details of all salons are available on the PSSA website at

<https://pssa.co.za/category/salons/calendar-results-for-year-ending-june-2024/>