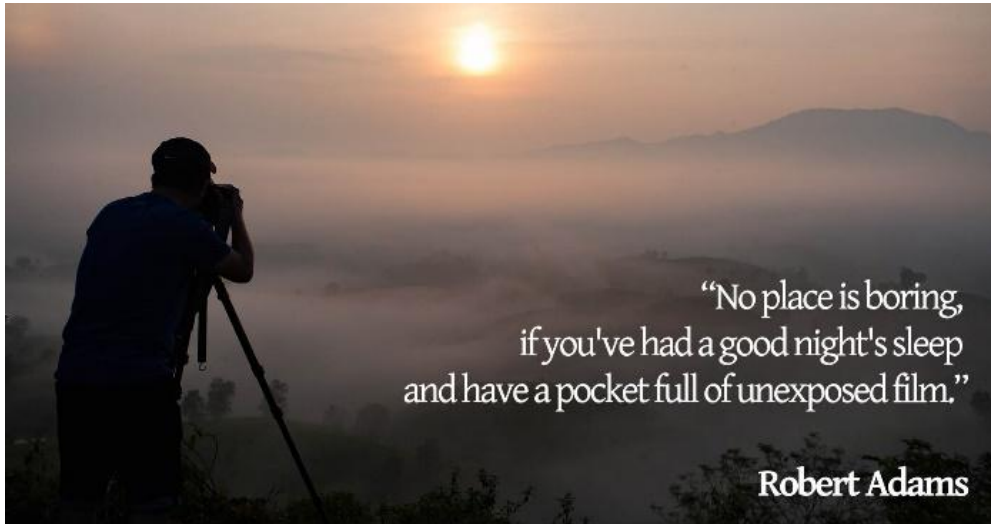




IPIP PHOTOGRAPHY CLUB

MARCH 2026 NEWSLETTER



IPIP kicked off 2026 with the submission of 126 images at the end of February 2026. We received some beautiful Still Waters images. Congratulations to the Winners.

The outing to Cow Boy Town in Krugdersdorp was a lot of fun. There was a Colour Challenge involved which made it interesting. Here are the PINK images as taken by Fabienne Jardim :



If you would like to know how to put together a collage like the one Fabienne did, here is a video for you :

<https://youtu.be/6hstauwHGIQ?si=DS1zKMaPG3cAcLAj>

Thank you to Sandy for organising the outing.

NEXT TOPIC

Our next topic is sure to make the create juices flow.

HIGH KEY Create style that creates a bright airy image with minimal shadows.

Try to elevate the topic and challenge yourself : Create a high key shot using only natural light by placing the subject against a sunlit white surface

Submission Deadline: 21st March 2026

Set Subject image cut off date: 1st March 2025

Members Challenge image cut off date: 1st October 2025

SET SUBJECT TOPICS

The topics for the remainder of 2026 are as follows (with submission and cut off dates)

IPIP 2026 Set Subjects

Month	Set Subject	Submission Deadline	SS Image Cut-off Date	MC Image Cut-off Date
April	High Key	28th March 2026	1 st March 2025	1 st October 2025
May	Street Photography	25th April 2026	1 st April 2025	1 st November 2025
June	Negative Space	23rd May 2026	1 st May 2025	1 st December 2025
July	Double Exposure	27th June 2026	1 st June 2025	1 st January 2026
August	Candle Light	25th July 2026	1 st July 2025	1 st February 2026
September	Long Exposure	22nd August 2026	1 st August 2025	1 st March 2026
October	Decay	26th September 2026	1 st September 2025	1 st April 2026
November	Nature	24th October 2026	1 st October 2025	1 st May 2026

STREET PHOTOGRAPHY

Documents candid moments of everyday life in public spaces, aiming to capture unmediated, random incidents.

NEGATIVE SPACE

Empty space around or between subject/s which is used to emphasise the subject.

Elevation – Shoot against a featureless bright sky and underexpose the subject for a strong, minimalist silhouette

DOUBLE EXPOSURE

An image that contains two overlaid images, either achieved in camera or in post processing.

CANDLE LIGHT

An image where the lighting is only from a lit candle. If the candle is not present it must be obvious that the subject is lit by a candle.

Elevation - Balance the candle's warmth using manual Kelvin white balance instead of auto WB.

LONG EXPOSURE

A longer-than-normal shutter speed to capture the passing of time in a single image.

DECAY

Capture the visual elements of decline, ruin and decomposition.

Elevation - Shoot macro decay at 1:1 magnification using diffused off-camera flash to reveal microdetails

NATURE

No manipulation allowed

PSSA definition of the Nature category:

Nature includes all branches of natural history, except anthropology and archaeology. Nature images include landscapes, geologic formations & weather phenomena and includes images taken with the subjects in controlled conditions. Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, farm animals or mounted specimens are ineligible. Human elements, if present should not detract from or overpower the subject. Manipulation is strictly prohibited. Processing or editing must be limited to making the image look as close to the original scene as possible.

WEEKEND AWAY

IPIP will be going to **CHRISSIESMEER** on the weekend of **10-12th April 2026**.

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

Accommodation bookings are being made with Miss Chrissie's Country House. Please contact them directly with bookings.

WORKSHOPS AND OUTINGS

Keep the following dates open :

Saturday 21st March 2026 – High Key workshop at Randpark High School from 08:30

Saturday 18th April 2026 - Walk through Fordsburg and surrounds with Mark Straw from 06:30.

Watch the What's app group for details.

FRANCONI CHALLENGE

This annual challenge is part of the IPIP DNA and honours the late Mervin and Cathy Franconi.

Once year you can submit a Portfolio of images with the following guidelines:

1. One topic may be chosen and submitted, thereafter the final image may be taken;
2. Six images must be submitted with a written narrative
3. Deadlines for submission 31st October 2026
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 variant
7. You can practice many more topics, decide which will work, perfect the process, submit as topic and then take your 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 the topic
10. Make sure each image reflects and encompasses the topic and the name of the submission.
11. The set will be judged as a panel (set). They must all clearly speak to the topic.
12. Take note of the order of the photographs – the order could tell a story
13. Each image must be technically correct in terms of focus, exposure, etc. (unless intentionally otherwise, which you explain in your text submission)
14. Study the comments and scores of your and other panels to further your learning
15. Normal club rules apply for manipulation and use of AI.

OPENING AN IMAGE FROM ADOBE LIGHTROOM INTO PHOTOSHOP AS A SMART OBJECT

Opening an image from Adobe Lightroom into Photoshop as a Smart Object is one of those quiet power-moves that separates flexible, future-proof editing from destructive, paint-yourself-into-a-corner workflows.

The biggest advantage is non-destructive editing. When an image is opened as a Smart Object, Photoshop preserves the original raw data inside the file. Any transformations—scaling, warping, rotating, or perspective corrections—can be changed or undone later without degrading image quality. You're not baking in decisions too early, which is invaluable when a client changes their mind, or your creative direction evolves (and it always does).

Smart Objects also maintain a live link to Lightroom. If the image originates from Lightroom as a raw file, you can double-click the Smart Object in Photoshop and it reopens in Adobe Camera Raw with all the familiar Lightroom controls. This means you can revisit exposure, white balance, highlights, and colour grading after you've already done detailed retouching in Photoshop—without starting over or duplicating files.

Another major benefit is smart filters. Filters applied to Smart Objects remain editable, maskable, and adjustable at any stage. Instead of committing permanently to sharpening, noise reduction, blur, or creative effects, you retain full control. You can tweak filter strength, change blending modes, or turn effects off entirely as the image develops.

Finally, Smart Objects support a more professional and efficient workflow. They encourage layered, reversible decisions and reduce the need for multiple export versions. For complex composites, retouching, or high-end photographic work, this flexibility protects image quality and saves time.

In short, opening an image as a Smart Object keeps your options open, your pixels intact, and your workflow calm—three things every serious editor needs.

Happy editing – Saskia Cole

THE RULE OF THIRDS IN PHOTOGRAPHY: From Basics to Details

1 THE BASICS: What is it?



A compositional guideline breaking an image into nine equal parts.

POWER POINTS

2 APPLYING THE RULE: Placing Your Subject



LANDSCAPE

Align key elements along grid lines or at intersections and placement.



PORTRAIT

Align key elements roditer for balance and interest.

3 WHY USE IT? The Impact



VISUAL BALANCE
Avoids static center placement.



GUIDES THE EYE
Creates natural flow through the image.



DYNAMIC COMPOSITION
Adds energy and tension.

4 DETAILED APPLICATIONS: Different Subjects



WILDLIFE

Focus on eyes, leave space for movement.



ARCHITECTURE

Use lines to emphasize structure.



MACRO

Highlight the main detail off-center.



ACTION

Show direction and motion.



















5 BREAKING THE RULE: Creative Freedom



Rules are meant to be broken. Center subjects for symmetry, power, or minimalism. Experiment once you master basics.

designed by www.kemalnuruzmar

PHOTOGRAPHY COMPOSITION

	<p>Rule of Thirds</p> <p>Position subject on the crosshairs</p>		<p>Depth (layers)</p> <p>Position subject in front of and behind objects to create 3D depth</p>		<p>Framing</p> <p>Frame subject with surrounding objects - buildings, people, trees</p>
	<p>Repetition</p> <p>Look for repeating objects - pile of fruit, row of poles etc</p>		<p>Viewpoint</p> <p>Photograph from different angles - get low, get high</p>		<p>Leading Lines</p> <p>Road, rails, lines of lampposts, buildings etc leading to subject</p>
	<p>Negative Space</p> <p>Leave space for subject to move into</p>		<p>Fill the Frame</p> <p>Get in close and fill the frame with your subject</p>		<p>Colour</p> <p>Use complimentary or opposing colours in background</p>
	<p>Balancing Elements</p> <p>Balance background interest with foreground subject</p>		<p>Value</p> <p>Shows the degree of lightness or darkness of colors. The way the light reflects off different surfaces.</p>		<p>Emphasis</p> <p>Emphasis is defined as an area or object within the artwork that draws attention and becomes a focal point.</p>
	<p>Mergers</p> <p>A merger in photography occurs when a background object is directly in front or behind a subject.</p>		<p>Contrast</p> <p>The differences within elements, such as light colors next to dark colors or curved lines next to sharp angles.</p>		<p>Patterns</p> <p>Look for naturally occurring & constructed patterns</p>
	<p>Symmetry</p> <p>Symmetry appears when parts of your composition mirror other parts.</p>		<p>Simplicity</p> <p>Cut out distractions - get close, blur background, darken background</p>		<p>Depth of Field</p> <p>Blur background &/or foreground to separate your subject</p>

MEMBERS CHALLENGE WINNERS

For this one month there was no time limit on when the images could be taken, members could go back in their archives for any photograph.

MC 1-3 STAR WINNER

Wakkerstroom Wetlands Hide (41) – Jenny Williamson



PEER VOTE - MC 1-3 STAR WINNER

Hidden Gems – Chris Annear



MC 4 STAR WINNER

Winter Reflections (42) COM – Antje Higgo



PEER VOTE - MC 4 STAR WINNER Tie

Flick and Determined – Lesly Eastwick Kearns



MC 5 STAR WINNER AND PEER VOTE WINNER
Forest Escape (43) COM – David Wolstencroft



SET SUBJECT WINNERS

SS 1-3 STAR WINNER

Mirror Walk (39) – Byron Kennedy



SS 1-3 STAR PEER VOTE WINNER

Peaceful Lake – Kim Lategan



SS 4 STAR WINNER Tie
Liquid Silence (39) – Nikki Twomey



Melbourne Reflections (39) – Bruce Clark



SS 4 STAR PEER VOTE WINNER
Magical Mystery Tour – Antje Higgs



SS 5 STAR WINNER AND PEER VOTE

Before the breeze awakes (40) – Sandy van Vuuren

