



IPIP PHOTOGRAPHY CLUB

AUGUST 2026 NEWSLETTER

LONG EXPOSURE PHOTOGRAPHY



The topic for September submissions is Long Exposure

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

Long exposure photography is a technique that keeps the camera shutter open for an extended time (from one second to several minutes) to blur moving subjects like water or clouds while keeping stationary objects sharp. Essential gear and settings include a sturdy tripod, a neutral density (ND) filter for daytime shoots, and manual mode settings. **Note that it must show the passing of time.**

Submission Deadline: 22ND August 2026

Set Subject image cut off date: 1st August 2025

MC Subject image cut off date: 1st March 2026

Next Meeting: 1st September 2026

Venue: Moth Hall

Topic for October 2026: 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 micro details

BIRTHDAYS FOR AUGUST:

5th August Deon Heyns
6th August Antjie Hugo
8th August Bennie Coetzee
11th August David Wolstencroft
12th August Gerry Mullon
15th August Danae Cole
18th August Carol Ehrlich
22nd August Pat Clark

Wishing you all lovely day.

WORKSHOPS AND OUTINGS

1. Dinokeng Game Reserve

The Jackal & Hide, Gauteng's first Big Five photographic hide. Built by photographers, for photographers, the hide is sunken into the earth at eye level to the water's edge, that low intimate vantage where the light is soft and the wildlife comes to you. It comfortably seats eight photographers and a dedicated guide, with morning sunrise and afternoon sunset sessions, and welcomes both day and overnight visitors.

Best of all, it is remarkably accessible: just 40 minutes from the Pretoria CBD and 60 minutes from Johannesburg, set within the malaria-free Dinokeng Game Reserve. From the hide we have already photographed lion, hyena, elephant, giraffe, cheetah, rhino and an abundance of plains game and birdlife, all from the water's edge.

5th September 2026

Cost – R950 plus accommodation

2. Chairs Challenge Garden on Zeiss (Honeydew)

Location - 1 Zeiss Road, Cnr Zeiss & Taylor Road, Kimbult, Harveston AH

Theme: Safari

You will receive instruction upon arrival on what to photograph. No macro or telescopic lenses required. Bring a mid-range lens and tripod (which is not essential)

Come dressed in your best safari outfit

7am – 9am **Saturday 12th September 2026**

Cost – R40 per person

3. Southern Gauteng Congress

Presented by Klerksdorp Fotografieklub

Location- Snowflake Building, Potchefstroom

Saturday 29th August 2026

Registration opens 07:30

Cost – R400 per person

4. CERPS Congress

Hosted by Benoni Camera Club

Theme: Carte Blanche

Location : Photofactory 202 Leith Road, Bartlett, Boksburg

Saturday 24th October 2026

From 08h00

Cost – R400 per person

WEEKEND AWAY - 2027

Koedoeslaagte, near Parys, which offers beautiful scenery, comfortable accommodation, hiking, mountain biking, kayaking, horse riding, birdwatching and great braai facilities—making it an excellent choice for a relaxed group weekend. (koedoeslaagte.com)

Details and dates will be confirmed but we are aiming for May 2027 to July 2027 somewhere.



Photos by Lesly Kearns Eastwick

SET SUBJECT TOPICS

<u>Month</u>	<u>Set Subject</u>	<u>Submission Deadline</u>	<u>SS Image Cut off Date</u>	<u>MC Image Cut off Date</u>
September	Long exposure	22 nd August 2026	1 st August 2025	1 st March 2026
October	Decay	26 th September 2026	1 st September 2025	1 st April 2026
November	Nature	24 th October 2026	1 st October 2025	1 st May 2026

<u>Month</u>	<u>Set Subject</u>	<u>Definitions</u>
September	Long Exposure	A longer than normal shutter speed to capture the passing of time in a single Image.
October	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
November	Nature	No manipulation allowed (See PSSA definitions of the NATURE category And how MANIPULATION is defined

GENERAL GUIDELINES FOR SUBMISSION OF MEMBERS MONTHLY IMAGES

Submission procedure:

All images must be submitted via [www. Photovaultonline.com](http://www.Photovaultonline.com)

Instructions on how to use the app can be obtained from the committee

Time limits:

Set subject to be taken within the 12 months of submission

Members challenge to be taken within 6 months of submission

Monochrome submission should you submit 2 set subjects 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

A workshop will be done on shooting in monochrome and editing monochrome.

Image Processing

- Images must have been taken 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.
- Use a name which fits the image
- Try not to use the theme name in the name with number eg. Abstract 1 and Abstract 2
- Try not make it a long sentence, remember someone has to type the name out twice in full, once for peer vote voting form and once for the judging outcome

FRANCONI CHALLENGE

This regular activity will take place again during 2026, subject to 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.



FASTSTONE IMAGE VIEWER

A Great Free Alternative for Beginner Photographers

Every photographer needs a reliable way to view, organise and make basic adjustments to their images. In this month's article we explore **FastStone Image Viewer**, an excellent free alternative to Lightroom for photographers who are just starting out or who want a fast and simple way to manage their photographs.



WHAT IS FASTSTONE IMAGE VIEWER?

FastStone is much more than just an image viewer. It combines quick browsing, efficient organisation and a range of editing tools in one lightweight application. It is designed for photographers who want to spend more time taking photographs and less time wrestling with complicated software.



HOW DOES IT WORK?

FastStone works directly with the folders on your computer—there is no need to import images into a catalogue. Simply select the folder you want to browse and you're ready to go. From there you can:



Browse folders quickly



View full screen or compare images



Rate and favourite your best shots



Crop, resize and straighten photos



Adjust brightness, contrast, colour and more



Remove red-eye and other small imperfections



Batch rename, convert and resize



Convert between different file formats

Because everything is accessed directly from your folders, there is no lengthy import process, making FastStone straightforward and easy to learn.



HOW DOES IT COMPARE?

FastStone is not intended to replace Lightroom or Photoshop, but it offers many of the tools that beginners need without the cost or complexity.

FEATURE	FASTSTONE IMAGE VIEWER	ADOBE LIGHTROOM	ADOBE PHOTOSHOP
Cost	FREE	Subscription	Subscription
Photo organisation	Good	Excellent	Limited
RAW support	Basic	Excellent	Excellent
Editing tools	Basic to Intermediate	Advanced	Advanced
Layers	No	No	Yes
Batch processing	Yes	Excellent	Good
Learning curve	Easy	Moderate	Steep

FastStone is ideal for photographers who mainly need to organise and make basic improvements to their images.



WHY PHOTOGRAPHERS LIKE FASTSTONE

FastStone is popular because it is simple, fast and reliable. It opens images quickly, even in large folders, and runs smoothly on older computers. The interface is clean and uncluttered, making it easy to find the tools you need. Batch processing saves time, and the small installation size means it won't take up much space.



A FEW LIMITATIONS

While FastStone is capable, it does have limits. Its editing tools are not as advanced as Lightroom and it does not support layers or sophisticated retouching. RAW processing is relatively basic compared with Adobe's software, and it lacks some creative features and presets. As your skills grow, you may eventually need more advanced tools—but FastStone will have prepared you well for that next step.



WHERE CAN YOU DOWNLOAD IT?

FastStone Image Viewer is free for personal and educational use. Always download it from the official website to ensure you get the latest version and avoid unwanted third-party software.

 Website: www.faststone.org



FASTSTONE IMAGE VIEWER AT A GLANCE



Fast folder
browsing



Essential
editing tools



Batch
processing



Compare
and select



Lightweight
and fast



Free for
personal
use

AFFINITY PHOTO

Professional Editing Without a Subscription

In the previous article we looked at **FastStone Image Viewer**, an excellent option for organising and making basic adjustments to your images. When you're ready to explore more advanced editing, Affinity Photo is a natural next step. It offers many of the professional tools found in Adobe Photoshop, but without the ongoing subscription cost.



POWERFUL EDITING TOOLS

Affinity Photo includes layers, masks, adjustment layers, blending modes and selections—giving you the control needed for precise edits, retouching, composites and creative projects.



EXCELLENT RAW PROCESSING

RAW files are opened in the Develop Persona, where you can adjust exposure, white balance, highlights, shadows, lens corrections and noise reduction before moving into the main workspace for detailed editing.



THE POWER OF PERSONAS

Affinity Photo uses "Personas" to keep your workflow organised. Related tools are grouped into dedicated work areas:



Develop
RAW processing and global adjustments



Photo
Complete image editing with layers and masks



Liquify
Retouching and pixel-level adjustments



Tone Mapping
Advanced tone, HDR and special effects



Export
Prepare and export your finished work



BUILT FOR PHOTOGRAPHERS

Includes retouching, cloning, healing brushes, focus stacking, HDR merging, panorama stitching, frequency separation and support for high-bit-depth editing and a wide range of file formats.



HOW DOES IT COMPARE?

Affinity Photo is not a photo manager or catalogue program, so many photographers use another application—such as **FastStone Image Viewer**—to organise their images and open selected photos in Affinity Photo for advanced editing.

FEATURE	AFFINITY PHOTO	ADOBE PHOTOSHOP
Layers & Masks	Yes	Yes
RAW Processing	Excellent	Excellent
Retouching Tools	Extensive	Extensive
Panorama / HDR	Yes	Yes
AI Features	Some	More Advanced
Cloud Integration	No	Yes
Pricing	One-off purchase	Subscription
Learning Curve	Moderate	Moderate to Steep



WHY PHOTOGRAPHERS CHOOSE AFFINITY PHOTO

Affinity Photo delivers professional-level editing without monthly fees. It's fast, stable and capable of producing outstanding results for everything from simple edits to complex composites.



A FEW LIMITATIONS

Affinity Photo is not a catalogue or asset management program, and it does not offer the cloud services or some of the AI tools found in Photoshop. New users may need a little time to become familiar with the Personas approach, but most adapt quickly.



TRY IT FOR YOURSELF

Affinity Photo can be downloaded from the official Affinity website, where a free trial is available for those wishing to explore its capabilities.

Website: affinity.serif.com



AFFINITY PHOTO AT A GLANCE



Layers, masks and adjustment layers



Advanced retouching tools



Focus stacking, HDR and panorama



High-bit-depth and RAW support



Supports Windows, macOS and iPad

THE 95% BEFORE THE CLICK – NIKKI TWOMEY

I hate alarm clocks.

It's pitch-black outside, but I know in half an hour the first light will begin to glow, turning the night sky from navy to cobalt, followed swiftly by the first rays of gold.

I scan the sky for clouds. Yes! But perhaps too much cloud? Well, that's usually better than no clouds at all.

By the time I've asked myself that question, I haven't taken a single photograph. I haven't even picked up my camera. And yet, if you asked me what the most important part of my process is, I'd tell you it's about dragging my butt out of bed into a dark kitchen for a quick slurp of coffee and getting out there.

We talk about photography as if it lives in the 'click'. Settings, gear, the decisive fraction of a second when the shutter opens and closes. But for those of us who don't stage our images (who don't build a set, arrange a subject, or create the perfect studio light) the click is almost an afterthought. It's the last tiny gesture in a much longer act of paying attention.

I'd estimate that for every photograph I'm proud of, 95% of the work happened before I ever raised the camera to my eye.

The reading

Before the 'click', there's *reading*. Reading the sky for what that cloud cover will do to the light in twenty minutes. Reading a street for where the shadows will fall once the sun clears that building. Reading an animal's weight shift, a person's glance toward someone just out of frame, the particular quality of quiet before something changes. None of this is technical. It's closer to the way a sailor reads wind on water, or a farmer predicts weather based on the texture of the clouds: pattern recognition built from having been wrong enough times to start noticing.



The sky and potential light I'd been 'reading' that morning

The waiting

Then there's waiting, which is not the same as standing still. Good waiting is active - a kind of coiled readiness. I'm not thinking about my settings anymore; I decided those already, half-consciously, based on the reading. I'm always ready to shoot. I'm watching for the thing I suspect is coming, without knowing exactly what it'll look like when it arrives. This is the part that looks, to anyone watching, like nothing is happening. It's actually the most important part of the whole exercise.



Catching the right person in the right spot

The positioning

Somewhere between the reading and the waiting, my feet are moving. I'm not waiting where I happen to be standing; I'm finding the place where the thing I'm anticipating will actually work; where the light will land, where the background won't fight the subject, where I'll have a clean line to whatever's about to unfold. This, too, isn't technical. It's closer to instinct, or maybe just the accumulated memory of every time I didn't move and regretted it.



Timing is everything

And then, almost incidentally: the click

By the time my finger actually presses the shutter, the photograph is basically already decided. The click just makes it permanent. It's the full stop at the end of a sentence I've been composing since I left the house in the dark.

I think this is why I've never been much good at, or interested in, controlled photography - still life, studio setups, elaborate post-processing. Those disciplines put the craft *after* the moment: you build the conditions, then capture them at your leisure, then perfect them on a screen. My favourite kind of photography puts almost all the craft *before* the moment, in noticing it in the first place. There's no redo. You either saw it coming, or you didn't.

None of this requires better gear or more technical knowledge than the person next to you. In fact, my camera (a Sony RX-100 VII) fits in my pocket and is a "point and shoot". What *is* required is a kind of attention that, I'd argue, is trainable in exactly one way: by doing it (badly at first) over and over, until the *reading* and the *waiting* and the *positioning* stop feeling like effort and start feeling like instinct.

So, if one of my images ever looks like a lucky accident, it probably wasn't. Not because I'm skilled, but because the moment had been five minutes, or five months, in the making before I touched the shutter. The click was just where the story happened to end.

Nikki Twomey

SALON ACCEPTANCES

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Sacha Fermor



Zebras going for a walk 34



A zeal of zebras 34

Bruce Clark



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Danae Cole



Locked in 41

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Geoff Twomey



Light at the end of the road 40

Members Challenge Winners 5 Star

Sandy van Vuuren



Making my grey life more colourful 39

Peer Vote Winners 5 Star

Alan Mason



Veld Fire

Set Subject Winners 1-3 Star

Bennie Coetzee



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Peer Vote Winners Set Subject 1-3 Star

Elme Coetzee



Aged to perfection

Set Subject 4 Star and Peer Vote Winner Set Subject 4 Star

Louise Schnetler



Book by Candlelight 39

Set Subject 5 Star

Sandy van Vuuren



The Candle Knows 42

Peer Vote Winner Set Subject 5 Star

Dudley Schnetler



Book and Wine

Monochrome Winner 1-3 Star

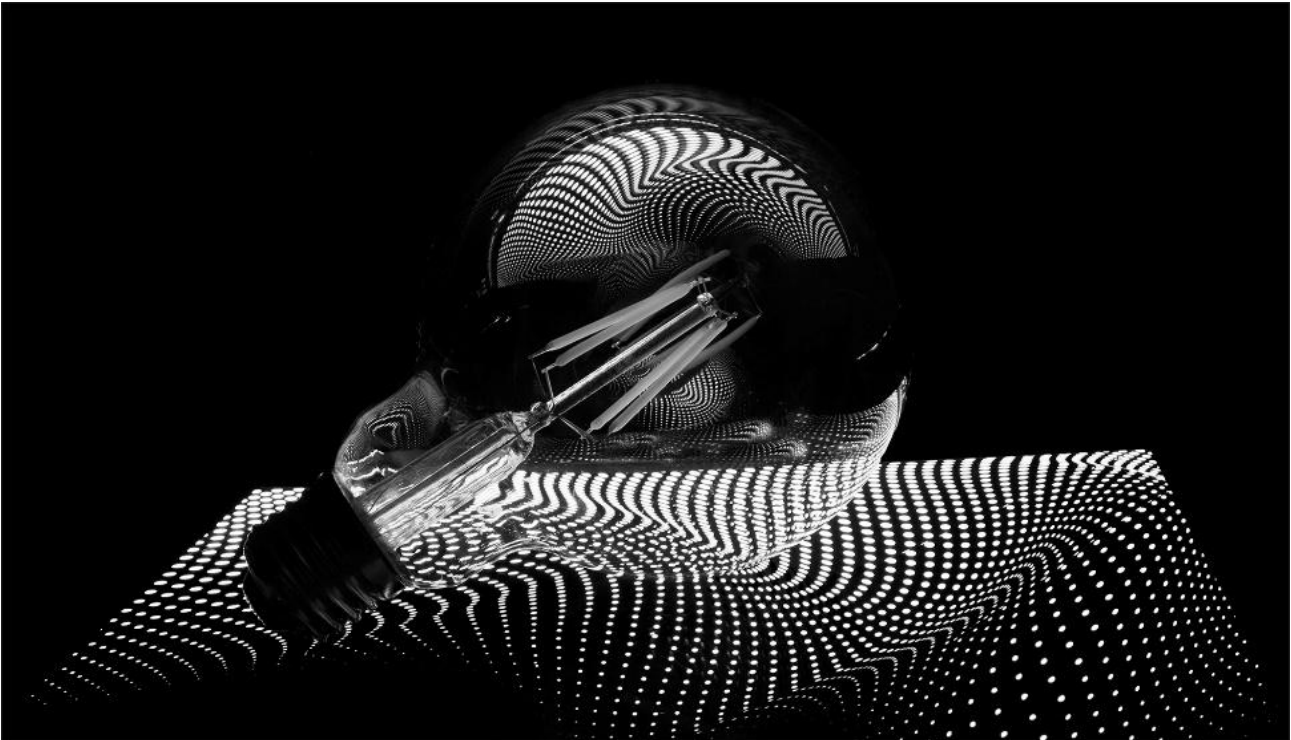
Danae Cole



Locked in 41

Monochrome Winner 4 Star

Gerry Mullon



Curving Reality 38

Monochrome Winner 4 Star

Sandy van Vuuren



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