

eFLASH

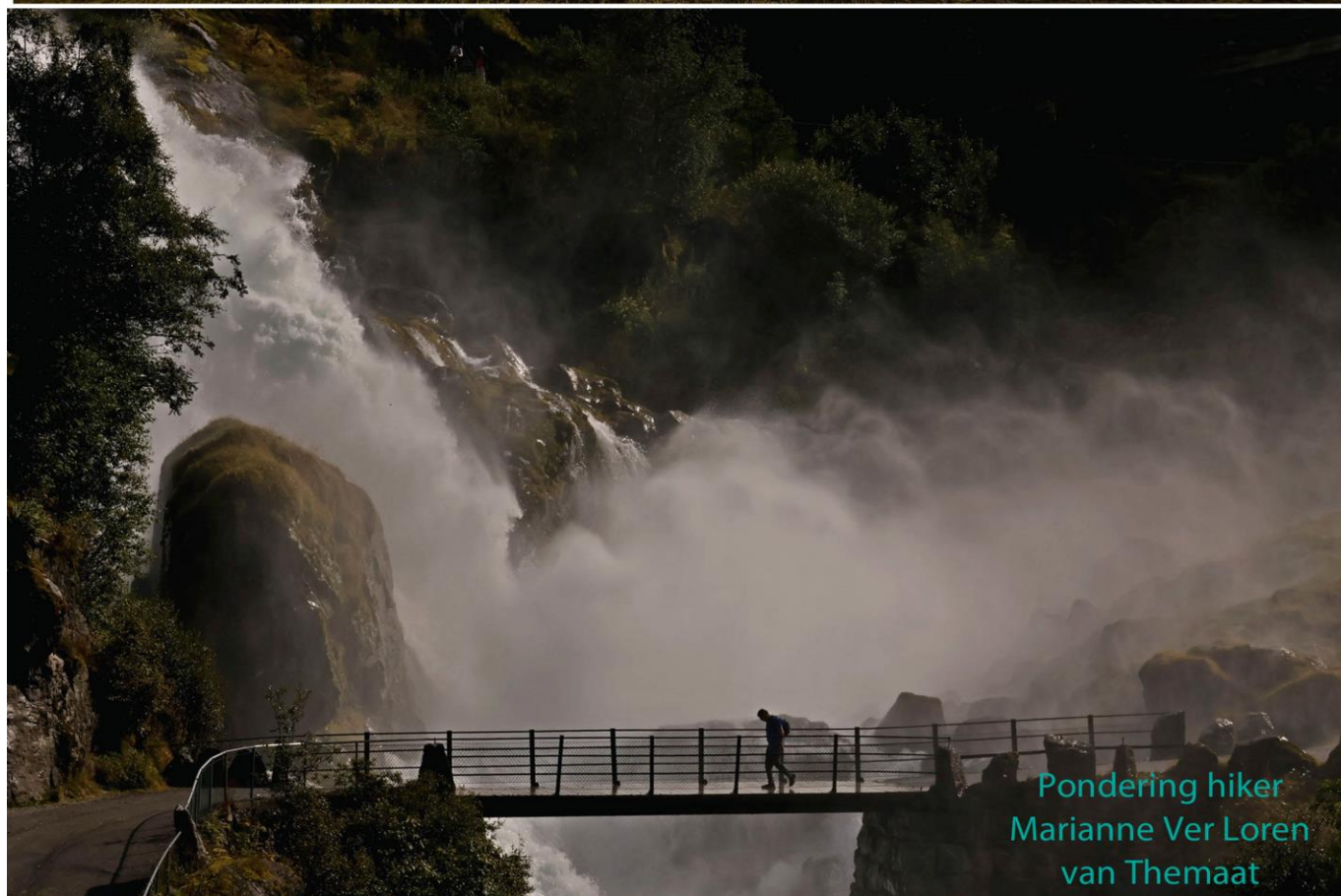


OCTOBER 2023

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Willows in the mist
Casper van Eck



Pondering hiker
Marianne Ver Loren
van Themaat



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

PO Box 73056, Lynnwood Ridge, 0040

Photo-Vault-Online Entries

www.photovaultonline.com

COMMITTEE MEMBERS

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| ORGANISATION | WEB-SITE LINK |
|---------------------------------------|--|
| Steve's Digicams (Reviews) | www.steves-digicams.com |
| Digital photography review | www.dpreview.com |
| Photoanswers (Practical Photography) | www.photoanswers.co.uk |
| | |
| | |



PPS is affiliated with PSSA

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NEW MEMBERS

Pine Pienaar our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society. Contact Pine at pienaar459@gmail.com
As per usual, the annual subscription fees are reduced by half for members who join after January.

WHAT'S HAPPENING

| | |
|---|---|
| 3 October 2023 Hybrid meeting | Photo Café @ NG Church Lynwood Sussex Avenue 19H00 |
| 17 October 2023 Hybrid meeting | Formal meeting @ NG Church Lynwood Sussex Avenue 18H45 |
| Judges: September 2023 | John Tapuch Chantelle J van Rensburg Adriaan Theron (Magalies Camera Club) |

PROMOTIONS

Zongjie Huan 1* to 2*
Sonja de Klerk 4* to 5*

CONGRATULATIONS!!!!!!!!!!

PLEASE REMEMBER when you receive a promotion to update the Star Level on PhotovaultOnline before your next entry. These levels should just be a single digit: 1, 2, 3, 4, 5.

KNOWING YOUR STATUS IN STAR RATING

Photovault can now generate this information. Please verify your rating to ensure that Photovault is correct. We have had some teething problems. Contact Thelma van der Schyff @ ppsannouncements@gmail.com

END OF YEAR CATEGORIES 2023

The competition categories for the Junior and Senior streams are:

| | |
|---------------------------|---|
| Landscapes | Outdoors scenes, seascapes, urban/cityscapes. Manipulation is allowed. |
| Visual Art Photography | Achieving an artistic effect through application of creative techniques. |
| Nature | Living, natural organisms (undomesticated) in their natural habitats. Plants and animals included. Excluded: Scenic/ landscapes/ cityscapes. <i>Images may not be manipulated and must conform to the PSSA Ethical Guidelines</i> |
| Macro and Floral | Includes both Macro (Close-up pictures of any subjects) and Floral (Flowers in their natural state or under controlled conditions) |
| Photojournalism | Newsworthy, story-telling pictures including sport. <i>Images may not be manipulated</i> |
| Portraits | Includes both Animal and Human portraits. Images may be manipulated. |
| Pictorial | Open category. It includes Architecture. |
| Monochrome | In this category the subject is totally open. Colour images will be disqualified. |
| Best of the Year | All category winners will compete automatically |
| Most Versatile Author | Entrants shall submit a panel of five (5) images each selected from five (5) different categories. These may include images entered for other awards, including monochrome images. |
| Most Golds and COM's | The member who achieved the most Gold and COM awards in monthly competitions, as recorded in the results of the competitions |
| Article for e-flash | Most articles written for the e-Flash |
| Photo Essay | The best photo essay entered in the competition |

| SET SUBJECTS 2023 | | |
|-------------------|--------------------|---|
| MONTH | SET SUBJECT | DESCRIPTION |
| JANUARY | Patterns | A pattern in an image is a regularity within a scene. It is elements of the scene that repeat themselves in a predictable way. Patterns can be found everywhere and is commonly seen within shapes, colours or textures. |
| FEBRUARY | Fences or Gates | A fence or a gate must be the prominent feature of the image. It can also be more than one fence or gate. |
| MARCH | Perspective | A sense of depth or spatial relationship between objects within an image. Evoke a sense of scale and depth by changing the angle and position to be creative with the composition. Forced perspective as technique can also be used to make two or more objects appear smaller, larger, closer or further away than in reality. |
| APRIL | Smoke | Smoke must be the prominent feature of the image. Use smoke to create an atmosphere or special effect. |
| MAY | The Colour Red | The colour red must be the prominent feature of the image. |
| JUNE | Ice | Ice must be the prominent feature of the image. Ice can be represented as icy streams, freezing rain, icicles, snowflakes, ice cubes, frozen objects, etc. |
| JULY | Reflections | Any image that uses a reflective surface. Reflections in water, an image captured on a shiny surface, a person or object reflected in a window, reflection on a building, etc. |
| AUGUST | Industrial | Images of manufacturing plants, machinery, equipment, manufacturing processes, workers in action, shipyards, mines, tools in action. |
| SEPTEMBER | Street Photography | A genre that records everyday life in a public place. The very publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge. The background of the image could improve the impact of the image. |
| OCTOBER | Macro Flowers | A zoomed-in shot of flower/s or part of it. |

| INNING THEMES 2023 | | |
|--------------------|---|--|
| MONTH | INNING THEME | DESCRIPTION |
| JANUARY | Something in the Kitchen | Images that can be recognized as taken in the kitchen |
| FEBRUARY | Still life mainly vegetables | Inanimate and creative images celebrating vegetables |
| MARCH | Food photography | Attractive, creative images of food. |
| APRIL | Pets | Pet/s must be the prominent feature of the image. |
| MAY | Shoes and Footwear alone or on a Person | Shoe/s or footwear must be the prominent feature of the image. |
| JUNE | Macro | A zoomed-in shot of any object, plant, insect, etc., or part of it. |
| JULY | Ant's Point of View | Subjects photographed from the same angle that an ant would see it |
| AUGUST | Two complementary colours as the main subject | Two complementary colours must be the prominent feature of the image. Complementary colours are colours on opposite sides of the colour wheel. |
| SEPTEMBER | Wet | Soaked with a liquid, rainy conditions, wet substances, etc., to be prominent features of the image. |
| OCTOBER | Portraits | Images that capture the personality, identity, soul and emotions of a person or group of people. |

MONTHLY ENTRIES FOR CLUB COMPETITIONS:

Dear PPS club members

When entering your photos for the formal evenings, could you please do the following:

You are allowed **three entries** in either the Open category or Visual Art category, and **one entry** in the Set Subject category.

Only members who have judged the previous month are allowed to enter more images.

For your extra entries (workshop/outing/innings/resubmission) mark your entries as such:

Workshop:

Model in a red dress_**W**

Resubmission:

Sunset over the dam_**RS**

Outing: Newtown_**O**

Inning: Kitchen_**I**

RULES FOR OUTING AND INNINGS

In terms of a resolution taken at a General Meeting on 4 October 2022 members will have an option to enter either an Outings image or an Innings image as an additional entry during the monthly completion, as from 2023. This will ensure that members who are unable to attend a monthly outing to also have an opportunity to participate and embark on a creative challenge each month.

Members can enter either an Inning image or an Outing image, but not both.

Inning images can only be entered in the month specified for a specific topic, e.g., January – Something in the Kitchen

An outing image may also be entered in the month following the outing.

Only one image per inning or outing is allowed.

Clearly mark your image as **_I** for Innings and **_O** for Outings. E.g. Chasing each other **O**

SERVICE TO THE CLUB:

You can serve the club by providing two or more of the services listed below throughout the year. Remember you must provide **regular** service to the club for it to qualify.

List of services:

- | | |
|--|---|
| <ul style="list-style-type: none"> • Judging at the monthly competitions. • Writing articles for the e-Flash. • Writing tutorials for the e-Flash. • Assisting with / hosting outings. • Assisting with / hosting workshops. • Assisting with / hosting tutorials. | <ul style="list-style-type: none"> • Providing snacks and refreshments for informal meetings. • Organising a speaker or speaking yourself for either the informal or formal meetings. • Photographing the year-end function. • Organising the end of year function. |
|--|---|

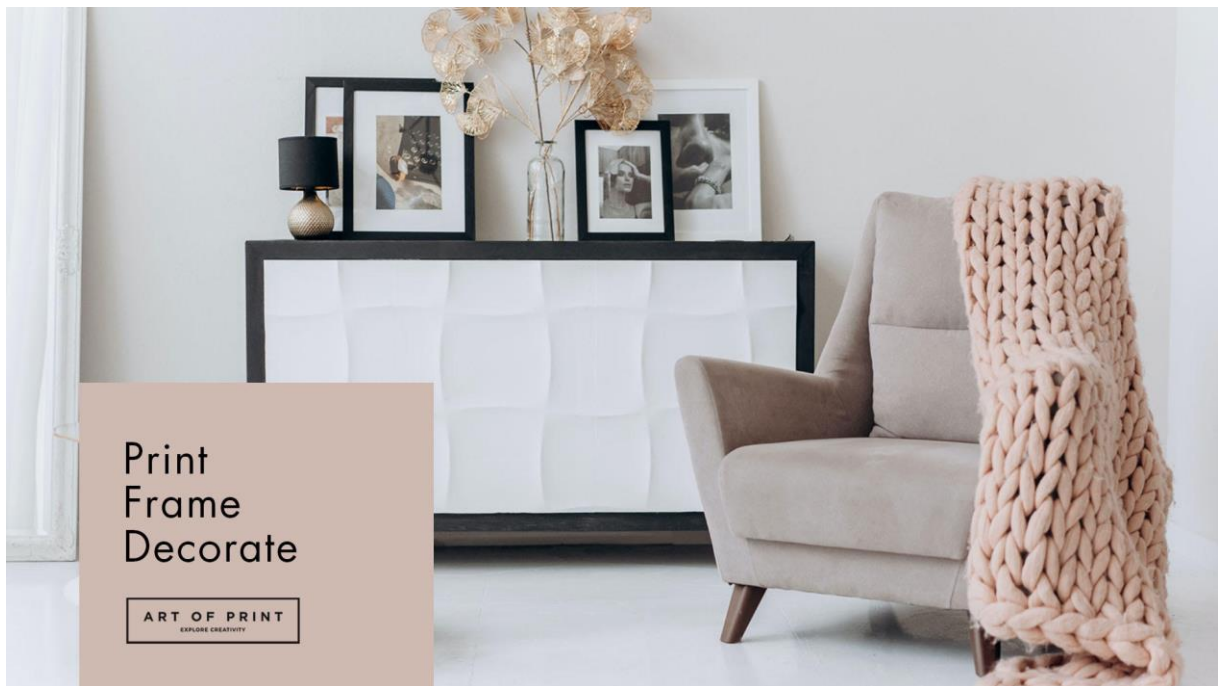
| NATIONAL SALON DATES 2023 | |
|--|------------------|
| Krugersdorp CC 18 th National Salon | 7 October 2023 |
| PSSA Up & Coming Salon | 14 October 2023 |
| Westville CC 5 th National Salon | 21 October 2023 |
| 2 nd Swartland International Salon | 28 October 2023 |
| VFV National Digital Salon | 4 November 2023 |
| 2 nd Amber AV International Salon | 11 November 2023 |
| 4 th SHPC Salon | 18 November 2023 |
| OTRCC 3 rd National Digital Salon | 6 January 2024 |
| PSSA National AV Salon | 13 January 2024 |
| Bloemfontein CC Salon | 20 January 2024 |
| Ermelo Fotoklub 4 th National Digital Salon | 3 February 2024 |
| AFO 12 th National Digital Salon | 10 February 2024 |
| Boksburg National Digital Salon | 24 February 2024 |
| Brandpunt Fotoklub Nasionale Digitale Salon | 9 Maart 2024 |
| | |
| | |
| Visit www.pssa.co.za for more information and entry forms. | |

All salon results administered by Photovault are registered automatically by the system. Please ensure correctness of your details in Photovault regularly. Those salons, not using Photovault still need to be captured manually. Contact Thelma if there are any discrepancies, at ppsannouncements@gmail.com

We would like to motivate all members to take part in the PSSA salon and international scene where possible. Advancement from 3-star and 4-star require a few salon acceptances. The salon acceptances that are used to calculate promotions have a cut-off date 14 days before the meeting, to allow the competition secretary to update files. Acceptances after this date will be considered the next month.

| SALON ACCEPTANCES | |
|--|---|
| 9th Sandton Digital Salon Giuseppe Carbonatto My two brothers Winter on the doorstep Martial Eagle Surfers at Dawn Daybreak | Sonja de Klerk Now and then Working hands Christelle Swart Man on a beach |

Outdoor Photo:



Contact Nr: (012) 348 3693/ www.outdoorphoto.co.za

President's Page - Thelma v.d. Schyff

TRENDY PRESIDENT'S PAGE

Wherever we look the world is presented to us in the form of trends.

And a trend is what? The Oxford Dictionary cleverly tells us it is a general tendency or direction, be it fashion, opinions, events and many other popular directions.

In our favourite hobby of photography, there are always trends that we like to follow and adapt to suit our style and mood. When we get stymied, we can just go to Mr. Google and find inspiration. Or, in other words, look at new trends and find something that inspires us to go out and conquer the world. (Alright, maybe a bit dramatic).

I would like to light a little fire in your minds and mention a few trends as inspiration, which in the broad spectrum, include cinematic, abstract, bold colors and patterns, environmental, documentary, aerial, composite, street, fine art, food, mobile, black and white, minimalist, macro, night, portrait, wildlife, fashion, urban exploration, and product photography.

Let us start with **authenticity** in photo's which is gaining momentum now.

Here you strive to see life as realistic in how it is presented and using natural colours. The starting point is taking photo's with **natural light**. This leads to less editing, and end products without staged scenes on social network or company websites. Here you can capture passersby rushing to wherever they are going, or students listening to music on their headphones while drinking coffee.

The bonus is when you catch sincere emotions, smiles and gestures – even try to capture the freckles with the smile, not to discard the birthmark and wrinkles that may just be there. It is refreshing to stick your tongue out the digital age of staging shots, filters and retouching

An interesting trend to explore is **retro photography**. There can be some confusion between retro and vintage photography.

Vintage photography

Photographer Jennifer Froula-Weber considers vintage photography to basically **utilize colour, black-and-white, or color slide film in an analog camera**. Photography as a medium is nearly 200 years old, with the first photographs dating back to the early 19th century. Today we can say it basically denotes something that is authentic from at least twenty years ago. (Now all of a sudden it sounds like yesterday).

Vintage photography is a broad category. It's not typified by any one technology or technique. It includes **every kind of analog photography, from century-old cameras that could live in a museum to cameras that once used Kodachrome and even film cameras from the early 2000s**.



Vintage photographs

Retro photography

One of the main attractions of retro photography is nostalgia. We have the vintage memory and then add a touch of modernity when focusing on retro.

More and more people are inspired by the shots of the 1960s, 1970s, and 1990s. Then they adjust black and white gamma or sepia, as well as deliberately add graininess, light spots, and frames to make it seem as if the photo was taken on outdated film. This is what evokes a feeling of long-forgotten melancholy. And the combination of vintage and modern notes gives rise to the development of a new trend that is popular in social networks.

The vintage take has become a massive trend on social media – with huge stars such as Ariana Grande and Olivia Rodrigo even employing the retro look in their Instagram photos.

One of the main features in retro photography is about colours. The colours come in a variety of hues, but tend to be more muted. Instead of making use of primary colours, the trend is to draw from neutrals such as creams and yellowed browns, to blues, sage green, teal, and art deco style pastels such as peach or pale pink. Color influences range from the 1920s to the 1980s.



Retro photos

How to Add a Vintage Effect in Photoshop

1. Open Photo in Adobe Photoshop. ...
2. Duplicate the Background Layer. ...
3. Convert to Smart Object. ...
4. Fade Photo with a Curves Adjustment. ...
5. Convert the Image to Black and White (Optional) ...
6. Add a Tint with Adjustment Layers. ...
7. Add Noise.

Just thought it is something new to try and see what you can manage to achieve. I will look out for your efforts if you decided to take up the challenge.

Have a great October and capture some jacarandas in our beautiful city, and just maybe, convert it to retro.

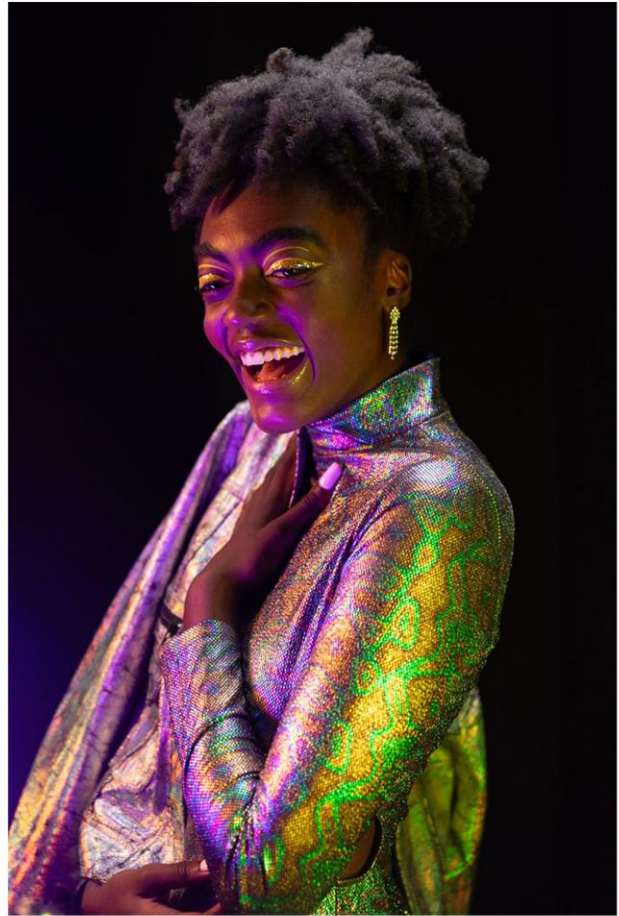
From the desk of your vintage president,

till next time,

Thelma

Winners September 2023:

*Best 1 Star
& Best Junior:
Amused
Fansie Stevens*



*Best 2 Star:
We threw the
lock away
Carina Munday*

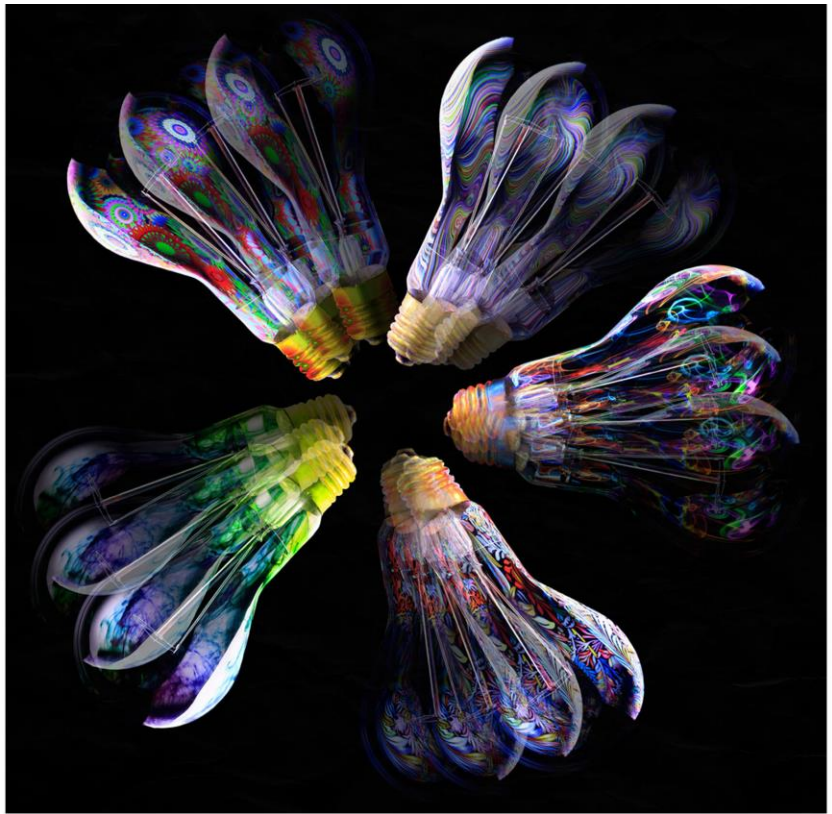


*Best 3Star:
On guard
Hennie Stoffberg*

*Best 4Star
& Best Senior:
The Dawn of a new Day
Santie van Eck*



*Best Visual Art:
Lightbulb Mandala
Linda Martin*



*Best 5Star:
Dea ex Machina
Tony Roberts*

Set Subjects:



*Best Set Subject:
Stonetown Barista
Bill Zurich*

*Butterfly Blu
Carina Munday*



Good Open:



*Market Jester
Brigitte Hansen*

*Street Hairdresser
Bill Zurich*





*The Tulip
Frans Fouché*

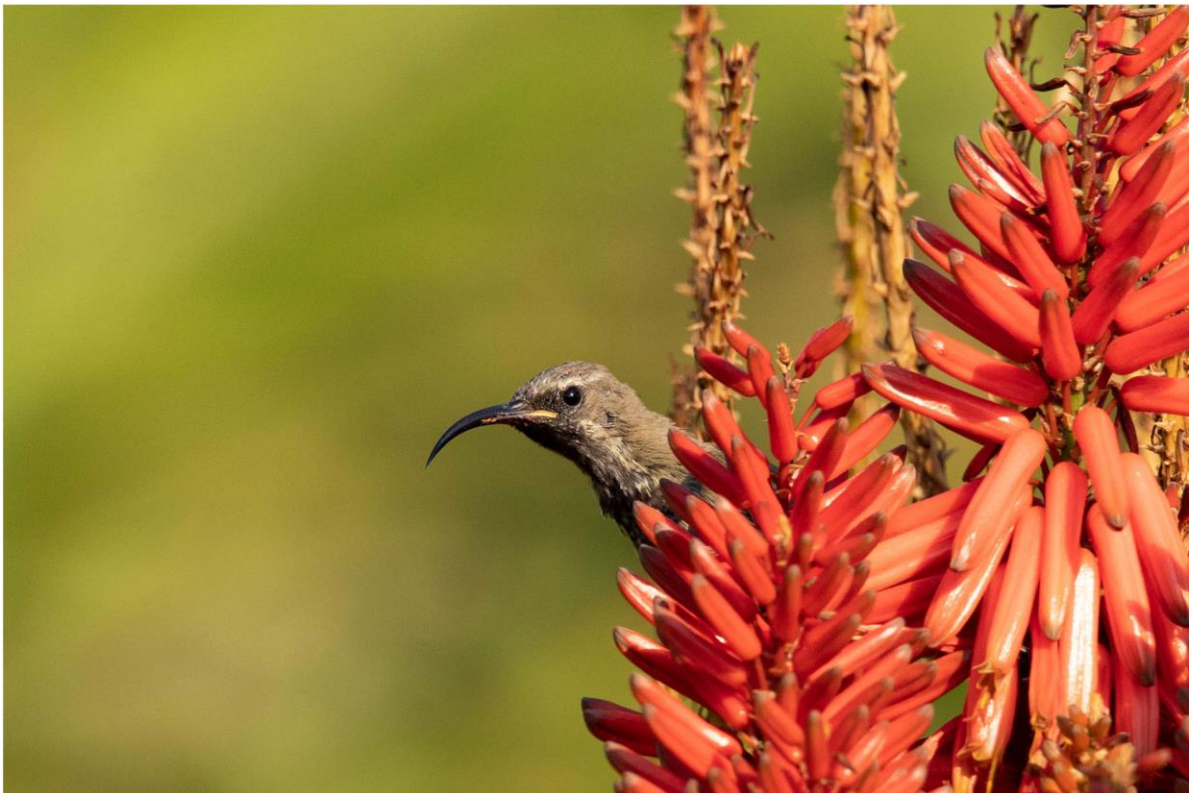
*Purple is my colour
Karin du Toit*





Fancy
Gerrit van Rooyen

Peekaboo
Fransie Stevens





*Reflection on
a Beautiful Day
Santie van Eck*

*Last Indaba
George Stevens*





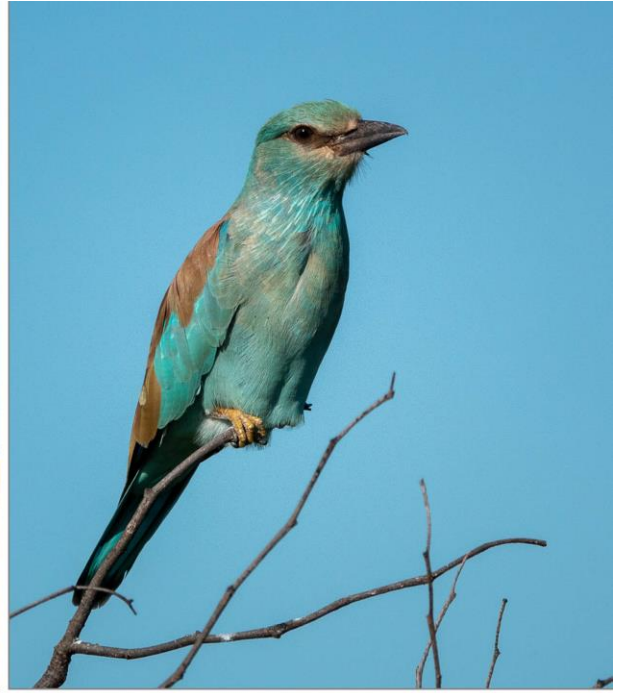
*Coming for you
Bruno Engel*

*The Vegetarian
Sonja de Klerk*





*Look out
Giel du Toit*



*European Roller
Lloyd Munday*

*Arrow marked babler
Hendrik Grobbelaar*





*Life hope and death
Johan Ver Loren
van Themaat*

*Hartebeespoort dam
Zhongjie Huan*



Articles:

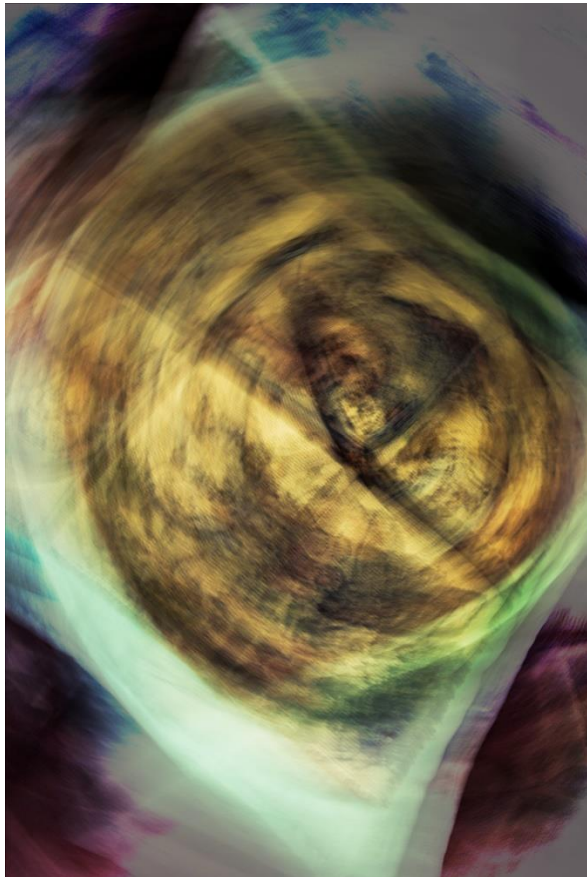
ICM or Taking Blurry Photos with a purpose

By Linda Martin (taken from previous e-Flash)

When is a blurry photograph considered “Art”?

When it is ICM or “Intentional Camera Movement!”

Or at least that is the feeling I get when looking at this genre of photography. Just add ICM photography to Google images and see what weird, ethereal, stunning, abstract and completely different images pop up. A huge proportion of these are landscapes, seascapes and forests with a dash of floral subjects. There are also some really stunning cityscapes and boats or Venice gondolas. Below are examples of spinning the camera.



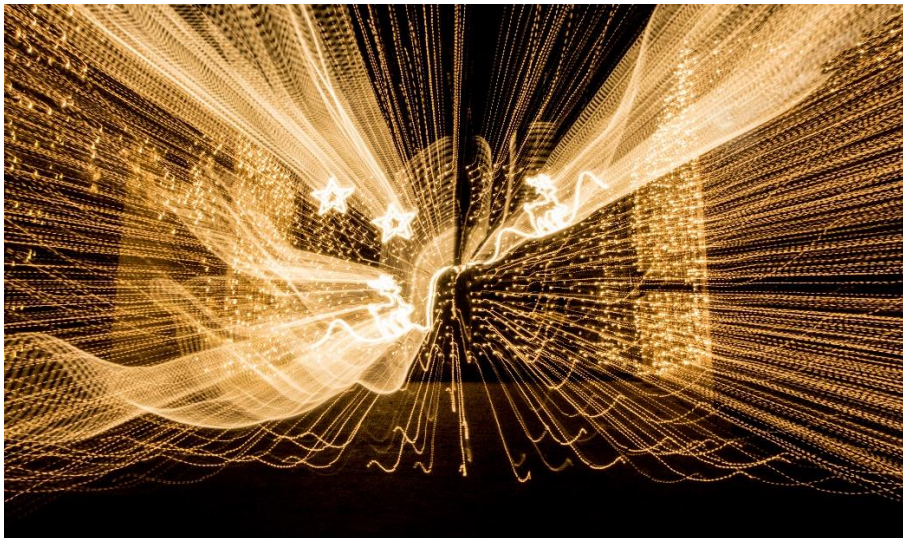
Some photos are fairly obvious as to the subject matter and others are more of the “what on earth?” variety. But I do feel some photographers have missed the point or maybe these guys just posted a blurry mistake hoping the viewer will think it is a fine example of ICM. In any case I really do fancy this genre of photography. The complete unexpectedness of the result is what grabs me.

It does take a lot of messing around to get the settings correct and lots of attempts to actually get a pleasing result.

Number one thing to remember is that this is long exposure photography so it works best in less bright conditions. “Long” is actually a bit of a misnomer since a result can be achieved with only a shutter time of 3 seconds.

I do prefer to play around without adding ND filters to extend the shutter time, hence going for darker environments or picking dull days to try this out. Think early evening.

One can pan a shot using a tripod or move the camera hand-held for a more creative look. A tripod works best to keep horizons level if the subject is a scape of sorts. The tripod also works great in forests or with tall buildings to get the vertical lines straight. And it is almost essential for a really smooth Zooming shot so the diagonal lines run straight to or from a centre spot.



One can also zig-zag the camera, move across the subject and back again, move both horizontal and vertical in one exposure and do a lazy spiral or spin. You are restricted by the length of the shutter time and the brightness of the scene. Too fast a movement and you miss the interesting parts of the scene completely. Too slow movement and you don't quite get a flow of lines or texture or colours and the photo just looks jerky or unsteady. Anyone watching you is probably convinced you are quite missing the point of how to use a camera, especially if you are doing funny movements hand-held.

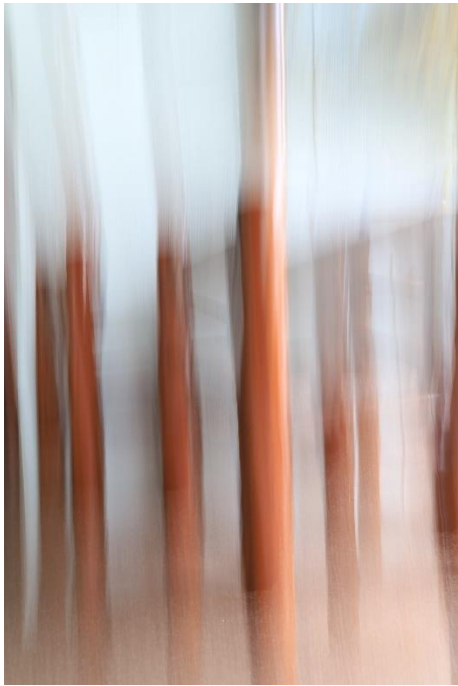


Image Out of Camera no post production

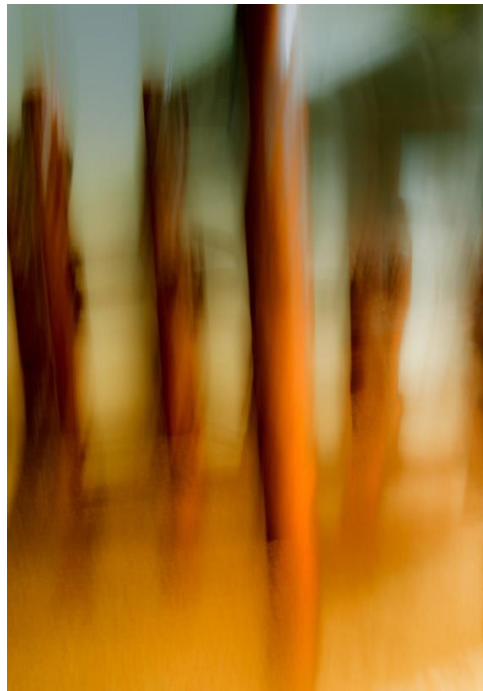
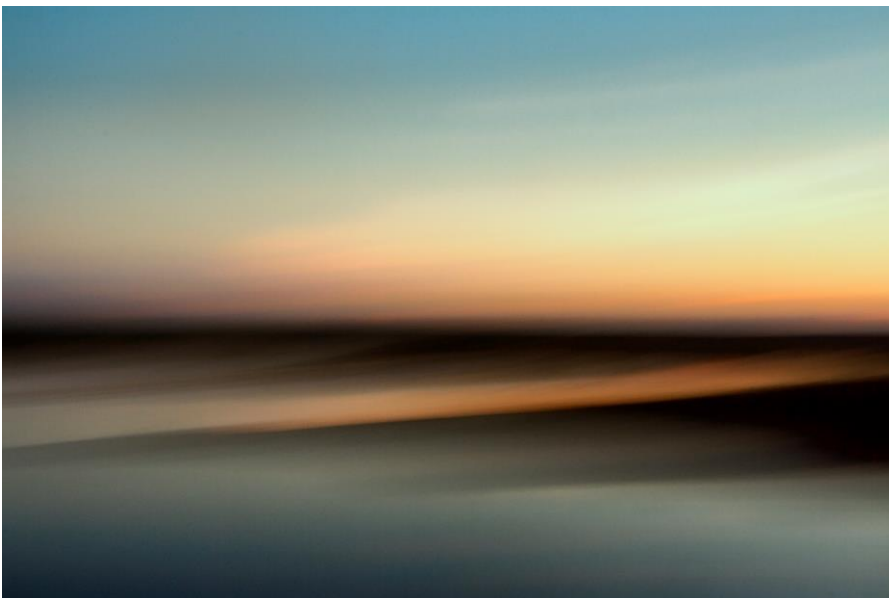


Image adjusted for Colour, Cropped etc

Photos straight out of the camera without any post production can be quite beautiful. However, I saw some simply stunning ICM photos and went into the authors website to see his “how to” section. Most of these guys freely explained that they post production to the max and use a selection of filters, luminosity masks and layers to bring out texture, colours and points of interest. Then the photograph becomes “fine art” and graces some boardroom or other.



Hopefully a Wonderful Fine Art piece??

The internet is chock full of photographers explaining and you-tubing the nitty gritty of this technique so I won't go into it here.

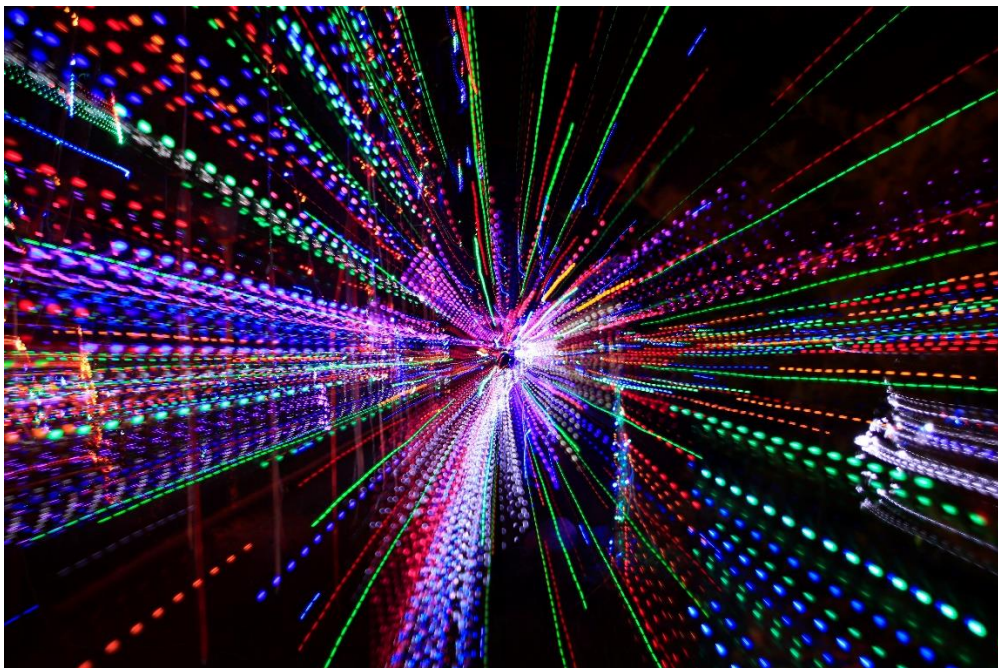
The quick and dirty version is to find a subject that has some contrast in colours or strong lines. Decide if you want to use a tripod or go hand-held and snap a still photograph that is in focus and properly exposed. This gives you base settings to work from.

Now figure out what component of the exposure triangle you need to adjust to get a shutter speed of 2 or 3 seconds and still have a decently exposed photograph. Here a tripod helps considerably. If the light is too bright, you might have to add a ND filter to slow the shutter. Now the fun starts, and it helps to set the camera to 2 second delay so when you press the shutter, the beeper counts down and you can start your panning before the beeper stops. The movement is then completely smooth and count your seconds to get the camera from A to B before the time is up and the camera clicks. Keep at it till you get the desired effect.

The first few pics will show what you have missed or got too much of. So simply start your movement closer to the subject or a bit further away, higher up or lower down, or in the case of a circle spin, move faster or slower around the subject. With zooming, decide what is easier to control for smoothness, zoom out or start fully out and zoom in.

I used a 35mm prime on the Canon RP mirrorless and have also done this with an 18 – 55mm kit lens on a Canon 200D. My zoom pics were using the 70 to 200mm lens.

It is simply a great form of experimentation and soon you will discover if a slower or faster shutter speed gives the look you fancy. Lights at night might need a longer shutter speed but then also the ICM might have to be moved way slower to get a pleasing effect.



Both taken at same spot, top one zoomed out and bottom one panned left to right.

Taking photos in a no flash zone David Peterson



In low light situations, the flash is usually your “go to” solution. But what if you can’t use it? You may be in a “no flash” zone in a museum or aquarium, or it may not be socially appropriate for flash usage. Your best friend probably wouldn’t appreciate you flashing away like paparazzi while she says her wedding vows. It is still possible to take a good picture in low light conditions without using your flash. It requires a bit more work on your part, but you will likely be pleased with the result. Flashes create unflattering light, flatten digital images, and cause reflections off glass display cases so it may not be the best solution anyway.

Turning Off the Flash

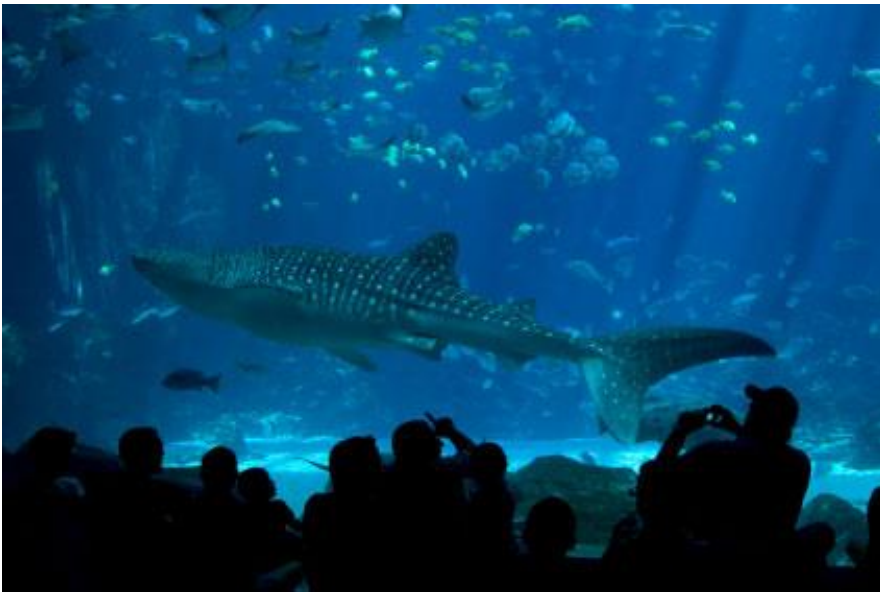
You may receive the instruction to go flashless, but be unsure how to disable it. If you are shooting in auto mode, the darn thing just pops up and fires away. To disable your flash, try switching over to [Program \(P\) mode](#). You can still pop your flash up manually, but it won’t come up on its own. If you are taking some shots at a friend’s wedding with plenty of light available then just disable your flash and snap away. In program mode with adequate light, your camera can choose a combination of aperture and shutter speed that will work. If light is low, then you need to be more in control and choose some of the camera settings yourself.

Aperture

Aperture is key when [shooting in low light conditions](#). Remember, aperture is the hole that lets light into your camera. The larger the opening, the more light that comes in. If you don’t have the aid of a flash in low light, you are going to want a large aperture. Large apertures correspond to low f-stop numbers. Check out the lens you are using and see what f-stops you have available. You may want to shoot wide open, which means choosing the lowest f-stop value you can for your particular lens. Because you are shooting with a large aperture (low f-stop), your pictures will have

a shallow depth of field. This means you can focus on your subject, but the background will be blurred. You really can't afford to be too picky about the depth of field in this situation, because letting the maximum amount of light in is the priority. If you just can't get your subjects in focus with the largest aperture, you can try stopping your lens down a bit (choosing a smaller aperture), but you will sacrifice light coming in.

Here's a quick summary of what you actually need to do. Switch your camera to aperture priority and choose a small f-stop number. If you are using your kit lens, choose the largest aperture (smallest f-stop number) available.



ISO

Now that you have chosen an aperture that allows a lot of light in, it is time to adjust the [ISO setting](#). ISO refers to the sensitivity to light of your camera's processor. It can be compared to film speeds back in the film day. The higher the ISO number, the greater the sensitivity, similar to a fast film speed. In low light conditions, you need a higher ISO allowing your camera to capture the image more quickly. Try bumping up your ISO and taking some shots. If your images are still blurry, bump it up some more. You can try increasing it as far as your particular camera allows....some go to an ISO of 6400+. You do need to realize that there is a drawback to boosting your ISO too high. With increased ISO, comes increased noise or graininess in your pictures. When you take pictures at high ISO, you need to plan on [reducing that noise later](#) in post processing.

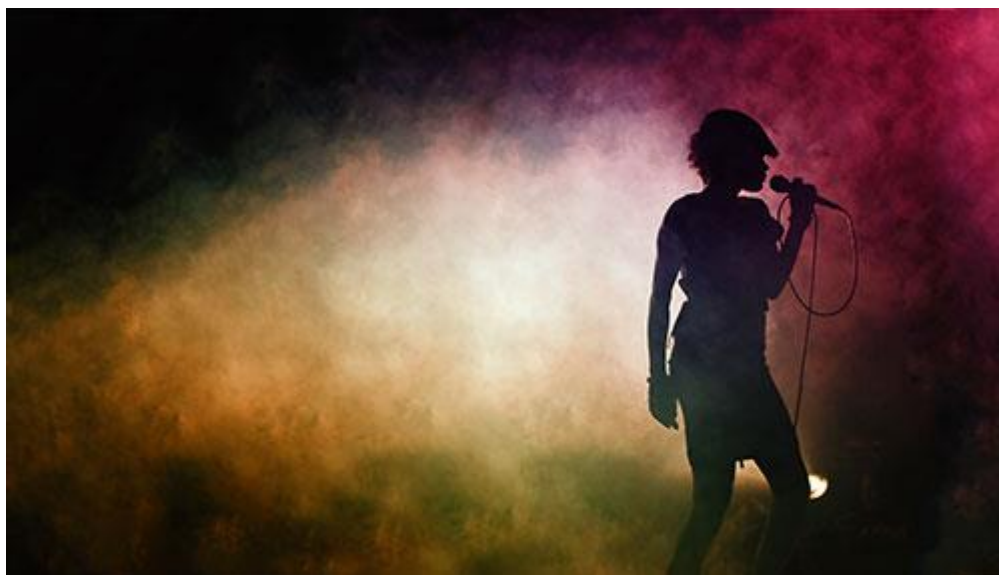
Shutter Speed

Shutter speed is just what it sounds like; the amount of time your shutter is actually open for light to come in. If you are in a low light situation, then you want a slower shutter speed. The drawback is camera shake, which results in blur. It is hard to [hold perfectly still](#) while taking pictures and with a slow shutter speed those little wiggles will result in big time blur. A general rule is that your shutter speed needs to be at least the inverse of your lens focal length. So, for example if you are shooting with an 85 mm lens, you would need at least a 1/85 shutter speed to get a clear picture. You may find that you need a shutter speed even quicker than that to avoid blur. Using a tripod is not always practical but allows you to shoot at much slower shutter speeds and maintain

sharpness. For hand held photos you can try bracing yourself against something and taking in a breath and holding it while releasing the shutter.

Taking the Picture

If the light is quite low, try your maximum aperture with a moderate ISO first. In aperture priority mode, your camera will choose a shutter speed to correctly expose your picture. If you choose a large aperture and a medium ISO and still have blur, try bumping the ISO some more to allow for a quicker shutter speed. Shoot in the most stable manner possible to avoid camera shake. Trial and error is key!



Equipment

The best item you can have in your camera bag for low light conditions (besides a flash) is a fast lens. Fast lenses can be very expensive! If you are budget conscious (and who isn't), consider a 50 mm prime lens. This lens has just one focal length of 50 mm, but a large aperture. Depending on how much you want to spend, you can get an f/1.4 or f/1.8. (The f/1.8 is much more economical and still a great lens!) This means that you have a maximum aperture of f/1.8, that's a large opening that allows lots of light in! This relatively inexpensive lens will rock your world if you are currently shooting with only your kit lens.

Other Suggestions

There are a few other things you can try to improve your low light, "flashless" photos. You can try shooting in RAW to give yourself more options in terms of exposure adjustment in post processing. You can also do simple things like boost the ambient light available to you. This obviously does not work in a museum setting, but in many cases you may be able to open a curtain or turn more lights on to improve your photo.

Shooting in ideal lighting conditions is always fun, but now is the time to embrace those more difficult, low light conditions. Don't let a "no flash" policy force you to put your camera away. You can make adjustments and still get a great picture. In fact, you may be surprised when your "flashless" photos turn out even better than your previous flash photography!

Monthly competition categories for implementation from 1 September 2023

Pine Pienaar

As resolved at the PPS Annual General Meeting of 1 August 2023, the following categories and rules will be applicable for entries during the Monthly Competition, as from 1 September 2023:

Open Non-Manipulation Category.

Limited adjustments will be allowed in accordance with the PSSA regulations for the non-manipulation categories such as Nature Category and the Photojournalism Category as applied during salon competitions. Other genres such as scapes, architecture, mono and portraits can also be entered here, provided that these images comply with the PSSA rules for the non-manipulation categories.

Open Manipulation Category.

No restrictions on the amount of manipulation of the images. All genres are allowed to be entered.

Visual Art Category.

Achieving an artistic effect through application of creative techniques.

A maximum of three entries per member are allowed that could be spread by choice across the above three categories.

The rules for the present monthly **Outing** and **Inning** categories remain as they are and either or can be entered as an additional entry in any of the above three categories, depending on the degree of manipulation by the author.

The monthly **Set Subject** remains as it is. There are no restrictions on the amount of manipulation.

The substitution of the previous single **Open Category** by the two new open categories is done with the objective of creating a thorough awareness and knowledge amongst members of the PSSA rules for participating in salon competitions. Members who aspire to participate in salon competitions can now practice and prepare themselves more thoroughly for participating in these events. This new arrangement will also benefit all members by a better understanding of the general rules of participating in club competition events.

THE OPEN NON-MANIPULATION CATEGORY

Although images from all genres of photography are allowed to be entered in this category, the requirement is that adjustments be restricted to what is allowed in the PSSA rules for the non-manipulation categories. Photojournalism also includes street and sports photography.

In this category some minor adjustments are allowed during post processing of the original images, namely:

- Cropping
- Adjustments that enable an accurate reproduction of the captured scene, including exposure (globally and selectively), colour balance, contrast, burning and dodging, sharpening (globally and selectively), noise reduction, and straightening.
- Removal of small elements that were not part of the original scene, such as spots caused by dust on a digital sensor.
- Adjustments that compensate for lens deficiencies such as distortion, chromatic aberration and lens flare.
- Adjustments that compensate for camera limitations: Exposure blending of images with the same content. Focus stacking of multiple exposure of images with the same content. Stitching, to compensate for limited field view that could be captured in a single image.
- Conversion to greyscale monochrome.
- Reversing (flipping the image horizontally).

Adding an element or removing an element from the original image, or repositioning an element of the image, is considered manipulation and is not allowed.

Judges should not give high scores to images in which the allowed adjustments (such as sharpening) are excessive or produce an image that does not look natural.

THE OPEN MANIPULATION CATEGORY

In the Open Manipulation Category entries of images from all genres of photography are allowed. There are no restrictions whatsoever in the way authors may choose to post process an image.

If objects like a human, an animal and a structure are introduced into the main image, the requirement is that these be sourced from images that are the sole property of the author. If some artificial intelligence processing or tools are applied, the original image and any further additions must be the sole property of the author.

When submitting an image, the entrant certifies the work as his or her own. Images may not incorporate elements produced by anyone else.

FINAL WORD

This set of new rules for participating in the PPS monthly competitions provide to our members a vast variety of options to creatively practice and improve their preferred photography interests and styles and to compete in a fair environment. It also provides an improved learning experience in developing their photographic skills.

Passionate photography is a form of art. Photography is about the art of seeing, not the art of doing. It is about real-life experiences and not sourced from cyberspace.

For more details on the PSSA rules for participating in national salon competitions please refer to the President's Page article as published in e-Flash of August 2023.

PPS Birthday list:

| January | February |
|----------------------------------|---------------------------|
| Marianne Ver Loren van Themaat 1 | Vanessa Price 6 |
| Gerrit van Rooyen 19 | Gurling Bothma 18 |
| | |
| | |
| March | April |
| Christelle Swart 6 | Casper van Eck 11 |
| Rudi Pothas 13 | Carina Munday 24 |
| Fransie Stevens 21 | |
| Linda Martin 22 | |
| | |
| May | June |
| Detlef Basel 23 | Suretha du Plessis 11 |
| Frans Fouché 30 | Jing Chen 13 |
| | Joan Fouché 16 |
| | Lloyd Munday 18 |
| | Marius Coetzee 30 |
| | |
| July | August |
| Diana van de Wiel 4 | Tony Roberts 6 |
| Robin Miles 9 | Sonja de Klerk 10 |
| Johan Ver Loren van Themaat 21 | Bill Zurich 16 |
| Oscar Abramovitz 30 (Born1930) | George Stevens 16 |
| | Almari Coetzee 17 |
| | Ann Roberts 23 |
| | Brigitte Hansen 25 |
| | |
| September | October |
| | John Tapuch 1 |
| | Thelma van der Schyff 8 |
| | Huan Zhongjie 12 |
| | Chantelle J v Rensburg 24 |
| | |
| November | December |
| Santie van Eck 6 | Brendan Hohls 1 |
| Johan Hosten 9 | Giuseppe Carbonatto 1 |
| Karin du Toit 11 | Hendrik Grobbelaar 24 |
| Giel du Toit 15 | Pine Pienaar 26 |
| Frans Mohr 21 | Marlene Birkholtz 31 |
| Bruno Engel 21 | |
| | |

Please send your date of birth to Joan Fouché if your name is not on the list.