

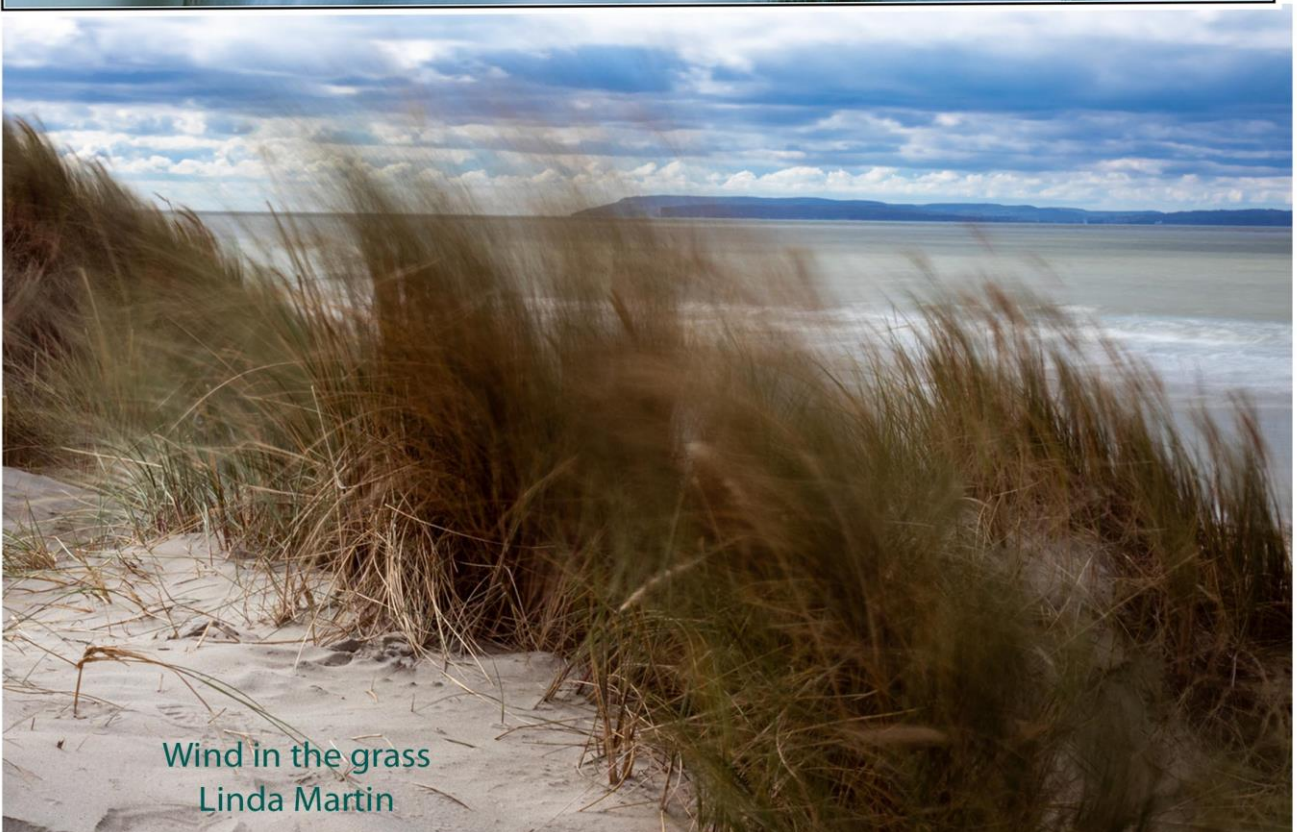
e FLASH



NOVEMBER 2024

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA

5
John Tapuch



Wind in the grass
Linda Martin



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

Photo-Vault-Online Entries

www.photovaultonline.com

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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 March.

WHAT'S HAPPENING

5 November 2024 Hybrid meeting	Photo Café @ NG Church Lynwood Sussex Avenue 19H00
19 November 2024 Hybrid meeting	End of Year Function @ NG Church Lynwood Sussex Avenue 18H30
Judges: October 2024	Thelma van der Schyff Sonja de Klerk André Norris (Centurion)

PROMOTIONS

Fransie Stevens 3* to 4*

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. Please contact Sonja de Klerk at sonsdeklerk@gmail.com

END OF YEAR CATEGORIES 2024

The competition categories for the Junior and Senior streams are:

Landscapes	Outdoors scenes, seascapes, urban/cityscapes.
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.
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.
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

SET SUBJECTS 2024		
MONTH	SET SUBJECT	DESCRIPTION
JANUARY	Monochrome Minimalism in any Genre	Eliminate the clutter with clean lines, empty spaces and only the essential elements
FEBRUARY	Blue sky thinking	Make the special "Blue light" just after sunset or before sunrise the focus of your land, sea, or cityscape.
MARCH	Fine Art Colour Image using negative space	Create a Fine Art Colour Image using negative space. Use artistic freedom to manipulate the image
APRIL	Low Light Photography	Astro, Milky Way, star or light trails, Cityscapes, amusement parks or street photography using only existing light.
MAY	Macro or Closeup Patterns in Nature	Focus on the natural world by filling the frame with your subject. Illustrate patterns, leading lines, or repetition.
JUNE	Panorama	Use symmetry, mirroring, or repetition as an instrument to enhance a Panoramic image.
JULY	Create Silhouettes or shadows	Enhance the characteristics of any living creature in any genre or colour.
AUGUST	Patterns, Repetition or Reflection to enhance Architectural Details	Focus on Patterns, Repetition or Reflection to enhance Architectural Details in an image.
SEPTEMBER	Pictorial Landscapes With abandoned buildings as main focal point and subject	Create a Pictorial Landscapes with abandoned buildings as focal point.
OCTOBER	Flowers, leaves or insects as subjects	Put all emphasis on the detail by use of focus stacking, or in contrast create out-of-focus images using movement, colour contrast, negative space and bokeh.

MONTHLY ENTRIES FOR CLUB COMPETITIONS:	
<p>Dear PPS club members</p> <p>When entering your photos for the formal evenings, could you please remember the following: Only members who have judged the previous month are allowed to enter more images.</p> <p>You are allowed one entry in the SET SUBJECT</p>	<p>and four entries in either of the following categories:</p> <ol style="list-style-type: none"> 1. VISUAL ART 2. NATURE OR PJ according to PSSA rules 3. OPEN – Manipulation allowed

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	2024/2025
SPC National Digital Salon	9 November
Bethal National Salon	11 January 2025
WCPF Salon for Projected Images	25 January 2025
Krugersdorp Camera Club Digital Salon	1 February 2025
AFO National Salon	8 February 2025
ACC 3 rd Digital Salon	22 February 2025
PSSA National Salon of Photography	8 March 2025
8 th Bosveld Fotografieklub Salon	15 March 2025
1 st Hillcrest Camera Clug Digital Salon	22 March 2025
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 Sonja de Klerk 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

6th Randburg Digital Salon

Giuseppe Carbonatto

Still on the Line

Bubbles

Thats mine



Out ahead - Certificate of Merit



The Wreck



A renovators dream

Sonja De Klerk

Holding on to mom

Only head and shoulders

A painting by nature



Say aaa

Mary-Ann Costello

Alone - Certificate of Merit

Boshoff Steenekamp

My wife monochrome

Swallow tailed bee eater in flight

Lilac breasted roller at rest

6th HPCS Salon

Giuseppe Carbonatto

Black chested snake eagle

On a mission

Mother and cub

Golden Flight

Morning Glory

Shield of life



Perfect formation

Sonja De Klerk

Enjoying the sun

Garlic craft

John Tapuch

Gladis

Waking light

Lloyd Munday



Incoming Majesty

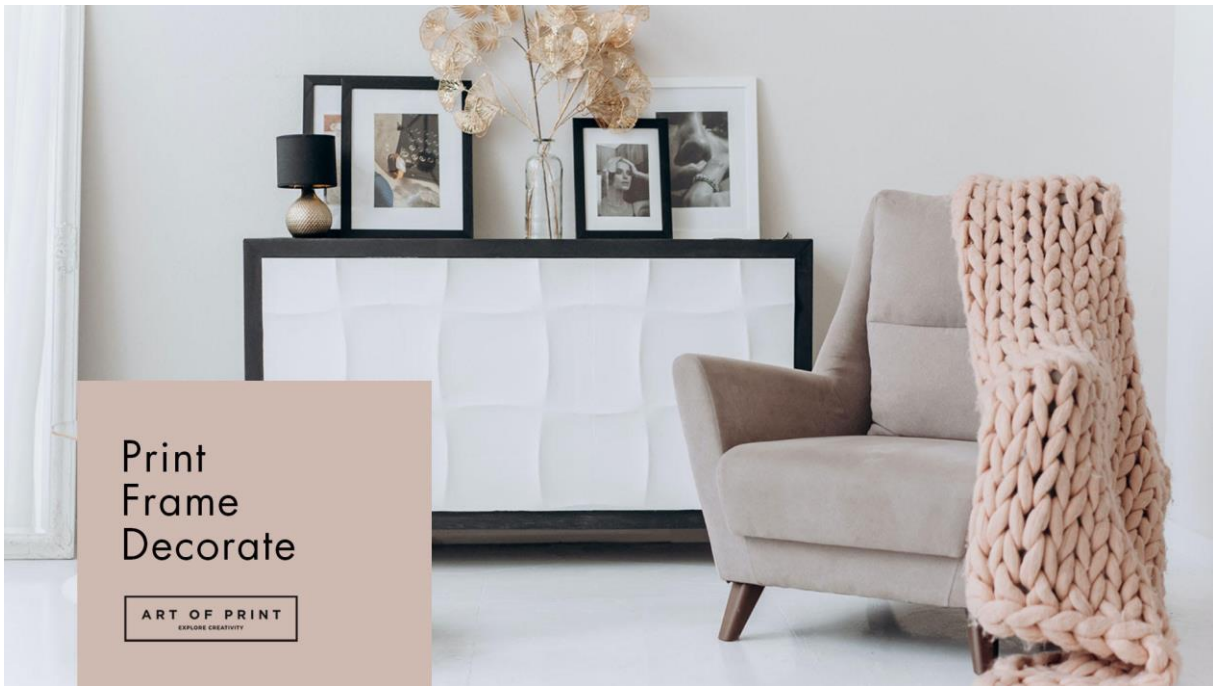


Majestic



Spur one another on

Outdoor Photo:



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

President's Page - Thelma van der Schyff

COME ALONG FOR THE RIDE



It may sound easy to take photos of vehicles. Park the car.... aim.... fire...!

Not that easy. One still must present a well-planned image that has a lot of impact.

Also known as car photography or vehicle photography, automotive photography is a deceptively challenging field. Photographers in this niche are specialists in capturing the best features of every vehicle they work with and help to build stunning photographs that speak to the emotions of the viewer.

We all aim to be at good spots when planning a shoot, which is a few minutes before sunrise or after sunset. Then the light is soft and colours slightly muted. It gives you perfect sunrises with animals and scenes. Your buildings have a glow to them and there is no glare to contend with. Surprise! It also applies to cars.

Planning a vehicle shoot you still must do your homework. Study the basics and car body structure. This applies to vintage and modern cars. Modern cars are described by their function. Many are boring mom's taxis, or student hand-me-downs, or granny's-already-on-its-third-clutch Corsa.

However, when you are presented with a convertible, luxury and sports car, it is a different kettle of fish (or a different bucket of spare parts).

Cars can be classified into two main categories: Vintage and classic cars and present-day beauties. Cars that were manufactured before the end of World War II (1945) are classified as vintage cars, while those manufactured between 1945 and 1975 are categorized as classic cars.



Locations should enhance the appearance of the car, not distract from it, and even the most visually impressive vehicle can become inconspicuous in a busy street, or flamboyant buildings can become unintended focal points that make cars more like sidelights than centrepieces.

Quaint, quiet streets, open fields, and stone or brick walls are good backgrounds, but reflections of surrounding objects on a car's shiny paint should be avoided

How do I go about to add that something extra to a car? In collector cars you fit the frame. Use angles to produce portraits rather than snapshots or record shots. Turned wheels can add an item of interest. Details like alloy wheels, fancy shifters and pedals, and leather stitching can be used to make a good presentation.



The location will be dictated by the type of car. Choose the terrain that will work with your car.

If you are photographing a Jeep that does well off the beaten path, you might want to take it onto some rocky terrain, safety permitting. On the other hand, a car built low to the ground might look best on a smooth city street or in front of an old brick wall by a factory.

Nothing spoils a classic car picture worse than an unsightly setting. It is difficult to appreciate the beauty of automotive styling during messy clutter. Where a landscape is lovely to look at, the photo should be cropped in close to the car, so the surrounding view does not dominate the content unduly.

In normal everyday life, the car might be on the road, in a car park, or in its driveway, for a gritty feel or moody atmosphere, an industrial part of town among warehouses or the top level of a car park with views across the city might be suitable. For a clean, upper-class image, a city business

district with blocks of modern architecture with reflective glass would make sense. For country colour, the crest of a hill overlooking a landscape with the sun setting in the background would be hard to beat. Great locations increase artistic opportunities.



Vintage cars, especially, have beautiful lines. This picture shows a bumper, light and grill, taken in the soft light of the golden hour. It is equally striking in colour or monochrome.

When kneeling in front of the car, focus on the headlight-level angles, thus giving the car an aggressive appearance, as its own body shields potentially distracting background objects from view.

From up high on the second storey, a bird's-eye view is a good perspective for showcasing hood art or full-body paint jobs. A camera tilt to show the car diagonally across the frame can suggest motion as if it is on its way out of the photo. A camera set on the ground can add an interesting foreground dimension.



Choosing the right setting can add a lot of impact

A few tips that might be useful when trying your hand at car photography – know the angles of cars. Cars look better at three-quarters angle. Shoot the side of the car from a low angle, dive into

detail shots like close-ups from headlights, front badge, arrow bits – get in tight on any details that make the car unique.

In closing I just must include these pictures from the movie “Thelma and Louise”. Everybody knows the two women went on a road trip and it ended with them driving off the cliff flying into oblivion and ground rushing up to meet them.

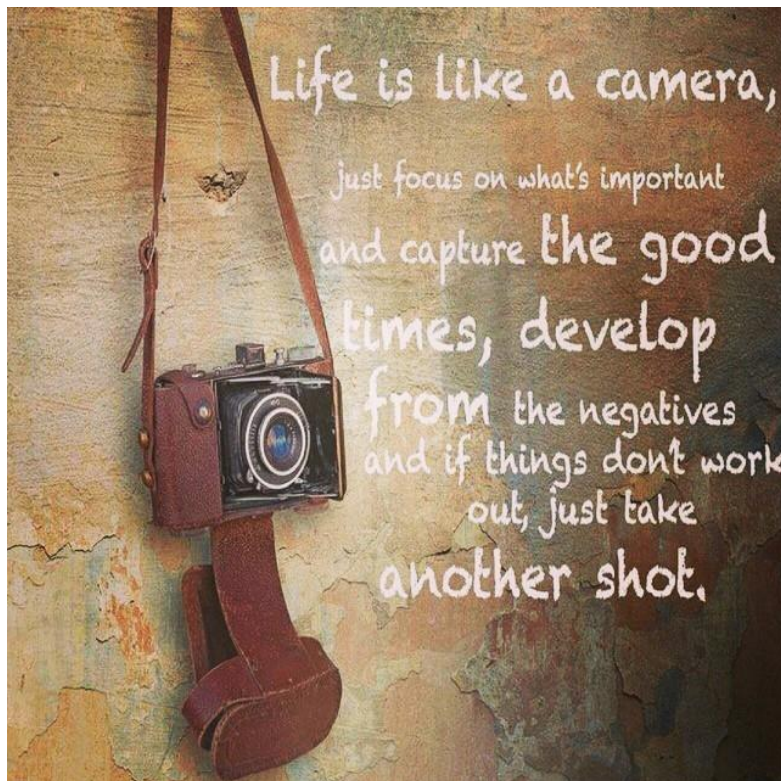


1966 Thunderbird: The car was not destroyed and was authenticated and sold at the Barrett Jackson auction. Is not movie magic incredible. Using green screen, scale models, video editing, and maybe a crane, the actual car probably never “fell” into the Canyon

The armrest had been signed by Brad Pitt (J.D.) and the visor by Geena Davis (Thelma,) which was enough for this otherwise ordinary original car to sell for \$71,500, about triple the price of a less famous Thunderbird in similar condition.

My two cents worth for this month

Regards, Thelma

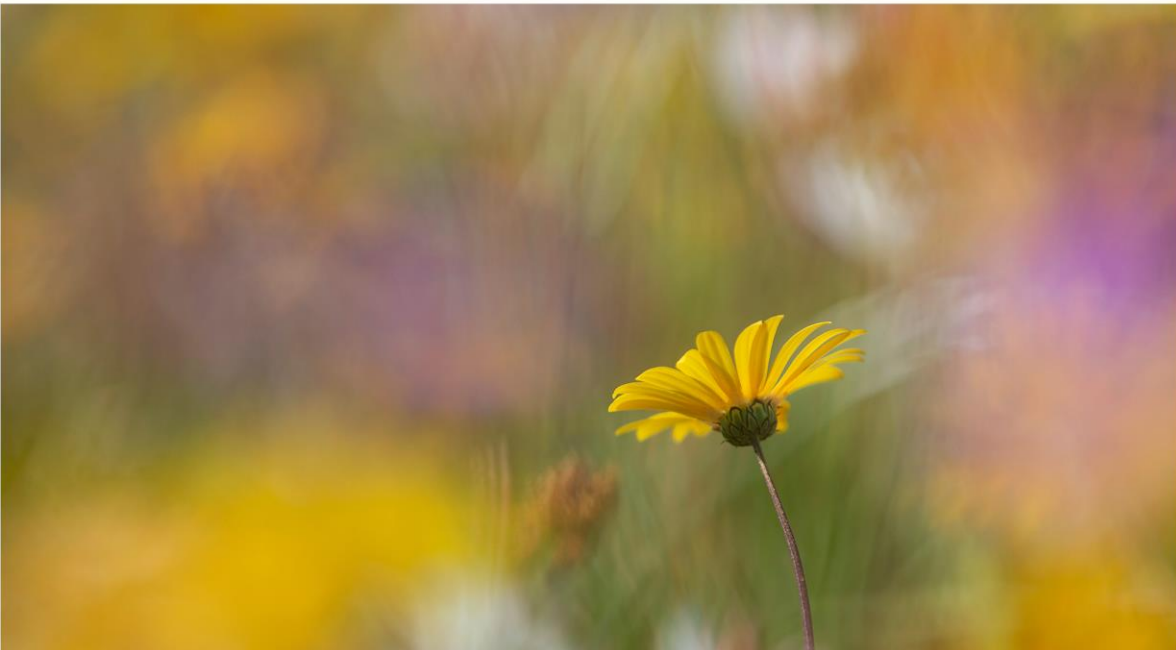


Winning Photos October 2024:



*Best 2 Star:
Butterfly snacking I
Charles Costello*

*Best 5 Star
Best Set Subject
Best Senior:
Kaleidoscope
Johan Hosten*





*Best 3 Star
& Best Junior:
Reaching out
George Stevens*



*Best 4 Star
& Best Open:
Too high
to jump
Frans Fouché*



*Best Nature or PJ:
Making waves
Giuseppe Carbonatto*



*Best Visual Art:
Colour Paint Splash
Portrait
Linda Martin*



Tiptoe over the plant
Frans Fouché

Slithering forward
Frans Fouché





*Whispers of Faith
and Fun
Lloyd Munday*

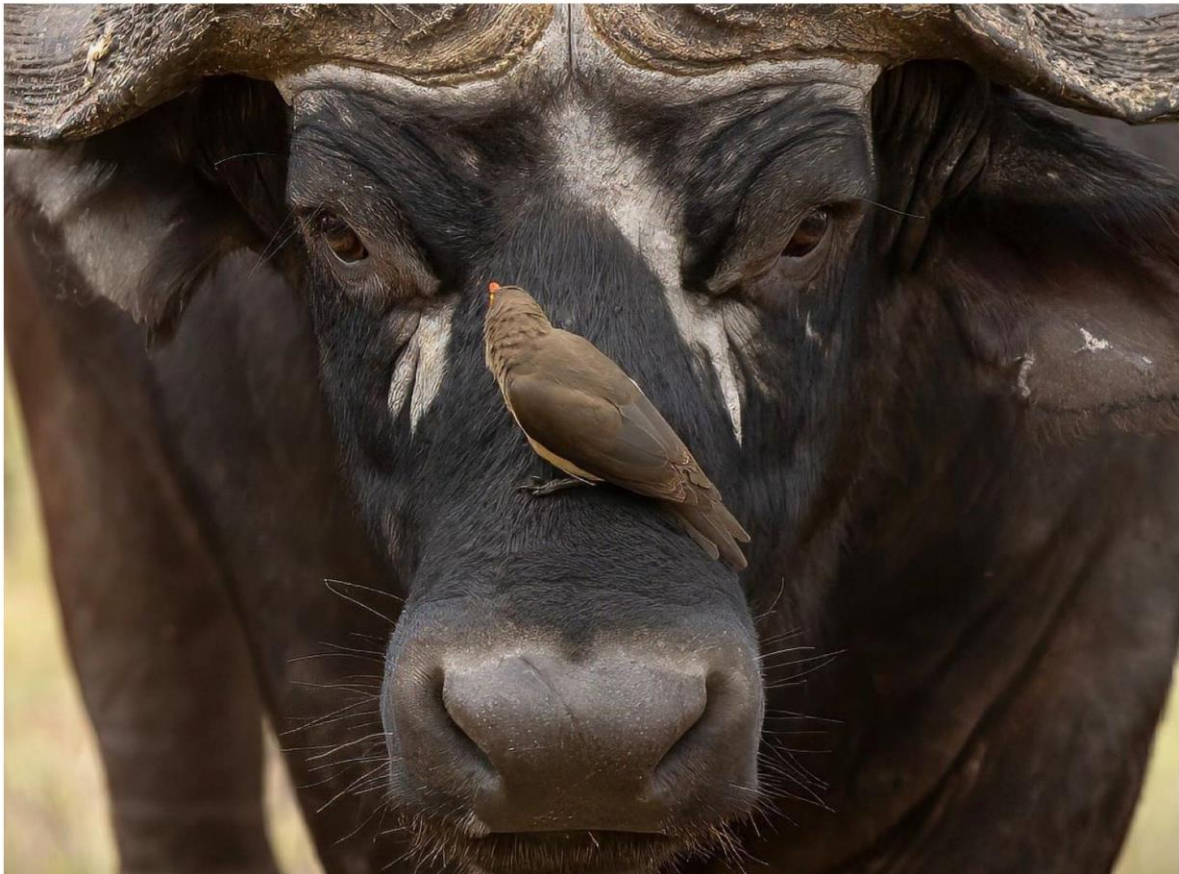
*Ice Lolly from
the Glacier
Bill Zurich*





Thirsty
Johan Hosten

Reporting for duty
Fransie Stevens





*Dirt therapy
George Stevens*



*Going through
a rough patch
Fransie Stevens*



*Fuel your passion
Fransie Stevens*

*Honey I Am Home
Fransie Stevens*



Article from an old e-Flash:



When things such as boats (ships) cars etc. get old or fall apart is a great opportunity for photographing rust. Rust is caused by a chemical reaction to the surfaces of iron and steel when in contact with oxygen, air and water.

My shipwreck shots were made mainly at Hondeklipbaai while the car rust was mainly found at Bowedorp near Kamieskroon.

What I use is a 100mm Macro lens

Most definitely a tripod

Sometimes a reflector if it is rather dark

You can, however, also use a 70-300mm lens with a macro facility.

I use an aperture of F22 if the surface is not smooth – less if smooth

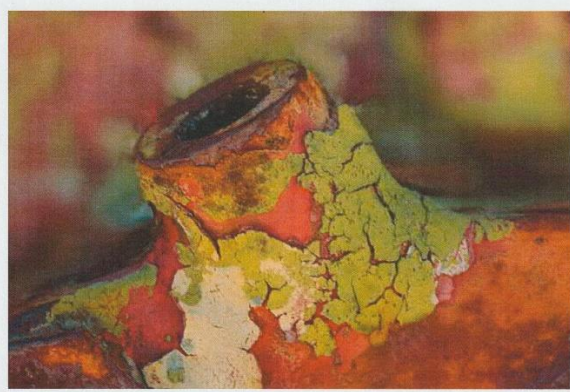
Spraying water on the rust to be photographed really brings it alive.

Take time to look around the scene and then decide what you want to photograph. Sometimes the position you have to adopt so that the camera is level with the surface to be photographed can cause a pain in the neck as happened to me while photographing rust on a shipwreck.

Photographing patterns on a rusty car is often rather difficult as you have to try and climb inside the remaining parts of the car while trying to get your lens level with the rust.

However, looking at rust through your macro lens is a wonderful experience; you will see fantastic colours, strong abstract lines, great texture, etc. I love the colour caused through oxidation and can never resist photographing it.

Photographing peeling paint is also rewarding.



Master Rust Photography ePHOTOzine

Master Rust Photography with These Top Tips

A 'rust fix' may sound a little odd but when shot creatively, rust can produce some interesting macro shots. You will find plenty of rust at quarry and mining museums but pipes, garages and other metal detail closer to home can just be as rusty, too.



Landscape photography is all well and good, but what do you photograph when the skies are leaden and the rain's really set in for the day. That is when I pick up a tripod and head off for a 'rust fix' and there are plenty of museums and collections around the country that are perfect for this type of day.

Think In Textures & Patterns

The secret when visiting collections of rusty vehicles is to try to forget what it is you are photographing, by that I mean not to look at them as a lathe, excavator, or drill; but to view everything as simply shape, pattern and texture. Indoor locations such as old sheds and workshops should be explored, too, as even though they may seem to be filled with junk, if you look around carefully there will be a wealth of goodies to point your camera at.

It's worth leaving the camera in your bag and walking round for 15 minutes, just looking to see what might work photographically – pick out maybe a pile of spanners sitting on a workbench, or if outside, select one vehicle and look over it carefully, choosing details that will make strong, abstract, colourful and interesting pictures.

Raindrops on the surface add another texture, and wet paint and rust enrich the colours. If you are working inside using light coming through a window behind the items you are photographing, a reflector can be

invaluable to bounce light from the window back into the shadows. Be careful not to rush around trying to photograph everything – you will more than likely be disappointed with the results, spend time working around each subject, trying various angles and looking close to create strong, abstract, colourful and interesting pictures.

Why's A Tripod an Important Tool?

Because the 'undercover' work (and if it's pouring with rain, that's probably the best place to be) tends to be in darker locations, a tripod is an essential piece of kit. Lighting levels are low and shutter speeds can be quite long, but I am not a huge fan of flash in these places – firstly, it tends to kill the natural lighting, second, if there are other people looking around, a continual flashing can be annoying for them. I keep my ISO low for this work, as non-moving subjects taken using a tripod are no problem up to 30-second exposures – or beyond if you have a remote release with a timer.

Work With Custom White Balance Settings

Be careful of lighting – often there is a mixture of diffused daylight coming through the windows, and fluorescent lighting in the ceiling. The ideal solution is to turn off the lights, but this would not go down too well with others, so make full use of your camera's custom white balance settings.



End of Year Function:

Step up, step up and place your bets!
It is PPS *Casino Night* and
a winner is guaranteed!

DATE: 19 NOVEMBER 2024
TIME: 18:30 FOR 19:00
VENUE: NG CHURCH LYNNWOOD
DRESS CODE: SEMIFORMAL IN SHADES
OF BLACK, RED AND/OR WHITE
COST: R150 PER PERSON

DRINKS PROVIDED ARE (5L EACH) JUICE,
RED WINE AND WHITE WINE
YOU ARE ALSO WELCOME TO BRING
YOUR OWN DRINKS

RSVP 4 NOVEMBER 2024



PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	Vanessa Price 6
Mary-Anne Costello 4	Gurling Bothma 18
Gerrit van Rooyen 19	
March	April
Christelle Swart 6	Casper van Eck 11
Fransie Stevens 21	Carina Munday 24
Linda Martin 22	
May	June
Boshoff Steenekamp 16	Joan Fouché 16
Detlef Basel 23	Lloyd Munday 18
Frans Fouché 30	Marius Coetzee 30
July	August
Diana van de Wiel 4	Tony Roberts 6
Kagiso Langa 8	Cat Schramm 9
Robin Miles 9	Sonja de Klerk 10
Annelize Brynard 17	Bill Zurich 16
Johan Ver Loren van Themaat 21	George Stevens 16
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
	Petra Haselmaier
September	October
	John Tapuch 1
	Ken van Wyk 5
	Thelma van der Schyff 8
	Huan Zhongjie 12
	Chantelle J v Rensburg 24
November	December
Santie van Eck 6	Giuseppe Carbonatto 1
Johan Hosten 9	Pine Pienaar 26
Karin du Toit 11	Ann Williams 29
Giel du Toit 15	Marlene Birkholtz 31
Frans Mohr 21	
Bruno Engel 21	

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