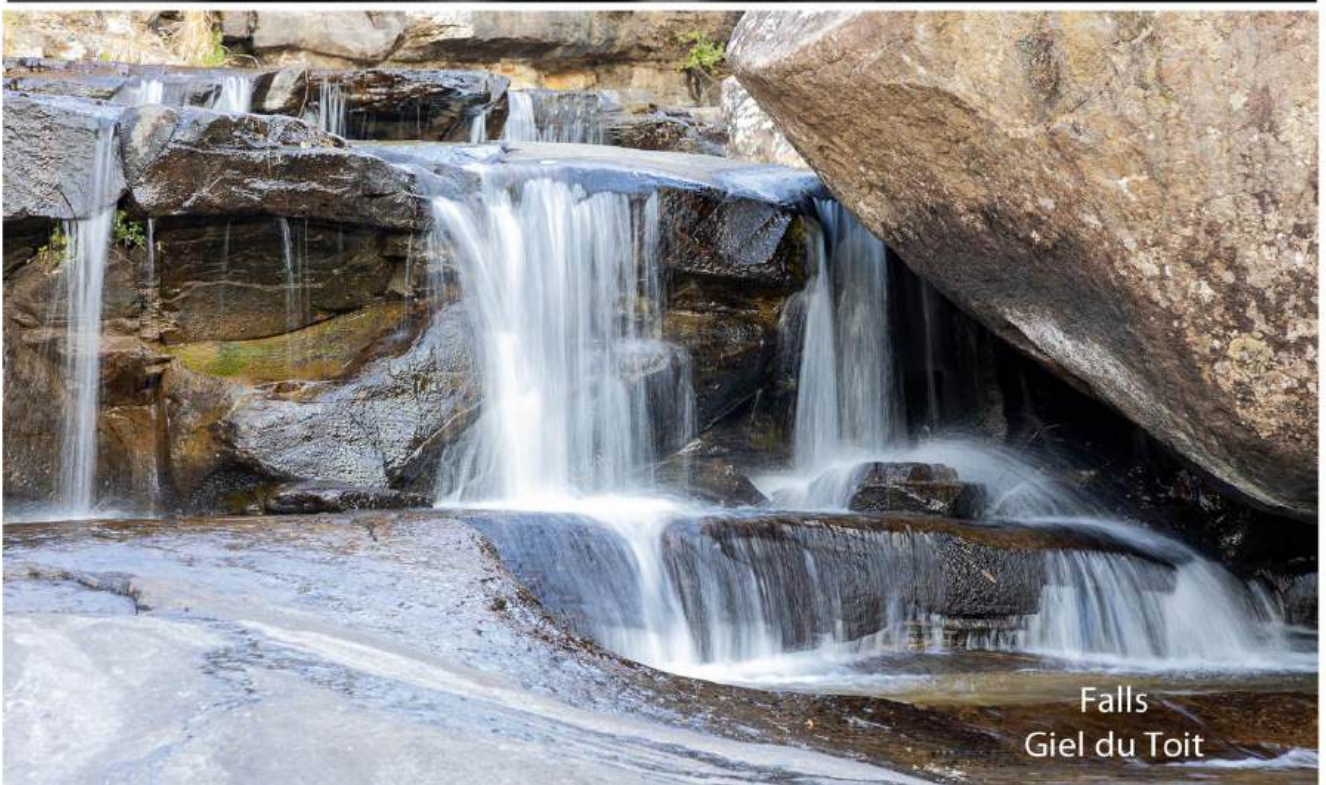


MAY 2025

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



The sugar falls
Sonja de Klerk



Falls
Giel du Toit



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

Photo-Vault-Online Entries

www.photovaultonline.com

COMMITTEE MEMBERS

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Informal Meetings / Photo Café	Santie van Eck	santie@wildspanhunting.com	076 733 4466
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Outings/Workshops	Giuseppe Carbonatto	outings@pretoriaphotographic.co.za	082 332 5748
e-Flash Editor	Joan Fouché	joan.fotracon@gmail.com	082 410 7678
Refreshments	Diana van de Wiel	eswdiana@gmail.com	083 527 8237

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

6 May 2025 Hybrid meeting	Photo Café Meeting@ NG Church Lynwood Sussex Avenue 18H30
20 May 2025 Hybrid meeting	Formal Meeting @ NG Church Lynwood Sussex Avenue 18H30
Judges: April 2025	Tony Roberts Joan Fouché Thelma van der Schyff

PROMOTIONS

Kagiso Langa 1* to 2*

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 2025

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 2025		
MONTH	SET SUBJECT	DESCRIPTION
JANUARY	Rust	Own interpretation
FEBRUARY	Tattoos	Own interpretation
MARCH	Self-portrait telling us something of interest about you	
APRIL	Slow shutter speed	Own interpretation
MAY	Still life with something old/vintage	
JUNE	Emotions (Life, death, joy, anger)	
JULY	Creative – portray the title of a song from the 70's/80's	
AUGUST	Seasons	Own interpretation
SEPTEMBER	Abstract nature with rocks/sand patterns	
OCTOBER	Product photography for a commercial	

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:	
<p>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.</p>	
<p>List of services:</p> <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
SSCC 8 th National Salon	3 May 2025
PECC National Salon	17 May 2025
3 rd Kriel Foto Klub Salon	31 May 2025
1 st Ballito Photo Club Salon	7 June 2025
TAF 14 th Print & PDI Salon	14 June 2025
PSSA 27 th UP & Coming Salon	21 June 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.

INTERNATIONAL SALON ACCEPTANCES	
2025 GIP International Salon Carbonatto, Giuseppe Black chested snake eagle Acc Feeding Flamingo Acc Morning Glory Acc Acc The Wreck Acc Scanning the surface Acc Still on the line Acc Acc Inquisitive Acc Acc Acc Nothing here Acc Acc Acc Acc Terrapin Acc Acc Going for gold Acc Acc Acc Acc Its a try Acc Acc Acc Acc My passion Acc Acc Acc Acc Thats mine Acc	Sonja de Klerk A is for apple HM Only head and shoulders Acc Acc A mums prayer Acc Acc The water games Acc Acc Mud fun International Photo Circuit Giuseppe Carbonatto It's a try Honorary Mention Terrapin Scanning the surface Sonja de Klerk An onion on fire

SALON ACCEPTANCES

Bosveld Fotografieklub Salon

Giuseppe Carbonatto

Vulture

Terrapin

Morning Glory

Hummingbird Hawk Moth

Sonja de Klerk

I am not sharing

Lloyd Munday

Sacred space

Symmetry and Splendor

Casper van Eck

City Scape

Santie van Eck

I am Blue for You

On Top of The World

ACC 3rd Digital Salon

Giuseppe Carbonatto

Morning Glory

Feeding Flamingo



Scanning the surface Certificate of Merit

Sonja de Klerk

Naughty rose

Searching

Casper van Eck

New Beginnings

Misty Morning

Santie van Eck

Simplicity

Giants of Magoebaskloof

PSSA 9th Salon

Lloyd Munday

Sacred space

Bridging Past and Present

Giuseppe Carbonatto

Inquisitive

Morning Glory

Perfect formation

Still on the Line

Scanning the surface

Movement

Linda Martin

Skyscraper



Fishy Apple Certificate of Merit

Fransie Stevens

Taking a rain check

Casper van Eck

Misty Rays

Hunter Gatherers

Willows in the Mist

Santie van Eck

How small we are

Simplicity

Majestic sunrise

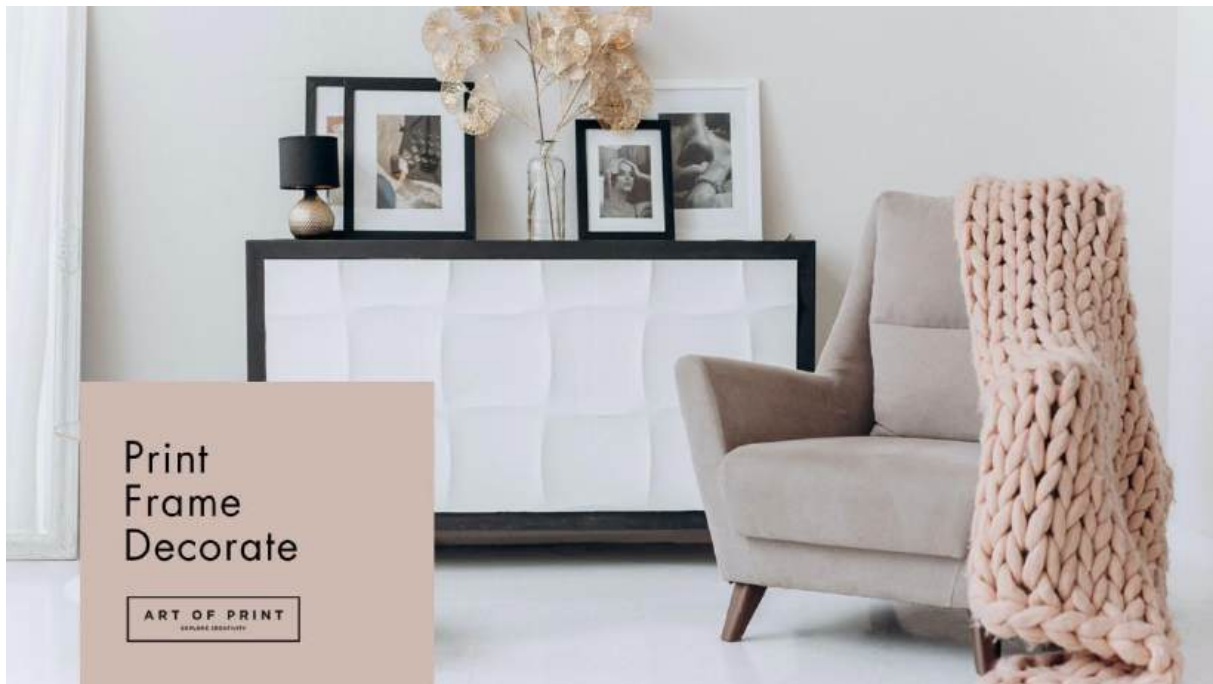
Sonja de Klerk

The orange path



I am not sharing Certificate of Merit

Outdoor Photo:



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

President's Page - Thelma van der Schyff

I FEEL THEREFORE I AM

To look at a photograph of a family member, good friend or a memorable experience always evoke emotions.

These emotions can vary from smiling at the day that my friend was blown across the street in Cape Town by the infamous strong Southeastern wind, also lovingly referred to as the Cape Doctor, to getting teary when looking at a photo of a loved one that is not with us anymore.

My emotions can also manifest at feeling somewhat cold when looking at a cold landscape, usually portrayed in blue tones, to feeling happy when the Caribbean sun smiles upon the beach, usually portrayed in warm yellow tones.

This shows that colour and lighting can play a significant role in evoking emotions, so consider using colour palettes and lighting conditions that complement the desired mood.



Photography has the power to evoke a wide range of emotions and connect with viewers on a deeper level, turning simple moments into meaningful stories. By focusing on faces, capturing genuine moments, and using techniques like colour and composition, photographers can create images that resonate with viewers on an emotional level.

The most common use of emotions can be seen in faces, because emotion can connect with viewers on a deeper level, fostering empathy and understanding.



What do you feel when looking at these faces? Sympathy, empathy, sorrow, pity.....?



On the other hand, when looking at these portraits, one sees happiness, joy, love of life, feel-good-times.....

The secret is to try for genuine moments and interactions, instead of staged or posed shots. That is where you find real emotion.

Your rule for impact usually focusses on leading lines that take the eye to where you want it to go as well as the rule of thirds that imparts your message.



Storytelling is a vibrant way of entertainment, except it is done in pictures and not with words. You all know the saying “A picture is worth a thousand words”. Looking at the picture above, start describing what is happening. The person is waiting for the sunset, he has beautiful golden sand and waves, we can all see he knows what he is looking and waiting for. He may have a connection with the sea or that beach. However, the picture that he is going to get? No words necessary. It has lots of emotion, good composition, strong colours and impact. In short.....emotion.

Emotion should not be created like in a Hollywood movie, when telling a person to cry by thinking of his dead dog. Please no! Find a subject in his/her/its natural environment. It will not work to place a nurse in a casino, or a dog baking cakes, or taking photos with the camera your grandchild made in nursery school using toilet rolls. At most this will be funny pictures.



To be clear, you can take emotional photos in almost any type of photography that has a connection with people. Whether it is photojournalism, portraits, street photography, or even landscape photography, evocative photography is not limited by genre.

Pick yourself up, dust off the creative brain cells and connect with your emotions for our set subject coming up on emotions.

I know we are all going to be impressed and surprised

Until next time

Thelma

2025 PPS ANNUAL PHOTO STORY COMPETITION

PPS members are reminded of this exiting and creative annual competition. You are requested to timeously start considering the topic of your entry and to collate a set of applicable images for your presentation. Images will be entered on a PhotoVault portal. On the evening of the presentation the images of each entry will be displayed on the screen and each participant will briefly relate the story.

Important Dates

19 August 2025: Activation of the PhotoVault portal for submission of the images.

30 August at midnight: Closing date for submissions.

2 September: Presentation of entries by participants at the Photo Café meeting.

Examples of Themes for your Story

The Photo Story will consist of an **album of 4 to 6 related images** that converse an interesting story. Examples of themes that could be considered:

- Human behaviour, animal behaviour, pet behaviour, environmental occurrences, sports actions, etc. The set of images should be captured at the same spot or in the immediate surrounding related to the occurrence.
- A thematic set of images that relate an interesting, humouristic, or educational story, for example flowers, plants, bridges, doors, windows, etc. Funny situations, graffiti, etc. All images must contribute to the storyline.

Format and Rules of the Competition

A **minimum of 4** and a **maximum of 6** images per album.

Only one entry per member.

The first image must contain an appropriate **title** for the album. Consecutive images may contain **brief subtitles** to further highlight the story.

The digital size of each final image must be adjusted to no more than **1920 pixels wide** and **1080 pixels high**, with a maximum size of **2MB**. The album may contain a mix of portrait and landscape images. The aspect ratio of the images may vary.

All entries will be presented at the September Photo Café. Participants will be requested to present their albums, with a time restriction of about 4 minutes. The winners will be selected by popular vote of the audience.

Entries must be submitted via a designated PhotoVault portal. The portal will be activated 2 weeks prior to the date of the competition and will close on the Saturday at midnight preceding the Photo Café meeting.

I hope that you will enjoy participating in this unique photographic experience.

Please contact me if you have any questions.

Pine Pienaar

PPS Vice President

pienaar459@gmail.com

Attached: Summary of the winners and the participants of the 2024 Photo Story Competition

WINNERS OF THE 2024 PHOTO STORY COMPETITION

WINNER:

**CHRISTELLE
(PISCES OF ME)**



ICED OVER



BLACK INK



WRAPPED UP



FINALLY

RUNNER-UP: BOSHOFF (THE HUNT)



TITLE IMAGES OF THE REMAINING ENTRIES



TONY



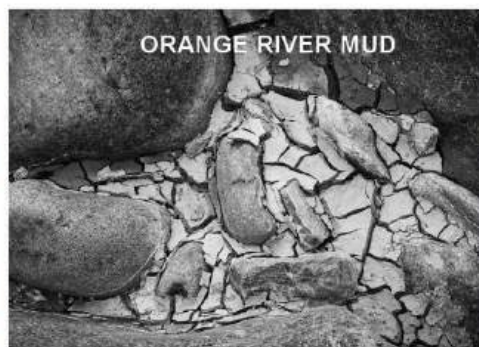
GERRIT



PINE



FRANSIE



JOHAN



GEORGE



MARY-ANN



JOHN



LINDA



GIUSEPPE



THELMA

Winning Images April 2025



*Best 1 Star:
Late At Night
Kagiso Langa*

*Best 3 Star
& Best Junior:
Lining up
Charles Costello*





*Best 4 Star:
Leaning into the wind
Fransie Stevens*

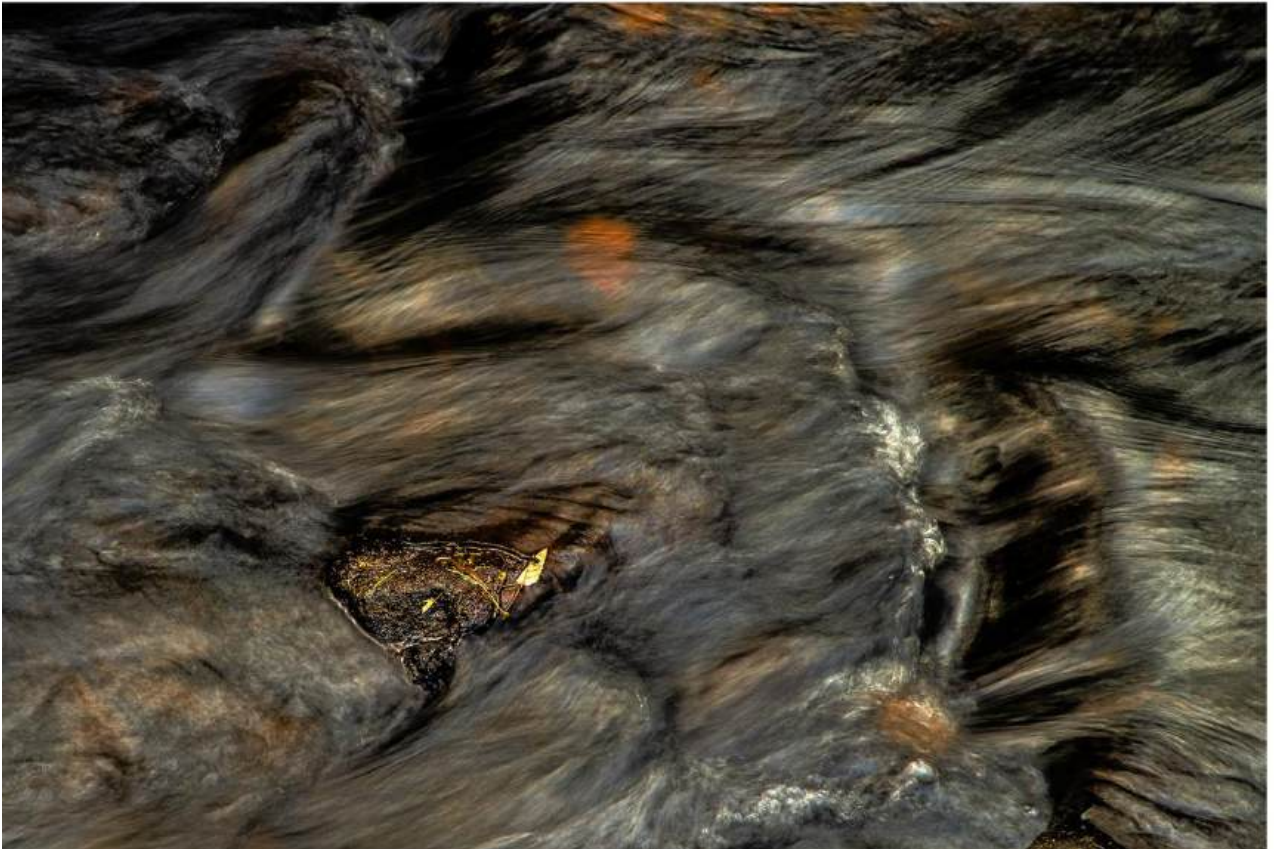
*Best 5 Star
Best Nature & PJ
Best Senior:
Dont ruffle me
I am already grumpy
Santie van Eck*





*Best Visual Art:
Lace
Boshoff Steenekamp*

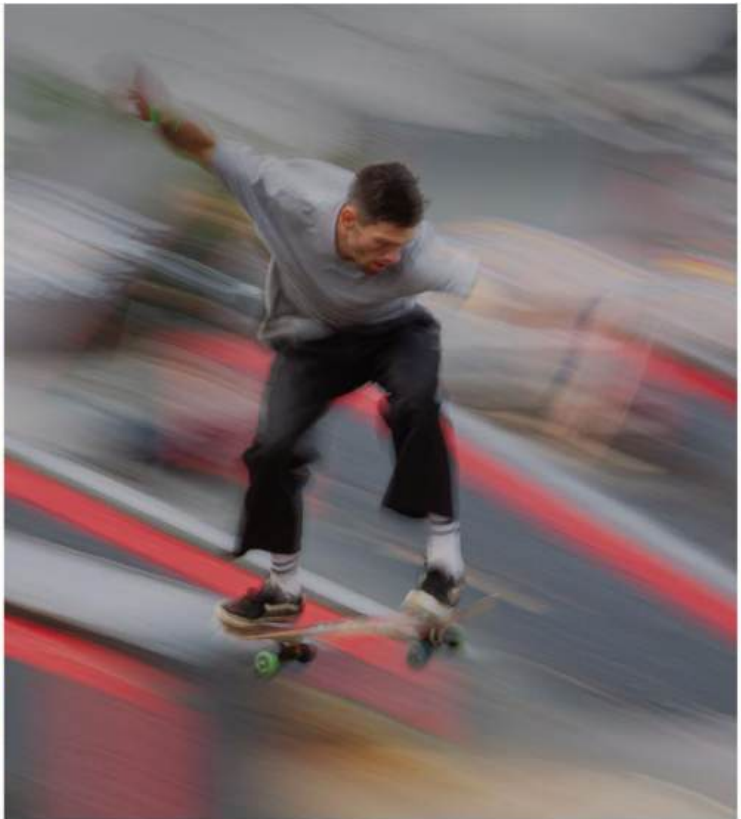
*Best Set Subject:
Kept behind
John Tapuch*



Good Set Subjects:



*Water fall
Gerrit van Rooyen*



*Flying
Giuseppe Carbonatto*

*My rock
Christelle Swart*



Good Open & Nature:



*Best Open
Dune Profile and Sun
Johan Hosten*

*Hangklip Mountain
Johan Hosten*



*Grand Finale
Karin du Toit*



Reflected Jack
Linda Martin

Citrus Swallowtail
Giuseppe Carbonatto



Stairs to the rooftop
Casper van Eck



*Landing gear ready
George Stevens*

*At the waterhole
George Stevens*





*Hornbill Standoff
Santie van Eck*



*When Beaks Collide
Santie van Eck*

Articles:

TO FLIP OR NOT TO FLIP Sonja de Klerk

Judges sometimes recommend that you flip the photo as it will improve the composition. It is something to consider for some photos.

The problem is, when does it really add to the photo? With some photos it is clear but there are also those where you are not really convinced it improves the composition and the photo. Like with many other recommendations, it is often the preference of the author and judge – and not a rule.

Flipping a photo may:

1. Improve the orientation of the subject within the frame. By flipping this photo, the viewer sees the little fish 1st and then the bird. The original photo gives you 1st a glimpse at the back of the bird. By flipping the photo, the composition is improved and the story clear. It was a bad fishing day.

Flip ✓



Original

vs



Flipped

2. Aligning the movement. By flipping the elephants' photo, the movement is from right to left, which may alert the viewers that the elephants are coming for them. With this photo, I will not flip the photo. But then some may disagree with me. This specific photo did very well in competitions in the original orientation.

Flip X



Original

vs



Flipped

By flipping this photo, the story that he is leaving with her, is emphasized. He is moving outside the photo and away from the photographer.

Flip ✓



Original

vs



Flipped

3. Changing the direction of the viewer's eye. A disturbing element can be "disguised" by moving the eye of the viewer to other elements. In the original photo the viewer sees the distractive floating item but with the flipped image the terrapin and the eye are first.

Flip ✓



Original

vs



Flipped

The same principle is applicable for areas in the photo where the focus is not sharp as you would like it to be. In the original photo, the focus is more on the flower, which is not sharp. In the flipped photo, the focus is strong on the bee, which is the main subject

Flip ✓



Original

vs



Flipped

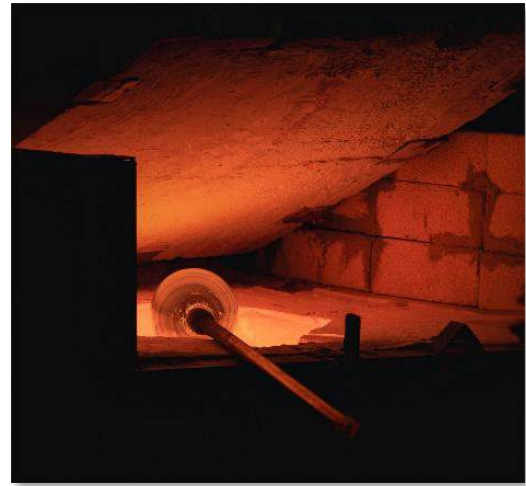
4. Balance the composition with changing the key elements. The flipped image is not working. The balance is out and it looks all wrong with the key element hidden behind the dark section.

Flip X



Original

vs



Flipped

5. The viewer's eye is drawn to the more important part of the photograph. You do not want the viewer to see the poo first but rather the bird and then the activity of the bird.

Flip v



Original

vs



Flipped

6. Provide a leading line. The flipped photo has a swirl that provides a leading line and takes your eye to the subject.

Flip v



Original

vs



Flipped

7. Photos can be flipped horizontal or vertical. Copy an image and then flip it, can be used to create mirror images.



Horizontal



Vertical

8. Flipping a photo vertically can add a different perspective or dimension to a photo. A surreal or dreamy effect can be created. It can increase drama or curiosity.



9. Flipping a photo can be easily done in Lightroom. Select the top Menu - Photo and then Flip Horizontal or Flip Vertical.
10. **BUT** before you decide to flip a photo, make sure about the rules related to flipping an image for the specific competition and category you are entering.
- For now, according to PSSA rules, flipping an image horizontal or rotating and image are allowed and are not seen as manipulation for majority of the salons.

Harnessing AI for Post-Processing: My Experience Using ChatGPT for Still-Life Photography Enhancements - Lloyd Munday and AI

In the constant pursuit of refining our photographic work, many of us are always looking for ways to improve post-processing workflows. Recently, I explored an unconventional yet surprisingly effective assistant: **ChatGPT**.

Yes — ChatGPT is not only a tool for writing or answering questions, but with the latest advancements, it has evolved into a remarkably helpful companion for photo post-processing planning, editing direction, and workflow structuring, especially when preparing images for competition submissions.

Allow me to share my journey with you.

The Challenge

I was preparing a still-life photograph for an upcoming competition. My goal was clear:

- ✓ Preserve the authentic composition of my original image.
- ✓ Enhance exposure, sharpness, and detail.
- ✓ Export final versions in various artistic styles (warm tone, black & white, sepia).
- ✓ Ensure final files meet strict competition requirements (size, colour profile, resolution).

Traditionally, this would mean hours of manual editing, trial-and-error adjustments in Photoshop or Lightroom, and export testing.

But I was curious: **Could I use AI to support my post-processing workflow without compromising artistic integrity?**

Using ChatGPT as My Virtual Editing Assistant

1. Initial Consultation

I uploaded my original high-resolution photograph directly into the chat and described my objectives clearly. I stressed the importance of maintaining authenticity — no object rearrangement, no AI scene recreations. Only pure enhancements.

2. Editing Roadmap

ChatGPT provided me with a professional-grade step-by-step editing plan:

- Adjust exposure and contrast for balance.

- Boost sharpness and texture to bring out the tactile quality of the scene.
- Local adjustments for lighting, especially enhancing the lamp glow and shadow details.
- Global colour grading to warm the atmosphere and accentuate the nostalgic mood.

3. Creating Variations

I requested three versions of the photograph:

- **Warm tone:** To emphasize mood and coziness.
- **Black & white:** For timeless, high-contrast impact.
- **Sepia:** To lean into a vintage aesthetic.

All of these were processed based directly on my original photograph, keeping the true composition intact for competition authenticity.

4. Export Guidance

ChatGPT helped me optimise export settings:

- JPEG format.
- Max dimensions: 1920 pixels wide OR 1080 pixels high.
- sRGB colour profile (mandatory for competitions).
- File size carefully managed to stay just under 2MB.

5. File Integrity

Importantly, throughout the process, ChatGPT ensured that my original scene was respected.

When mock-up versions inadvertently altered the scene (rearranged books, changed details), I was able to catch this, and ChatGPT adapted — working solely with my original high-resolution file.

Visual Journey: Before & After

Original Image (Before Editing)



An authentic capture of my still-life setup, showcasing the natural warmth of the lamp and the carefully arranged vintage objects.

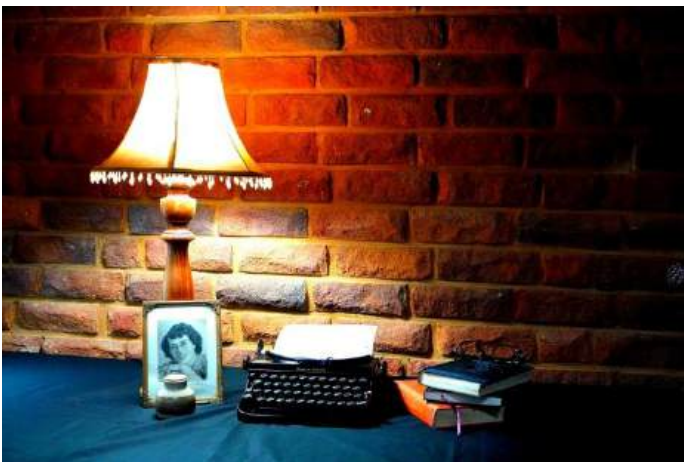
Enhanced Image (After Editing)



After applying professional enhancements, the image gains depth, warmth, and vibrancy while preserving the original composition. The textures pop, and the atmosphere feels richer.

Creative Variations

Warm Tone Version



A cozy and inviting warmth flows through the image, emphasizing the nostalgic mood.

Black & White Version



A timeless monochrome version that highlights contrasts and composition beautifully.

Sepia Version



A classic sepia finish that enhances the vintage character of the scene.

Lessons Learned

Through this process, I discovered that **ChatGPT excels as a planning and guidance tool**, helping to streamline post-processing workflows and ensure no critical steps are missed. However, it is important to:

- Always work with your original high-resolution image directly in the chat.
- Provide clear instructions about preserving composition and authenticity.
- Understand that while ChatGPT provides step-by-step guidance, for actual pixel-level adjustments, tools like Photoshop still play a central role.

Confidence level: Very high. The workflow achieved professional-level results, with full control over the final output.

Final Thoughts

Integrating AI into my post-processing workflow did not replace my creative input — rather, it enhanced it. ChatGPT became my virtual assistant, offering structure, clarity, and precision in preparing my still-life photograph for competition.

For fellow photographers in our club, I highly recommend exploring this tool. Whether you are seeking editing guidance, file export standards, or creative variation ideas, ChatGPT is a valuable ally.

The future of photography is not just behind the lens but also in how we collaborate with technology to bring our visions to life.

How to take advantage of AI without it jeopardising our integrity and personal intellect. – John Tapuch

Having spent an evening with Lloyd, he discussed how he had correspondence with AI. His intention was to communicate how he could improve on a still-life image that he had composed and forwarded. Included were questions that would help to improve the post processing of it.

The comparisons were from minimum adjustments, to recomposing the entire image.

The good news. This dude with the initials A.I. whoever he is, obviously knows his stuff. The advice on what and how much adjustments on the Photoshop/Lightroom slides were to be done were also provided. Even the rearrangement of the props on the third image were included.

In fact, all modern digital photography including Post processing technology is actually AI.

The similarity is, with the digital camera, the composition and understanding of the technical requirements is the same as with the old film camera. A kind of personal copyright.

The difference with film is, unless one works in a darkroom, you are restricted to making any post changes. Thanks to digital, we can now transform our images as we like, expecting that there will be an improvement.

However, whatever changes we make, are entirely our own decision and therefor our own, Intellectual Property. (No other party has interfered with our final composition.)

To prevent this intervention, in several salons, they often request for the original RAW images.

Even in Visual Art, all information included must only be of images created by the author. I personally do not think it proper replaces a sky in an image with a false sky taken from a Photoshop's presets. But in the appropriate category, if one should call up one that you have personally taken and replace the original with it, then there should be no problem. So long as it is your own image.

In conclusion: AI is now dominant in almost all techno industries, and is a huge threat to the entire industrial and technological environment. On the surface, it all appears wonderful, but if one

considers the number of jobs that will become obsolete because of this intrusion. The main reason for this, is that it is simply cheaper and much more cost effective for large industries to employ the services of this infallible technology, but at the cost of millions of jobs worldwide.

Therefore, do we really want our photos to be dominated by AI, or do we want them taken as our own creation and have the responsibility and acclaim of the results?

If we can hold out, let us not let this AI dude take control of our hobby and steal our souls.



PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	
Mary-Anne Costello 4	
Gerrit van Rooyen 19	
March	April
Christelle Swart 6	Nicole Rowe 6
Fransie Stevens 21	Casper van Eck 11
Linda Martin 22	Carina Munday 24
Charles Costello 30	
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	Sonja de Klerk 10
Robin Miles 9	Lee Hutton 15
Johan Ver Loren van Themaat 21	George Stevens 16
	Johan von Willich 21
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
	Petra Haselmaier
September	October
Chantelle J van Rensburg 24	John Tapuch 1
	Ken van Wyk 5
	Thelma van der Schyff 8
	Huan Zhongjie 12
November	December
Santie van Eck 6	Giuseppe Carbonatto 1
Johan Hosten 9	Pine Pienaar 26
Karin du Toit 11	Marlene Birkholtz 31
Giel du Toit 15	
Frans Mohr 21	

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