

PERSPECTIVE

AMBER CAMERA CLUB

OCTOBER 2025



YOU CALLED
BY
CHARLES HENDERSEN



CHAIRMAN'S CHATTER

Chairman's Chatter October 2025

Leon Heyes, member of the Pietermaritzburg Camera Club, has developed an excellent, very detailed **presentation on entering salons**. It is about 1 hour long.

He says that he will send it to me by WeTransfer and I intend putting on the ACC Google Drive, **Training Folder**. I recommend that you all take time out to view this presentation and if there is sufficient interest we can arrange a workshop. I have suggested to him that he send this presentation to the **PSSA** with the aim that it becomes freely available to all clubs. The rules and regulations for entering salons are becoming quite onerous and I understand that the FIAP, an International Photographic organization, will now ban people for life for seriously transgressing the composition rules! Francois Roux, PSSA Board Member, says that the PSSA is not there yet and hopefully will never be. But it is best for all too simply follow the rules.

Di Hampson and Brian Groenewald recently ran an initial **Affinity Photo Workshop** for the new **Affinity Photo group**. Di is prepared to meet those who could not attend, individually to explain the program. I hope that a similar group will be organised for Photoshop and Lightroom.

We had a **Blood Moon photo outing** to Midmar Dam which started out cloudy but soon cleared up with the result that we could get good shots. It was noticed by a number of photographers that it was difficult to get sharp photos of the dark red moon. A white moon gives much sharper photos.

I have contacted **Tex Impey, gliding instructor**, about having a club outing to the **Howick Flying Club**. He says it would best on a Saturday and he is forwarding the request to the HFC Committee. It would be fun to take photos of gliders winch launching and landing. And some brave souls might even take a flight getting a different perspective of Howick from the air. I hope to also organize a braai after flying is finished for the day. That is a good way to end a day out on the airfield.

Remember to start entering photos into Photovault for the **Mamba Challenge** and the **Antrim Competition**. Don't leave it to the last minute. Promotion points will be awarded for those who do well.

I have started populating the **ACC Training Folder** with useful material under the following folders:

1. Photo Composition Tips
2. Various Workflow examples
3. Affinity Photo
4. Notes for Elements 7 demo
5. Landscape ppt Presentations Dave Mullin
6. Monochrome
7. Still Life and Table Top
8. Notes from JAP Course
9. JAP Course Documents
10. JEP Course Documents
11. Lightroom Documents
12. Lens Types
13. Whatever Folders in the future!

This is a work in progress, hopefully developing and maintaining a library for use by ourselves and future generations. Feel free to send me material that you feel should be kept here.

The club desperately needs:



CHAIRMAN'S CHATTER

1. A **newsletter editor** to be trained up by Rose Douglas who will be retiring next year. Without a volunteer the newsletter will die from January!!!!
2. An **outing organizer** so that we get club outings better planned and arranged. Currently, we are getting many ideas from Di Hampson and others but going to events is largely "everybody for themselves". I feel that we can do better.
3. We also need **someone who will keep an eye on the PSSA Webpage** who can warn the committee and club members if there is something that the club should know about. I personally am not getting there! (Any volunteers?)

Happy Snapping
Mark Preston-Whyte



ABOUT THE CLUB

Amber Camera Club was established in 2011 by a group of passionate photographers. It has grown from strength to strength in the time it has been running thanks to a hard-working committee.

We welcome photographers of all ages and all levels to join our club in the hopes of helping them grow and creating an environment for likeminded people to meet and socialize.

There is a meeting every month - on the 3rd Tuesday of the month in the evening at the Amber Valley Auditorium at 6:30pm. Everyone and anyone are welcome to join. We also host an outing on the Saturday following the meeting to practice some photography.

If you would like to find out more information – please contact us on ambercameraclub@gmail.com or contact one of our dedicated committee members, details, of which, are below.

Chairperson: Mark Preston-Whyte 082 564 0729

Secretary: Sue Grills 073 571 4971

Competition Steward: Jenny Kruger 082 871 1782

Treasurer: Biddy Jung 072 259 3809

Membership: Helga Holst 076 816 6454

Editor: Rose Douglas 076 402 6020

Tea: Gill Ainslie 083 789 2642/Penny Shaw 082 564 3144

E-mail: ambercameraclub@gmail.com



The Amber Camera Club is proudly affiliated with the

**Photographic
Society of South Africa**

www.pssa.co.za

PROMOTIONS

A VERY BIG CONGRATULATIONS TO:-
HELGA HOLST AND IAIN KERR
3 - 4 STAR

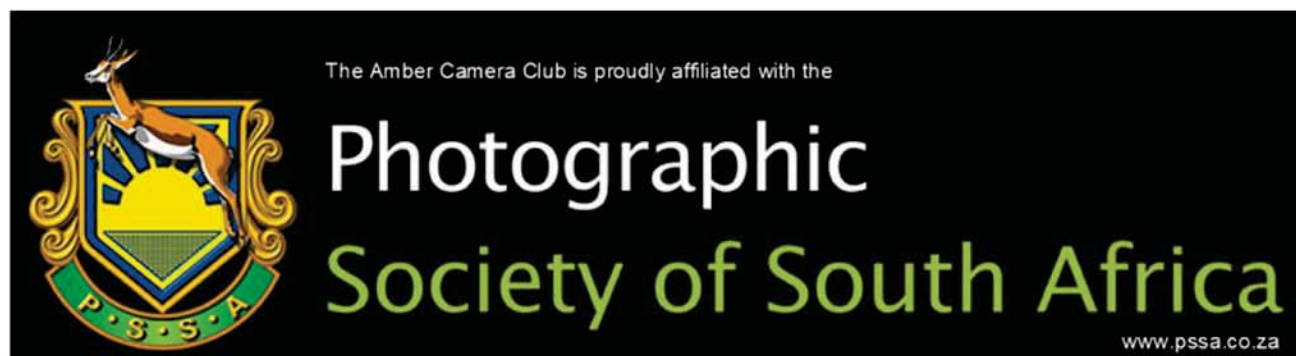
**MEMBERS WEBSITES/VLOGS/
BLOGS/UTUBE CHANNELS**

Paul Bartho: www.bartho.blog

Mark Preston-Whyte: www.markpw6.wixsite.com/website-copy

Rose Douglas: U-Tube channel — Rose Douglas Explore Africa

IF YOU WOULD LIKE YOUR OWN SITE LISTED, PLEASE SEND YOUR DETAILS TO THE EDITOR.



SEPTEMBER CLUB COMPETITION

This month's JUDGES

Francois Roux - PSSA

Johan Britz - VanderBijl Park Camera club

Judges Choice Junior

MORNING PREPARATIONS BY BIDDY JUNG



Judges Choice Junior

MONO MUSICIAN BY IAIN KERR



SEPTEMBER CLUB COMPETITION

This month's JUDGES

Francois Roux - PSSA

Johan Britz - VanderBijl Park Camera club

Judges Choice Senior

WHISPY WHITE FEATHER BY JULIE JOHNSTON



Judges Choice Senior

THIRSTY LIONESS BY SHIRLEY SWINGLER



SEPTEMBER CLUB COMPETITION

SET SUBJECT - PET PORTRAITS

Judges Choice Junior

PENSIVE KITTEN BY HELGA HOLST



Judges Choice Senior

YOU CALLED BY CHARLES HENDERSEN



2025 CLUB COMPETITIONS

SET SUBJECTS

JANUARY - MIST/FOG closes 1ST JANUARY

FEBRUARY - SMOKIN' HOT closes 1st February

MARCH - NATURALLY FRAMED closes 1st March

APRIL - LOOKING DOWN closes 1st April

MAY - REFLECTIONS closes 1st May

JUNE - SERENITY closes 1st June

JULY - EYES CLOSES 1st July

AUGUST - OLD (PEOPLE, THINGS, ANIMALS) CLOSES 1st August

SEPTEMBER - PET PORTRAIT closes 1st September

OCTOBER - WINTER WONDERLAND closes 1st October

JANUARY 26 - MOUNTAINS

At least 1 of your 4 entries should be entered in our Set Subject for this month, the balance may be entered in this category or across any of the remaining 5 categories on PhotoVault. If you are unable to enter anything in the set subject, you forfeit that image and enter only 3 in other categories.

NOTE: Remember to size correctly: at least one of the image dimensions must be exactly 1920px wide or 1080px high and sized up to 2Mb



SALON CALENDAR 2025/2026

Calendar for year ending June 2026

No	Club	Salon Name	Closing Date
1	Amber Camera Club	Amber Camera Club 2nd International AV Salon	2025/07/01
2	Witzenberg Photographic Society	5th Witzenberg Photographic Society Digital Print Salon 2025	2025/07/05
3	Edenvale Photographic Club	9th Danube Summer Circuit 2025	2025/07/15
4	Edenvale Photographic Club	8th Edenvale National Digital Salon, 75th Anniversary	2025/07/19
5	National Photographic Club (NPC)	30th Birthday Celebration Salon NPC	2025/08/02
6	PSSA Up and Coming	28th PSSA UP and COMING National Salon 2025	2025/08/09
7	Sandton Photographic Society	Sandton 10th National Digital Salon	2025/08/16
8	Durban Camera Club	3rd Durban Camera Club Digital Salon	2025/08/30
9	PSSA Salon	6th PSSA YOUTH National Salon 2025	2025/09/06
10	Witzenberg PS, CTPS, Swartland FK	Western Cape Print Circuit (Three Regions)	2025/09/06
11	Bloemfontein Camera Club	Bloemfontein CC Salon 2025	2025/09/13
12	Camera Club of Johannesburg	Camera Club of Johannesburg 90th Anniversary	2025/09/27
13	Kroonstad Fotoklub	2nd Kroonstad Fotoklub Life in Monochrome PDI Salon	2025/10/11
14	Rustenburg Photographic Society	7th Rustenburg National Digital Salon	2025/10/25
15	F Stop Photographic Society	2nd F Stop	2025/11/08
16	Vanderbijlparkse Fotografiese Vereniging	7th Vanderbijlparkse Fotografiese Vereniging National Digital Salon	2025/11/15
17	Brandpunt Fotoklub	7de Brandpunt Fotoklub Nasionale Salon	2026/01/10
18	Bethal Fotografieklub	5th Bethal PDI Salon	2026/01/17
19	Swartland Fotografieklub	10th Swartland PDI and Print Salon	2026/01/31
20	Highway Camera Club	2nd Highway Salon	2026/02/07
21	Ermelo Fotoklub	Ermelo Fotoklub 5th National Digital Salon	2026/02/21
22	AFO Fotografieklub	14th National AFO Salon 2026	2026/03/07
23	PSSA Up and Coming	29th PSSA UP and COMING National Salon 2025	2026/03/14
24	South African Visual Arts Society (SAVAS)	SAVAS 4th Digital Salon 2025	2026/03/21
25	PSSA Salon	PSSA International Salon of Photography 2026	2026/03/28
26	Worcester Fotografieklub	Worcester FK 2de Nasionale Salon	2026/04/04
27	Boksburg Camera Club	8th Boksburg National Digital Salon - PDI	2026/04/11
28	Hibiscus Coast Photographic Society	7th HCPS National Digital Salon	2026/04/18
29	Tafelberg Fotografie Klub	TAF Klub Print & PDI Salon 2026	2026/05/02
30	Kosmos Fotografie Klub	4th Kosmos Fotografie Klub Salon	2026/05/16
31	Magalies Foto Fun Club	10 th MFFC DPI Salon	2026/05/30
32	Scottburgh Camera Club	SCC 1ST NATIONAL DIGITAL SALON	2026/06/13
33	Northern Gauteng Region	3rd SANParks Honorary Rangers Pretoria Region PDI Salon 2025	2026/06/27

MIDLANDS MEANDER CATEGORIES

**Please note that we have changed the submission dates
to allow more time to enter.
2025**

January - Inside the Shop - Closes Mid January
February - Working Outside - Closes Mid February
March - Kids in Action - Closes Mid March
April - Delicate flower - Closes Mid April
May - Artistic Hands - Closes Mid May
June - Frozen - Closes Mid June
July - Sport - Closes Mid July
August - Pathways in Forests - Closes Mid August
September - Lost in Time - Closes Mid September

October - Natures Power - Closes Mid October

Remember 3 entries per month and the same
guidelines
apply with regards to sizing.

ACC North VS ACC South

(The serious friendly interclub event)

CATEGORIES

- a) **Scapes** (Colour or Mono) – All types - Land, Sea, City, Astral, etc. *Digital manipulation allowed.*
- b) **Nature** - (Colour or Mono) includes Wildlife, subset of Nature. ***No Digital manipulation allowed***

(Rules as per current PSA/FIAP/RPS/PSSA standards)
- c) **Creative** (Colour or Mono). *Digital manipulation allowed.*
- d) **Open Mono or Colour.** *Digital manipulation allowed.*

TIMELINE

1. Event opens on 1 June
2. Member's Image submissions to club for selection close on November 30 2025
3. Club selection of images and uploading to Photovaultonline by 31 Jan 2026
4. PVO Image & Scoresheet links sent to both Judges for download @ earliest time after closure
5. Judging completed by end Feb 2026

RULES for ENTRIES

1. Standard sized for PVO - 1920 x 1080px, 2Mb
2. No time limitations on date of Image capture
3. 10 Images per Category from each club – ie 40 in total
4. Max 2 Images in any Category allowed from one author
5. No AI generated Images or parts thereof allowed in any category as per PSSA/NIPA rules
6. All components of an Image must be the author's own work.

JUDGING

1. One qualified independent Judge to be nominated by each club
2. Images to be scored out of 15 points
3. Top three Images in each Category to be selected by the Judges – ie 12 Images
4. Top three Images Overall to be selected from the 12 Images above for Best in Comp
5. Images that score 26 or higher to be awarded COM/HM's

THE MAMBA CHALLENGE

CLOSES 31ST OCTOBER

2025



Full editing / creativity allowed. Colour or Mono.

All elements must be the photographers own work

Date Limitation: Photos must be dates from 1 June 2025



“EYES”



January 2026 SS - MOUNTAINS

Living in the Midlands gives us no excuse, but to produce the best mountain photography. We have the best of the best on our doorstep.

To photograph mountains, use a small aperture like f/8 to f/11 for deep focus, keep your ISO low (around 100-200) to minimize noise, especially when shooting in good light.

- shoot during golden hour for dramatic light and shadows, and use a tripod for stability. Incorporate a foreground element, such as a river or trees, to add depth and scale, and consider using a telephoto lens to focus on specific peaks or details. A wide-angle lens is great for capturing the vastness of the landscape, but get close to the foreground to emphasize the diminishing perspective. Use a telephoto lens to find interesting patterns and details in the peaks, or to create a "frame within a frame" by isolating a specific feature.
- **Polarizer Filter**
A polarizer can help enhance the colours and contrast, reducing glare and improving the overall saturation of the sky and landscape.

Finally, research your location and weather conditions to find the best light and composition.

Lighting and Atmosphere

- **Golden Hour:**
Shoot during the golden hours around sunrise and sunset for warm, angled light that creates long shadows and adds depth and texture to your photos.
- **Sidelight:**
Sidelight is excellent for mountain photography because it brings out the shadows and details of ridges and slopes, providing contrast.
- **Stormy Weather:**
Don't let bad weather deter you; cloudy days and storms can create dramatic moods and interesting atmospheric conditions in your images.
- **Exposure Bracketing:**
For high-contrast scenes, use bracketing to take multiple exposures of the same scene at different settings.

TUTORIALS

WE CARRY ON FROM LAST MONTH THIS IS THE LAST IN THE SERIES.

Expressively

Whereas yellow radiates light, red radiates energy. It is vital, earthy, strong and hot. It can denote passion in one direction, and in the other, the infernal. We can add the obvious association with blood. And. Therefore the connotation of warfare and destruction. It stimulates adrenaline flow, raises blood pressure and pulse rate, and arouses sexual desires. Restaurants and casinos use red because it makes food look more attractive and makes you unaware of the passage of time.

Symbolically

Red is commonly used as a symbol for heat, warning, danger and prohibition, such as “stop” at traffic lights. Also, because of its association with war, red has been used over the centuries as a symbol of political revolution, the most recent being the Chinese Cultural Revolution.

GREEN

Visually

It has the widest distinguishable range of effects. It takes many forms, depending on how yellow or blue it is. Only of medium brightness, it is the most visible of colours to the human eye. At low levels of light, we can see better by green light than any other wavelength.

Expressively

Plants are green, so it is the colour of growth; by extension, progress. It has spring-like associations of youth. Relaxing and comforting and helps people feel secure. Good choice for a bedroom. People working in a green office environment have fewer headaches than those in rooms of another colour.

Symbolically

It is used to denote youth, growth and nature, also peace, tranquility and happiness.

ORANGE

Visually

Orange, being a mixture of yellow and red, absorbs some of the qualities of both. It is brilliant and powerful when pure and, since yellow radiates light and red radiates energy, it is by association a colour of radiation. It is also the colour of fire and warm sunlight.

Expressively

When lighter as beige or darker as brown, it has neutral warmth and has associations with festivities and celebration, but also of dryness and heat.

Symbolically

It is interchangeable with yellow and red for heat.

TUTORIALS

BROKEN COLOURS

In traditional colour theory pure colours have prominence and painters are trained to construct these hues from primary and secondary colours. In contrast, photography deals almost exclusively with the colours found in the real world and its colour priorities are consequently different. As we have read above, the principal hues are not particularly common in nature. We call these "broken" colours and they are the browns, russet, sienna, slate blues, dull greens, and so forth. Such broken colours are very rewarding to work with because of the great variety of subtle effects they show. It is a common mistake to infer that pure hues are always more desirable in a picture. The differences between broken colours are on a much narrower range than pure colours and working constantly with them trains the eye to be more delicate in its discrimination.

COLOUR THEMES

There are many occasions where the subject or subjects have an overall range of hues, or, quite often, the settings may have certain characteristics of it. A good example is photographs taken in a desert environment where the predominant hue might be brown. This hue will be found all over, in the huts of the people, in their skin colour, in the shrubs, even in the wildlife, if any. They seemingly emphasize visually the close relationship everything in the picture has with that particular environment. In practice, the photographer may wish to exploit such a colour theme by carefully cropping the photograph in such a way as to exclude colours outside of the chosen range. Clearly, there should be a genuine colour characteristic in the setting where the introduction of a pure colour will jar. This technique is often used if the photographer is taking a set of photographs intended to be displayed together and there is an advantage in linking them graphically.

BLENDING COLOURS

Each colour has an intrinsic brightness value. Complete balance and harmony within a photograph therefore require that the combinations of colours used are in certain proportions to each other. What are these "proportions"? All colours are allocated a light/brightness value. These values are used in the Art and Design fields and, whilst their importance was recognized by photographers, the techniques of using them were not always applied effectively, especially amongst the modernists. The last few years has seen a resurgence of its use in photography which can only be a good thing. A few of these values are as follows:-

Yellow=9, Orange=8, Red and Green=6, Blue=4, and Violet=3.

When any of these colours are the main components in a photograph, their brightness values must be reversed in order to calculate the correct proportion of area that each colour must occupy in the picture so that one does not dominate the other. For example, where blue and yellow are the main colours in a picture, blue should occupy a large enough area to make up for its lack of strength versus the stronger yellow. Think of a blue background taking up 75% of the picture area and a yellow sunflower taking up 25%. All things being equal,

TUTORIALS

that should be about the correct proportion. The principle of this system applies to any colour, whether primary, secondary and the rest.

Like all matters photographic, it is obviously unnecessary and impractical to follow these rules slavishly. What is important is to be aware that these principles, whilst they do create harmony, need not override an intuitive and imaginative approach from a photograph.

I sincerely hope that you have enjoyed this series and have learnt something from it.

To end this a photographer must always remember the rules are there as a guide and whilst following them, they will improve one's photography greatly, they are a guide only and breaking them is allowed.

Photography is a very subjective art form. This means that the interpretation and appreciation of a photograph can vary greatly from person to person, depending on individual preferences, experiences, and perspectives.

- **Personal Interpretation:**

Every photographer brings their own unique vision, style, and artistic interpretation to their work.

- **Individual Preferences:**

People have different tastes and preferences when it comes to aesthetics, composition, and subject matter.

- **Emotional Response:**

A photograph can evoke different emotions and feelings in different viewers.

- **Cultural Context:**

Cultural background and personal experiences can influence how a photograph is perceived.

- **Technical Choices:**

A photographer's technical choices, such as lighting, angle, and editing, can also impact the final image and how it is received.

- **No Universal Standard:**

There isn't a single, objective standard for what makes a "good" photograph, as artistic merit is often subjective.

Commented [RD1]:

A LITTLE SOMETHING TO REMEMBER

10 Ways to Add Variety to Your Digital Photography

1. Shoot your subject at different focal lengths – using the zoom on your photos will not only change how close your subject appears but it will also change the depth of field (ie the blurring of the background). It also allows you to shoot from different distances which can really impact how relaxed your subject is (there's nothing better than a photographer in your face to make you tense up!)

2. Shoot your subject from different angles – it's amazing how much you can change a shot by getting on your knees or taking a few steps to the side!

3. Shoot using different formats – there are different ways to grip a digital camera. The two main ones are horizontally or vertically but you can also get into all kinds of diagonal ways to do it. Mix it up.

4. Avoid the Group Shot Blink – When photographing people try to take multiple shots, especially group photos when someone is always bound to be blinking

5. Use continuous exposure modes – most digital cameras these days will have a mode that allows you to shoot multiple frames quickly. So instead of taking one shot at a time you can take multiple ones by simply holding the shutter longer. This can be very effective at capturing people in that second after they post (quite often when they are looking a little more themselves).

6. Move your Subject around – If it's appropriate move your subject around. A variety of poses in quick succession make a great series.

7. Try Exposure Bracketing – this is a technique that Pro photographers use to make sure they get the perfect exposure. Some cameras have a built-in bracketing function but with others you'll need to do it manually. The basic principle of it is to take numerous shots in a row and purposely shooting them at a variety of exposures. Start with under exposing them and gradually dial up your exposure levels until your last shot is over exposed Hit your digital camera's instruction book to see if they have a way to do it automatically.

8. Experiment with different 'modes' – even the most basic point and shoot cameras have different 'shooting modes'. These are usually things like 'portrait', 'landscape', 'sports', 'night' etc. Sometimes it's worth flicking through these to take shots at different settings. What these modes do is simply change the basic settings (like aperture, shutter speed, ISO) – all things that can change the look and feel of your shot considerably

9. Play with your Flash – try turning your flash off or forcing it to fire in shots. Sometimes adding flash to a scene where there's lots of light behind your subject is essential (even though your camera might not think it needs it). This stops those silhouette shots where it looks like you're trying to hide the identity of your subject.

A LITTLE SOMETHING TO REMEMBER

10. Tell a story – rather than trying to sum up a whole occasion in one shot think of the shots you take as an opportunity to tell a story. I sometimes have the sequence of shots in mind as I'm doing a shoot – look for a beginning shot, a middle shot and an end one. It's almost like a movie but with still shots.

One last tip: when it comes to shooting lots of images – take note of what you're doing. One of the problems with shooting lots of shots at different exposures and in different modes and settings is that you get home to your computer and find a brilliant shot but can't remember how you did it. Many cameras will store your settings in the images for you to look at later. Make a special mental note of what you're doing as you go so that you can reproduce the types of shots in future.

USING FILTERS IN PHOTOGRAPHY

We are all familiar with commercially available photo filters such as neutral density and polariser. However, it is possible to make your own filters to create a wide variety of photographic effects, and unlike our optical filters, they're cheap. DIY filters can be gels, cardboard cut-outs, Vaseline or marker pens on an old UV filter (we don't use those anymore, but can't bring ourselves to throw them away), a stocking diffuser, an old CD, a plastic bag, fishing line. Virtually anything which can go in front of a lens and let some light through will work; the possibilities are endless, limited only by your imagination. The skill in creating a successful image will rest in the choice of subject, composition, and lighting to suit the created filter effect.

8 DIY Photo Filters You Can Make at Home

- Spray Your Lens with Water Droplets.
- Tape Fishing Line to the Lens for Creative Flare.
- Use Translucent Plastic for a 'Tilt-Shift Effect'
- Hold Clear Plastic in Front of the Lens.
- Shoot Through Colourful Strings of Wool.
- Shoot Through Old Christmas Tinsel.

FUN PROJECTS TO TRY

Use Pantyhose to Create a Soft Focus Filter



Use Reflective Paper for Product Photography



Create Your Own Lightbox



FUN PROJECTS TO TRY

Use a Laptop Or Computer Monitor to Create Stunning Backdrops



Create a Bokeh Effect With Tin Foil



FUN PROJECTS TO TRY

Create Your Own Simple Lightbox with a Window and Sheet of Paper



Shoot Through a Burning Newspaper



LET'S NOT FORGET!!

MONTHLY MEETING - 21ST OCTOBER @1830

Our speaker - Alta Oosthuizen

MIDLANDS MEANDER COMPETITION

Closing date Mid October

Nature's Power

MONTHLY COMPETITION

Closing date 1st October

SET SUBJECT: Winter wonderland

MAMBA CHALLENGE

Closing date 31st October

EYES

ACC NORTH VS ACC SOUTH

Closing date 30th November

**PLEASE SUBMIT POSSIBLE SET SUBJECT
CHOICES FOR NEXT YEAR
TO THE COMMITTEE ASAP**

