

e FLASH

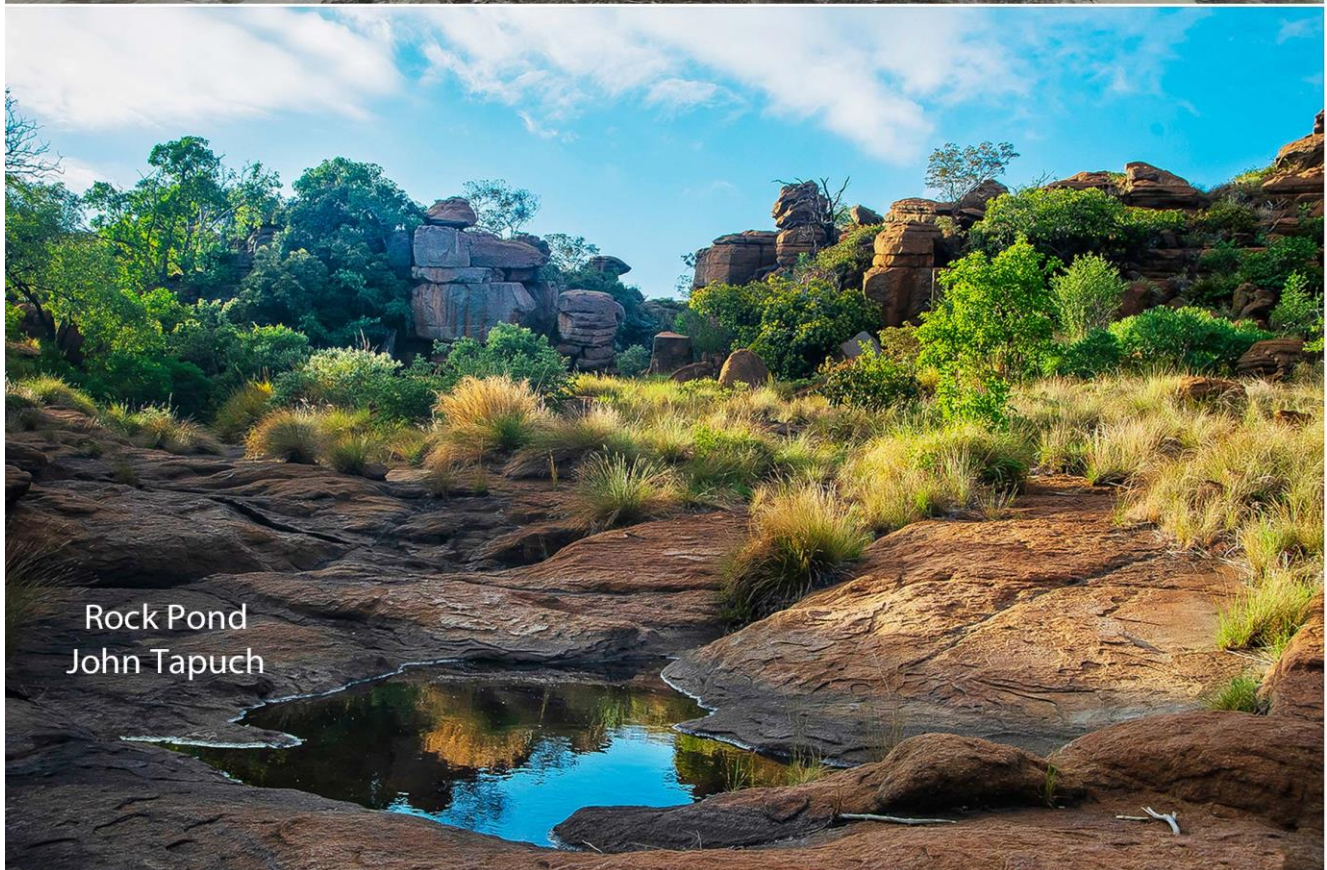


FEBRUARY 2023

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Gordons Bay
Yacht Club
Carina Munday



Rock Pond
John Tapuch



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

PO Box 73056, Lynnwood Ridge, 0040

Photo-Vault-Online Entries

www.photovaultonline.com

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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

FLASH

INDEX	page
MEMBER'S NEWS	3
WHAT'S HAPPENING	3
PROMOTIONS	3
END OF YEAR CATEGORIES	4
SET SUBJECTS 2023	5
INNINGS THEMES FOR 2023	5
ENTRIES FOR CLUB COMPETITONS	6
RULES FOR OUTINGS AND INNINGS	6
SERVICE TO THE CLUB	6
NATIONAL SALON DATES	7
SALON ACCEPTANCES	8
OUTDOOR PHOTO ADVERTISEMENT	9
PRESIDENT'S PAGE- Pine Pienaar	10
PHOTOGRAPHS: Winners January 2023	21
ARTICLES: Ways to create powerful perspective - Nathan Lee Allan Lighting 101 Introduction – Adapted by Linda Martin	22
GIUSEPPE CARBONATTO PUBLICATIONS	32
PPS BIRTHDAY LIST	33

NEW MEMBERS

Rudi Pothas our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society Contact Rudi at rjhpothas@gmail.com

As per usual, the annual subscription fees are reduced by half for members who join after January.

WHAT'S HAPPENING	
7 February 2023 Hybrid meeting	Photo Café @ NG Church Lynwood Sussex Avenue 19H00
21 February 2023 Hybrid meeting	Formal meeting @ NG Church Lynwood Sussex Avenue 18H45
Judges: January 2023	Frans Fouché Rudi Pothas Cathy Jonker

PROMOTIONS

Carina Munday 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. 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. Changing elements of the scene is not 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:
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.

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	
Tafelberg Fotografiese Klub 12th national Salon	4 February 2023
5de Brandpunt Fotoklub Nasionale Salon	25 February 2023
Southern Suburbs 7th National Digital Salon	4 March 2023
6th Rustenburg National Digital Salon	11 March 2023
PSSA 23rd Up & Coming Salon	25 March 2023
PSSA National Salon of Photography 2023	8 April 2023
5th Hibiscus Coast National Digital Salon of Photography	15 April 2023
6th Paarl National Salon of Photography	29 April 2023
5th Alberton Camera Club National PDI Salon	6 May 2023
Kriel Foto Klub 2 nd Digital Salon	27 May 2023
South African Visual Arts Society 3 rd National Salon	3 June 2023
PSSA National AV Salon	10 June 2023
2 nd Springs Photographic Club National Digital Salon	17 June 2023
Western Cape Youth Photographers Salon	24 June 2023
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 number of 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 taken into account the next month.



SALON ACCEPTANCES

3rd Bethal Salon

Giuseppe Carbonatto

My Two Brothers

Joan Fouché

Dragonfly sitting down

Orange lily

Old spiky neck 2

Spider and web

Spikes all around

Alta Oosthuizen

This is my waterhole COM

Farmhouse in the Overberg COM

Gannet love

Droplets

Playing with my food

Nothing left

Snack in a tree

I will slap you

Sharpening my teeth

A Milky way Boabab

Soft flow around a hard rock - Outing

Last sun at Augrabies

Late afternoon on a rocky beach (FPSSA)

Ken van Wyk

New Arrival

Pied Kingfisher.03

Dancers.03

Guiding Clouds

International Salon Acceptances December Circuit 2022

Hendrik Grobbelaar Circuit 1

Mud mask

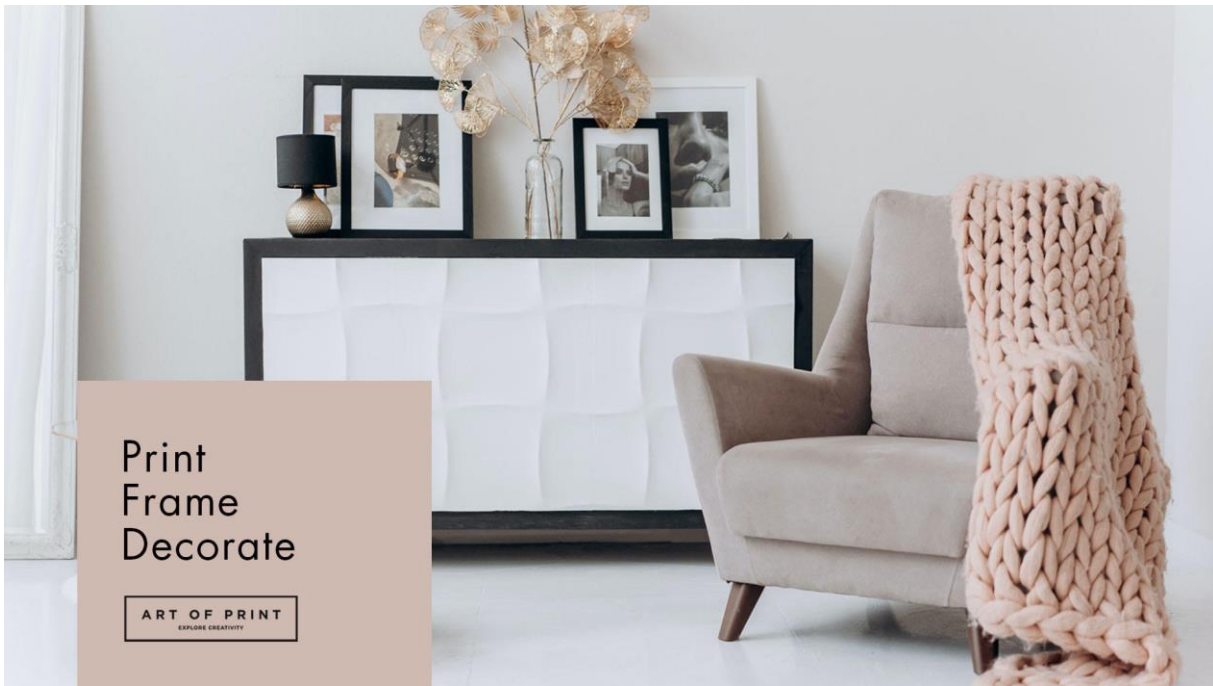
Pearl Spotted owl

Boy with a pipe

Hendrik Grobbelaar Circuit 2

Mud mask

Outdoor Photo:



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

President's Page: Pine Pienaar

Visual Art Photography

Below please find a somewhat abbreviated version of an article on *Fine Art Photography* by Leanne Cole, posted on the *digital-photography-school.com* website. Leanne is an Australian painter and fine art photographer who specialises in the environment, architecture and long exposure photography. The images displayed in this article are all by Leanne and was copied from various sources in the Internet. Unfortunately, the captions were not available.

The style and the appearance of her work is compatible with the PPS requirement for participating in our *Visual Art* category of the monthly competition. Accordingly, the contents of the article could perhaps assist and inspire our members in their efforts at creating stunning artistic photographic images by the application of a variety of the available powerful tools in their photographic software programmes!



What is Fine Art Photography and how to do it?

By Leanne Cole

Digital photography has changed the way people take photos, and how many are taking them. Anyone with a camera can be a photographer these days, and many of those want to be professional photographers or artists, though they can be both. All over the internet there is a rise of those who are calling themselves *Fine Art Photographers*, so maybe it is time to look into what they are and how they are different to the usual photographers.

I have lots of images that may be art, but they are not what I would call *fine art* photographs. Recently I heard a photographer online saying that you could go wacky on an image, add a weird curving blur, then call it fine art. That doesn't make an image artistic, it just makes it silly.

There doesn't seem to be a definitive explanation or definition for what *Fine Art Photography* is, but there do appear to be things that help define what it is.

When I was doing my fine art degree, part of what was required was to take turns putting our work up on the wall for critique. During these sessions we talked about techniques, what was working, and what wasn't. We would also discuss the ideas behind the work and where we wanted to go.

On top of those we had individual tutorials with lecturers to help us discuss our ideas and how to achieve them. The idea was to get a plan together of how to go about doing the work, what we could use to support it, and looking at other artists that did similar work to see how they conveyed their ideas. These were invaluable, in that they helped us work out what we were doing and the direction we needed to go.

So, you want to be a Fine Art Photographer?

You don't need to have a degree in fine arts to be a fine art photographer, but you do need to think carefully about your work and what you want to achieve with it.



Getting your ideas together

Brainstorming is a great idea, sitting down and just writing ideas down.

What topics do you feel passionate about?

What messages do you want to convey?

What subjects do you want to photograph?

What techniques are you interested in?

Just write and don't take too much notice of what you are writing, it is about getting your thoughts down on paper. It might not make any sense at first, but as you work through your ideas it will start to do so.

Once it is done you should have the bare essentials for what you want your work to be about. You might decide to disregard a lot of it, but there should be enough there to help you work out what you want to do, and which direction you want to go.

Deciding on your topic

Topics can be anything. They don't have to be heavy topics like ones that are really political, or socially conscientious. I used *consumerism*, as I've had a couple of exhibitions that were based on that concept, and the idea that we were turning our homes into massive rubbish (garbage) bins.

Working out your message, or the motivation behind it, can be a little bit more difficult. Perhaps for something like consumerism you might want to explore the impact it has on the environment, or what is going to happen to all the goods that we keep buying.

Finding the subject for your photos

What is your *subject matter* going to be? Would you photograph rubbish piles? Maybe look directly at the different brands, and all the different products they come out with. What your images are going to be of, is just as important, and should link to your topic or message.

Working out your technique

The technique isn't so important, it just has to be the same for all the images. You can experiment to start with, to help you work it out, but once you have what you want then your body of work has to all be similar. You are looking to create a cohesive portfolio that will look great, and connect together when on display.

Creating your body of work

You should make as much work as you can. If you are planning an exhibition, then you need to know how much work you will need for it. When it is all done there are going to be pieces that simply won't work and you will be better off leaving them out. It is difficult to work out what is best for an exhibition, and just because you made it doesn't mean it belongs.

Your Artist Statement

Finally, you need to write that artist statement. It needs to be written in what they call art speak, or language that fits in with the art world. It has to sound good. If you are applying to galleries then your artist statement is what they are going to take notice of, just as much as your work.

If you do a Google search you will find many places that can help you write one. You will also be able to find examples of them to see what other artists are doing, and how they are creating their work.

If you have only one image to display, the caption should be phrased carefully, as to reflect the emotions and the story behind the artwork.

Finally

The work should be about you, and what you are passionate about. Don't worry about what other people think. If you know what your vision is, what your subject is, and how you want to create your work, then your statement should come easily and you will find yourself on a new path, an exciting one.

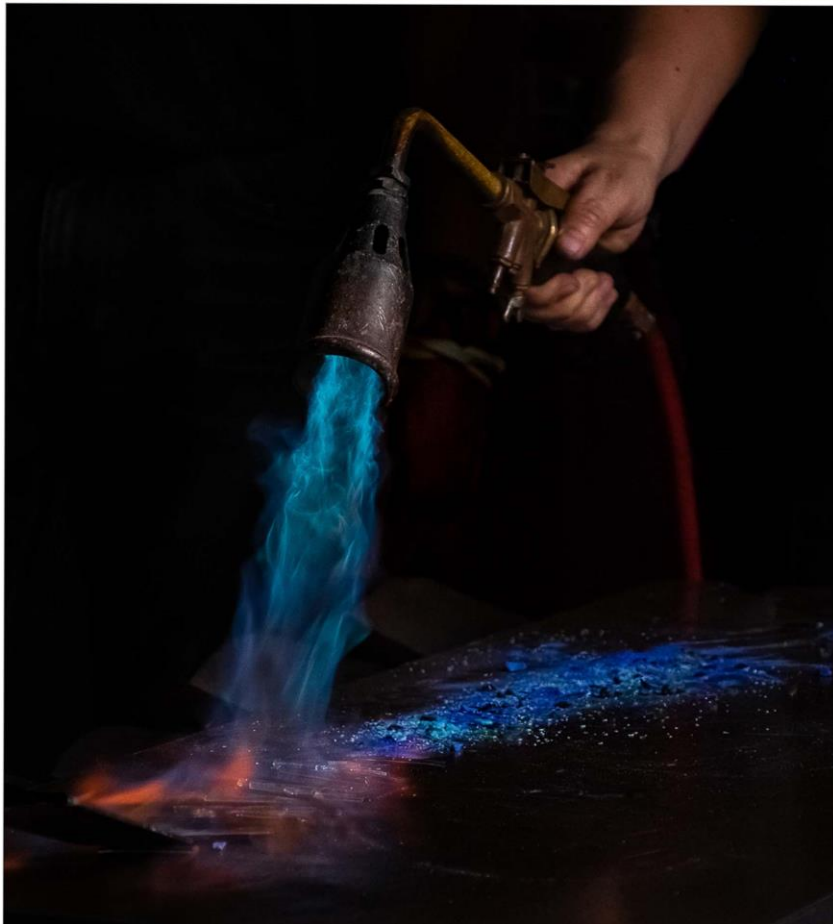
If you are just making lovely images without any of the above, then chances are you aren't creating fine art photographs. However, if you have a vision or message, and have ideas that you want to convey through your work then you are more likely to be creating fine art. Perhaps you should think about what you want your work to be about.



Winners January 2023:



*Best 7 Star:
Old Building
Carina Munday*



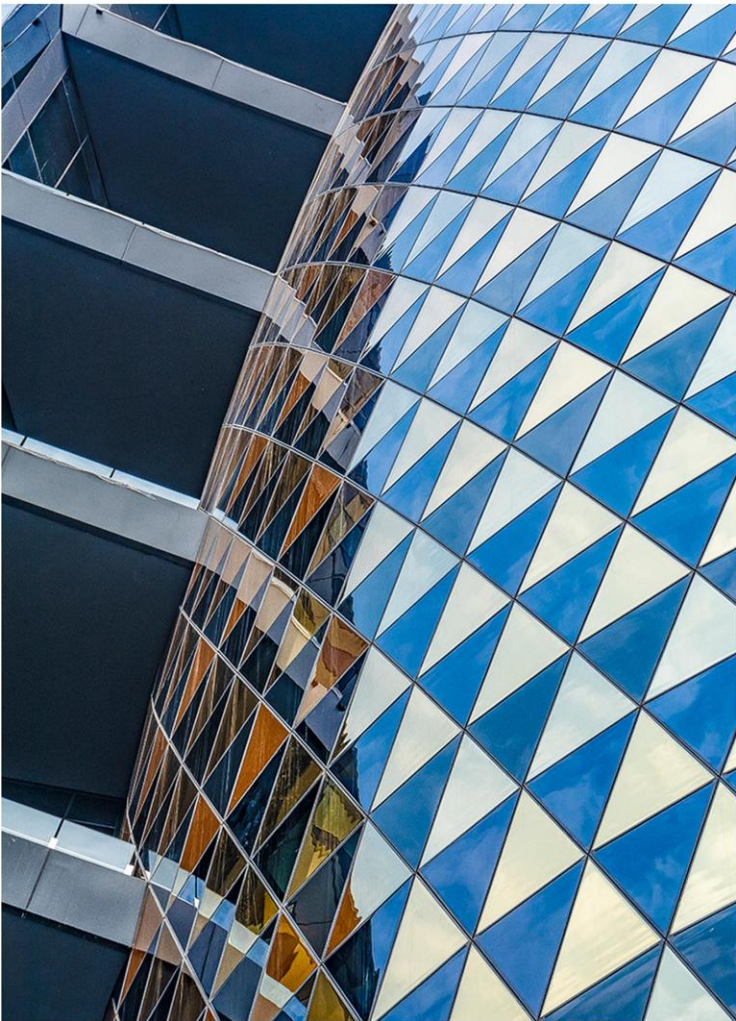
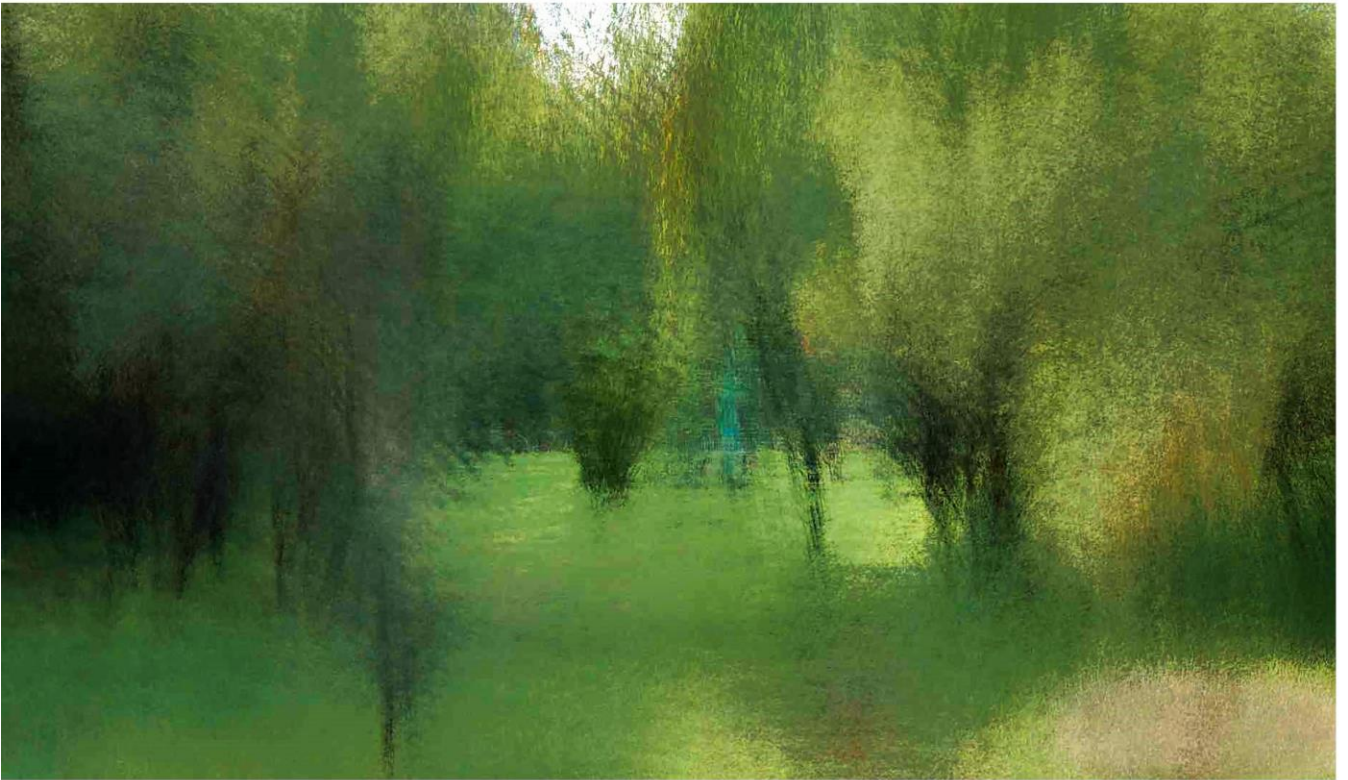
*Best 3 Star
&
Best Junior:
Blue but hot
Sonja de Klerk*



*Best 4 Star:
Adrenaline rush
Johan Ver Loren
van Themaat*

*Best 5 Star
&
Best Senior
On the Move
Johan Hosten*





*Best Visual Art
Stacking
Gerrit van Rooyen*

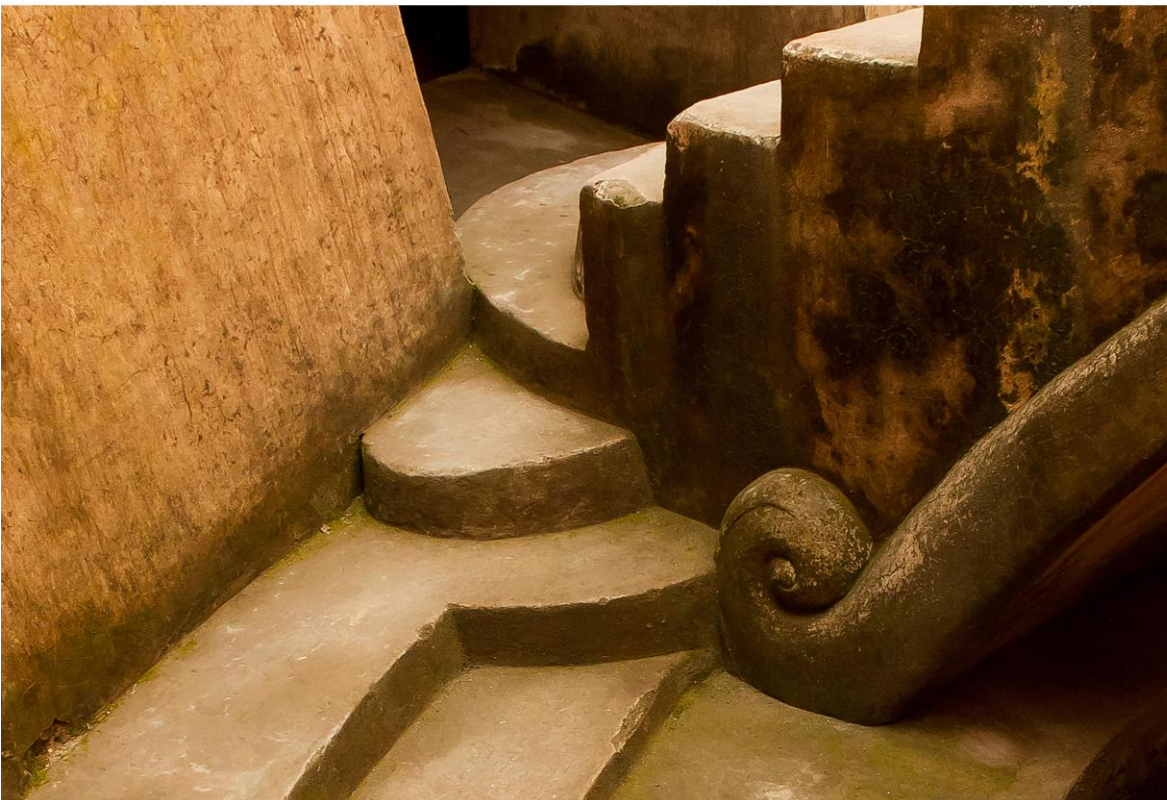
*Best Set Subject
Patterns
John Tapuch*

Good Set Subjects:



*Desert dunes near Dubai
Lloyd Munday*

*Downstairs SS
Ann Roberts*



Good Open:



Farming in the Mountains
Tony Roberts

Strike
Giuseppe Carbonatto





*Serve to please
Thelma vd Schyff*



*Feeling safe
Thelma vd Schyff*



Between the Rocks
Johan Hosten

My Two Brothers
Giuseppe Carbonatto





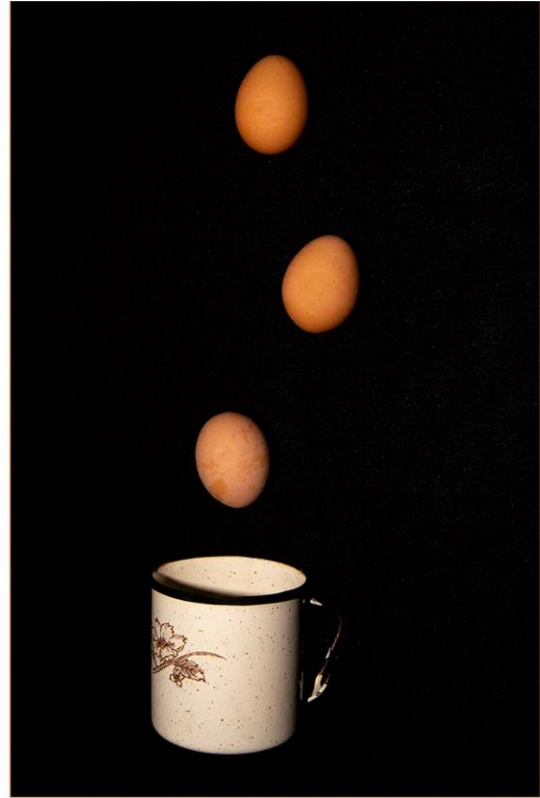
*A leap of faith
Giuseppe Carbonatto*

*Look at me
Bruno Engel*





*The kiss
Sonja de Klerk*



*Caught something
in the kitchen
Hendrik Grobbelaar*



*African skies
Giuseppe Carbonatto*

Articles:

6 Ways to Create Powerful Perspective in Photos - by Nathan Lee Allen



TAGS: [perspective](#), [photography techniques](#)

Perspective is powerful. It determines how we see and view the world, but also how we create images and scenes using different dimensions and depth. As our creative visions evolve, we all learn to [create in a new way](#). Learning how to use **perspective in photography**, especially when it comes to composition, can help your visuals grow.

As we learn, grow, and create, learn how to use perspective in your photographs, which can expand your creativity and allow for you to [create no matter what](#), even if [creating might look different than it normally does](#).

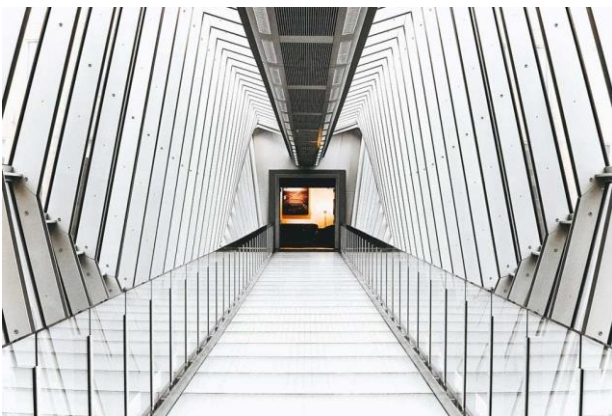


Photo by Matthew Hamilton on Unsplash

What is perspective in photography?

Perspective in photography is defined as the sense of depth or spatial relationship between objects within an image. Effective perspective photography can take a two-dimensional perspective picture and make it feel like a three-dimensional scene and add greater depth to your images.

Why is perspective important in photography?

Perspective creates farther greater depth and dimension to your images, so perspective photography is far more immersive to the viewer. By utilizing angles or even specific lenses and camera settings, you can develop powerful compositions.

What are the five types of perspective in photography?

There are multiple types (or styles) of perspective you can use in photography: linear, overlap, diminishing scale, forced, and atmospheric or aerial perspective.

Linear perspective

Linear perspective is the most common type of perspective photography, using converging lines to show the depth in a frame. It requires two elements: parallel lines and a vanishing point. A vanishing point is typically on the horizon but can be placed anywhere in an image.



Photo by Atharva Tulsı on Unsplash

The three common perspectives in linear perspective are one-point, two-point, and three-point perspective.

One-point perspective

A one-point perspective uses two parallel lines that converge to one vanishing point. This creates depth in the image (think of road, bridge, or train tracks).

Two-point perspective

Two-point perspective uses two vanishing points that meet and are positioned on the horizon, like the corner of a building.

Three-point perspective

Three-point perspectives provide the greatest depth and require two vanishing points on the horizon, with the third vanishing point typically being vertically centered, below or above the horizon, creating a top-down or bottom-up perspective.



Photo by Andrés Dallimonti on Unsplash

Overlap perspective

Overlap perspective uses overlapping natural layers in your frame to increase the depth and dimension. The greater the layers, the greater the dimension.



Photo by IvanH on Unsplash

Diminishing scale perspective

Diminishing scale perspective utilizes how we naturally view things with our eyes. Closer options appear larger and farther options appear smaller. Combining both close and far subjects, like a cityscape with closer and farther buildings, creates a sense of greater depth.

Another way to help capture this type of perspective is by using a wide-angle lens. Wide angle lenses make closer subjects appear much larger in the frame, which greatly increases the scale between close and far subjects.



Photo by Rampal Singh on Unsplash

Forced perspective

Forced perspective is a powerful type of perspective photography that requires placing your subject in a specific area of your foreground and using a telephoto lens to compress your image, making the distance and relationship between background and foreground appear closer, creating a depth illusion in your frame.

It's important to stop down and shoot at a larger aperture, to provide greater depth of field and sharper details in both the foreground and background, without any significant blurring that can throw off perspective.



Photo by Luka Vovk on Unsplash

Atmospheric or Aerial perspective

Atmospheric or Aerial perspective refers to utilizing the way light and color naturally reflect in nature to create depth in your images.

When light waves move across our atmosphere, particles and molecules in the air scatter them, affecting how we see light in two ways:

First, closer subjects appear darker and farther subjects appear lighter (like mountain layers, with the farthest layers being lighter)

Second, all color waves will fade as they expand farther out in an image, except for white.

Understanding how light and color work in our atmosphere allows you to work with natural layers and elements like fog or clouds, that provide a sense of depth, as the contrast and highlights fade from the foreground to the background.

6 Ways to Create Powerful Perspective in Your Photos

1. Look up, or down

A really unique way to create perspective is by simply focusing your camera up or down. Our natural instinct as humans and photographers is to look forward and in front of our camera, but taking images from above or below can really add a powerful perspective that people are drawn to.

Whether it's shooting up at a cityscape or landscape, or down on a city grid, river, or canyon, give this type of perspective a try. Doing so can create abstract, beautiful images that help diversify your portfolio.



Photo by Nathan Lee Allen

2. Use leading lines

Leading lines — one of the [key photo composition techniques](#) — are great, and if used correctly, can be one of the most commanding perspectives in photography. The proper way to approach this type of photography and create this perspective is by crouching lower — sometimes near ground level — and allowing the [leading lines](#) you are focusing on to guide the viewer to your subject in the foreground.

So, for example, a great leading line would be something like a road, wooden dock, trail, or bridge, which draws people in and quite literally *leads* them to the subject of the image.

Leading lines are incredibly beautiful when utilized and photographed correctly. They provide a perspective that is engaging and should be consistently utilized when shooting photography.



Photo by Nathan Lee Allen

3. Look through to your subject

Another powerful perspective to learn is using an object to look through to your subject. Like leading lines, this type of perspective is engaging because you're creating a natural frame for your subject, which draws the attention of the viewer even further.

You can use a window, tree branches, or even your own camera or phone screen, to draw people to your image subject. Just be sure the frame itself doesn't distract or take too much away from the subject, thus diminishing the effect of this perspective.



Photo by Nathan Lee Allen

4. Get close

It's common for [macro photography](#) to be the first type of photography we learn when we are younger. We get our camera close to a caterpillar crawling in the yard or bouquet of flowers in our house and try to capture the unique perspective of those subjects up close. But once we expand on our photography, we tend to move away from macro photography.

However, macro photography, which allows you to get close and fill your frame with the smallest details, offers a perspective of photography that is truly beautiful, and should never be abandoned.

Whether you are capturing the details of a plant or [flower](#), or the rich colors of a human iris, macro photography can open a photographer's world up to dimensions we wish our human eyes could explore on their own. It's a fantastic perspective to try shooting again, and can further expand your photography skill set.



Photo by Nathan Lee Allen

5. Capture scale

Being able to capture scale in photography is incredibly important, and one of the most powerful types of perspectives you can create. It utilizes the power of dimension, and if done correctly, can show the size or expansiveness of your subject.

One of the best ways to capture scale is through compression and using a longer lens, like a 70-200mm or 100-300mm. Lens compression occurs when you combine standing far away from your subject and using a [telephoto lens](#), which makes objects in the background appear closer or larger than they look, when using a wider lens. It also increases the [depth of field](#), which allows for your background to be as focused as your foreground and subject.

One of the most powerful ways to create scale is by capturing humans in a massive, beautiful landscape. It can show the actual size difference between a human versus a mountain, waterfall, or canyon.

Scale, when captured well, can be one of the most inspiring types of perspectives in photography. It's a little more technical to learn, but once practiced, can be one of the most rewarding ways to photograph.



Photo by Nathan Lee Allen

6. Utilize Reflections

Last, but certainly not least, is perspective found in [reflections](#), and creating a mirror image of your subject. You can do this through two ways: by using a mirror to capture and reflect your subject behind you, or by capturing the mirrored image of your subject by using still water — whether it's a puddle, pond, river, or lake — glass, or a mirror.

Reflections, no matter how they are captured, can create a beautiful perspective and add dimension to your subject, whether it's a person, building, or piece of a landscape.

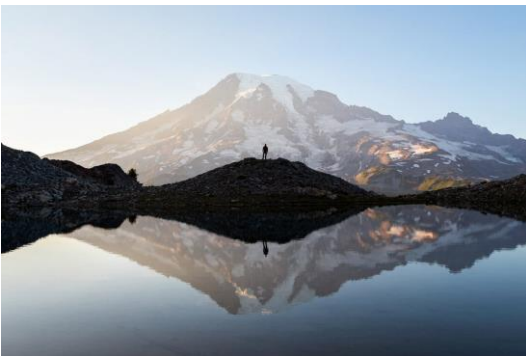
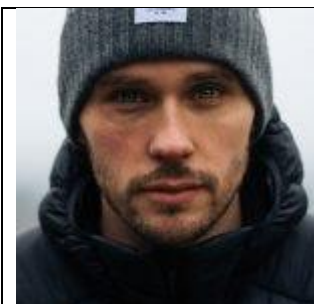


Photo by Nathan Lee Allen



Nathan Lee Allen

Nathan Lee Allen is a storyteller and photographer from Kentucky. Check out his work on his website nathanleeallen.com, on [Facebook.com/peaktopierglobalstudio](https://www.facebook.com/peaktopierglobalstudio), and Instagram [@nathanleeallen](https://www.instagram.com/nathanleeallen).

Lighting 101 Introduction –

Adapted by Linda Martin from strobist.blogspot.com

At some point in my photography journey, I figured out that things were a lot more fun with a Speedlite. Not that I ever do portraits, boudoir or studio people work. I wanted to try my hand at splashes and stopping action mid-fall. I kind of get more mess than actual decent shots but what the heck! I will get the results eventually.

The astronomic costs of a “name brand” flash/speedlite/speedlight seriously stopped me in my tracks. Enter the generic Yungnuo and now lately a Godox. A visit to a Photography Expo some years before the dreaded Covid closed down all Expo’s, I came home with a Yungnuo and a trigger remote for off camera flash.

Much frustration and colourful language mostly directed at the quaint “Chinglish” in the instruction booklet before I discovered the device was a direct “knock-off” of an earlier but very user friendly Canon speedlite. Downloading the Canon manual and the “lights went on” Over the past few years I have attended a flash ‘How-To’ course and collected anything I came across on the ins and outs of using these powerful lights.



One of my better results.

I am sharing the web based blog course from The Strobist on the topic of Lighting.

This is a very detailed and very long course so I will add parts as a long running “saga” to e-Flash.

It is actually very informative.

Learning how to light is one of the coolest doors you can walk through as a photographer.

Photography literally means writing with light.

More than anything else, light determines the way your photos look and feel. To be in control of the light is to be in control of what you are saying with your photos.

Welcome to Lighting 101

This is not a course for iPhone photographers. You'll need a real camera that gives you control of the shutter and aperture settings and has a hot shoe to accept a flash on top. Almost any DSLR or mirrorless camera will be fine.

You'll also need to have a basic understanding of how f/stops and shutter speeds work —and the effects that they each have on your photos. If you have ever used your camera in manual mode (where you are in control of both the f/stop and the shutter speed) you'll be fine.

Lighting is not difficult or complicated, to keep it simple, light modifiers can be made out of free household items. Looks odd but works to perfection.

To begin with, the **bare essentials: What your flash needs to have!**

Take a look at your flash and see if it has a manual mode ("M") that allows you to work at different power settings — i.e., full power, ½ power, ¼ power, etc.

If your flash is detachable, and has a manual mode with different power settings, your flash likely will be fine. So, skip buying another flash for right now until you have a chance to experiment with the gear you already have.

You will need to get a remote trigger, so you can fire your flash when you shoot with it off-camera.

(My Yungnuo triggers work on Canon brand flashes and are a fraction of the Canon trigger cost)

NOTE TO SONY USERS: Many Sony cameras have *non*-standard hot shoes. Sony pulls this sort of weird crap all of the time. (Memory sticks? Beta tape, anyone?) Fortunately, there are third party companies making good lighting gear to fit Sony's non-standard hot shoes.

A well-chosen lighting kit can last you the rest of your life, and be used with a variety of cameras both present and future.

An Ideal One-Light Kit Studio to Go: The basic kit.

The current recommended lighting kit for beginners is built around a manual GodoxTT600 flash and remote trigger and LumoPro grip equipment. (FYI, "grip" is a catch-all term for the gear that positions a light and/or modifies its quality.)



example of trigger

This is a basic Manual Flash to fit nearly every Camera, Sony users need the Godox TT600 (S)

Canon has a nifty “in-camera” menu to control the flash, BUT this only works with the home brand expensive flashes.

The TT600 syncs four different ways:

- Hot shoe, the physical connection atop your camera
- Slave, meaning it can fire the instant it sees another flash firing (VERY useful)
- 1/8" minijack, the current industry standard for a physical external triggering jack
- A built-in, radio transceiver (more on this below)

The TT600 has a zoom head that reaches to 200mm equivalent throw. This is not a universal feature among flashes, and can be very useful for concentrating a beam of light to reach out further when needed.

Its built-in radio belies its low price point. It has plenty of groups and channels, and works as either a transmitter or receiver. This is a game changer that makes a flash feel a little more complex at the outset, because the limited number of buttons necessarily get dual functions that require press-and-hold actuations. But the increased utility more than makes up for the learning curve.

Best of all, the transceiver is compatible with a wide-ranging Godox system that runs the gamut from mini-sized flashes (for smaller cameras) all the way to very powerful studio flashes.



Recommended Trigger X2T

A remote trigger wirelessly synchronizes your flash to your camera, even when they are not physically connected.

Our remote trigger recommendations assume that your flash is the recommended GodoxTT600. If your flash is different, you'll have to sort out the appropriate remote trigger on your own. This is also why if you are just starting out you should strongly consider patronizing a real camera store as opposed to one-click online. For newbs, it can be really helpful to have a knowledgeable support person just a phone call or email away.

Many of today's better speedlights have built-in "transceiver" remotes, meaning the radio can work either as a transmitter or a receiver. To use this feature, you'll need to get the remote for

your camera brand that marries to the transceiver in your flash. That is why we recommend the Godox TT600 and Godox X2T in tandem.

The Remotes are Brand specific, with a Letter C, N, F or S to link to the name brand camera.

One will need a stand of sorts to hold up the flash when it is away from the camera. There are plenty to choose from Camerastuff, Broadcast Lighting etc. I actually use an older tripod that I no longer use for my camera when I upgraded to a better camera tripod. (Cash Converters often has plenty cheap usable tripods that will work for an off camera flash).

Camerastuff etc. also keeps cost effective Umbrella modifiers and the swivel holder.



This holds the umbrella and the flash

The umbrella swivel connects the flash to the light stand, allowing it to tilt and/or swivel. It also provides a clamp to hold the umbrella, hence the name. The big screws make it comfortable to adjust the position and tilt of the umbrella.

You'll be using an umbrella to soften the light from your flash and give it a beautiful, wrapping window light quality.

Most of the time, you'll use it in (translucent) shoot-through mode. But sometimes you might want to use it as a black-backed reflective umbrella, which can be very helpful in controlling spill light. (More on that later.) Suffice to say that having an umbrella that is convertible between the two types can be very useful.

That was a lot of gear talk to throw at you. Sorry. But this is a basic off-camera lighting kit that can open up many doors to the way you shoot. It can also grow with you, and last you a lifetime.

We just wanted to get you started off on the right foot, with good quality equipment. And most important, not spending more than you needed to.

So that is the starter to get you interested and examine what you currently have. Next month I will look into using this equipment on a practical level.

NOTE: this article is a couple of years old as regards the equipment, the flash and trigger have probably had a 2023 upgrade but operate much the same.

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