

FLASH

MARCH 2023

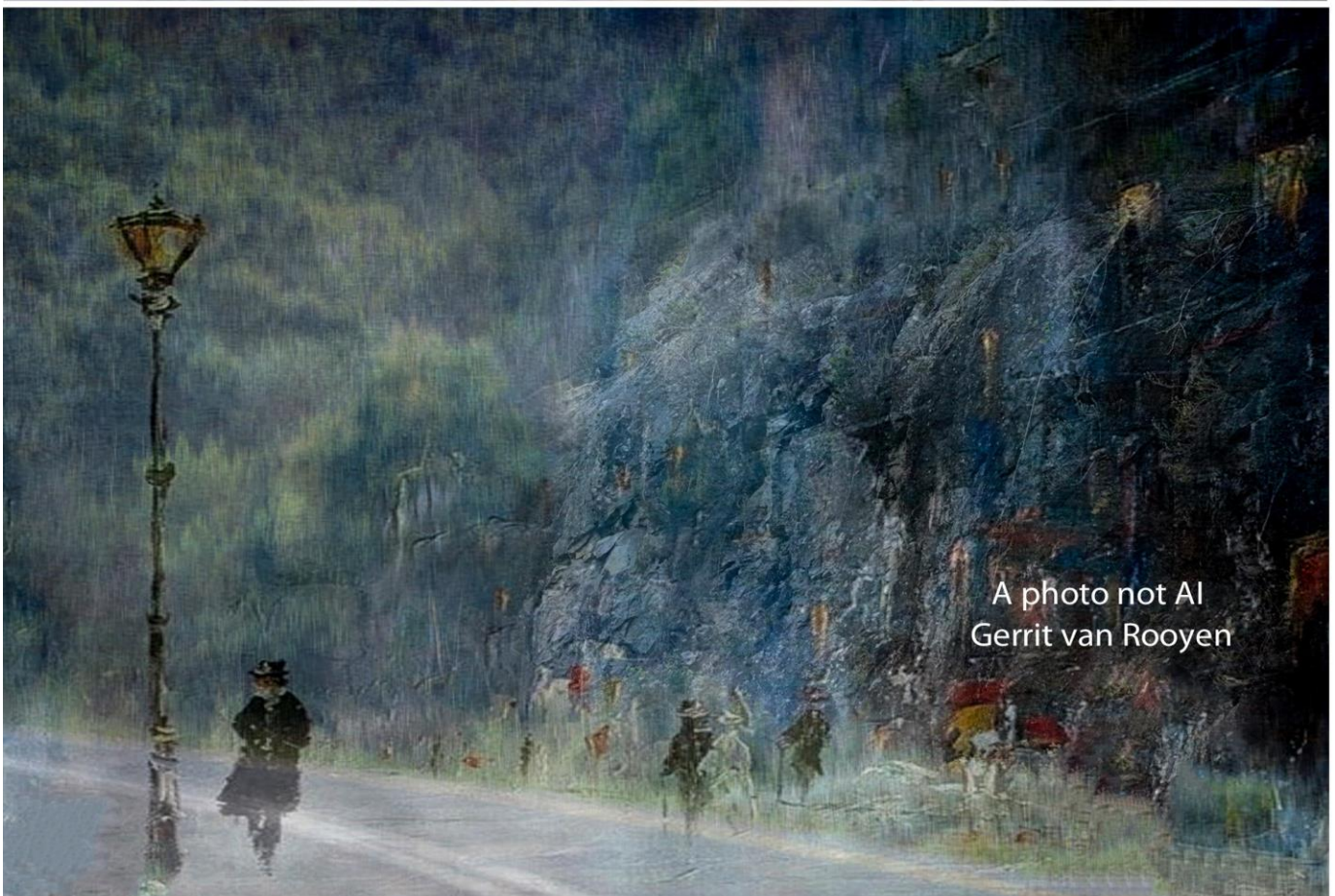
WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Seascape
Rudi Pothas



A photo not Al
Gerrit van Rooyen





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



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NEW MEMBERS

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

WHAT'S HAPPENING

7 March 2023 Hybrid meeting	Photo Café @ NG Church Lynwood Sussex Avenue 19H00
21 March 2023 Hybrid meeting	Formal meeting @ NG Church Lynwood Sussex Avenue 18H45
Judges: February 2023	Thelma vd Schyff Brendan Hohls Frik Bezuidenhout NPC

PROMOTIONS

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	
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
SHR	25 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.

BERTUS DE JONGH HONOURS

All five star club members are reminded to participate in and apply for the Bertus de Jongh Honours during January and July of each year. Please read the rules regarding application that is available on the PPS website.

SALON ACCEPTANCES

12^{de} Tafelberg Fotoklub Salon

Giuseppe Carbonatto

Lightning Strike

My Two Brothers

Sonja de Klerk

The kiss

Joan Fouché

Droplets 1

At the end of the road

Spider and web

Hendrik Grobbelaar

Chopper flare

Evelyn Gibson

Deep in Memories

Remember I told you

Leopard admiring the Sunset

Elephants drinking at the Waterhole

International Salon Acceptances

Giuseppe Carbonatto:

6 Step Circuit International Salon

My Two Brothers COM

Lightning Strike COM

My Two Brothers Hon Mention

African Skies

Strike

9th Kotor Circuit

Guts and Glory 2

Mothers distress call

My Two Brothers 2

African Skies 2

Lighting strike

Kalahari landscape 2

Sonja de Klerk

11 Greek Photographic Circuit

African Rhythm

Tree mendous 2

Ready to land

Good feather day

In a rainbow

Please do not hurt me

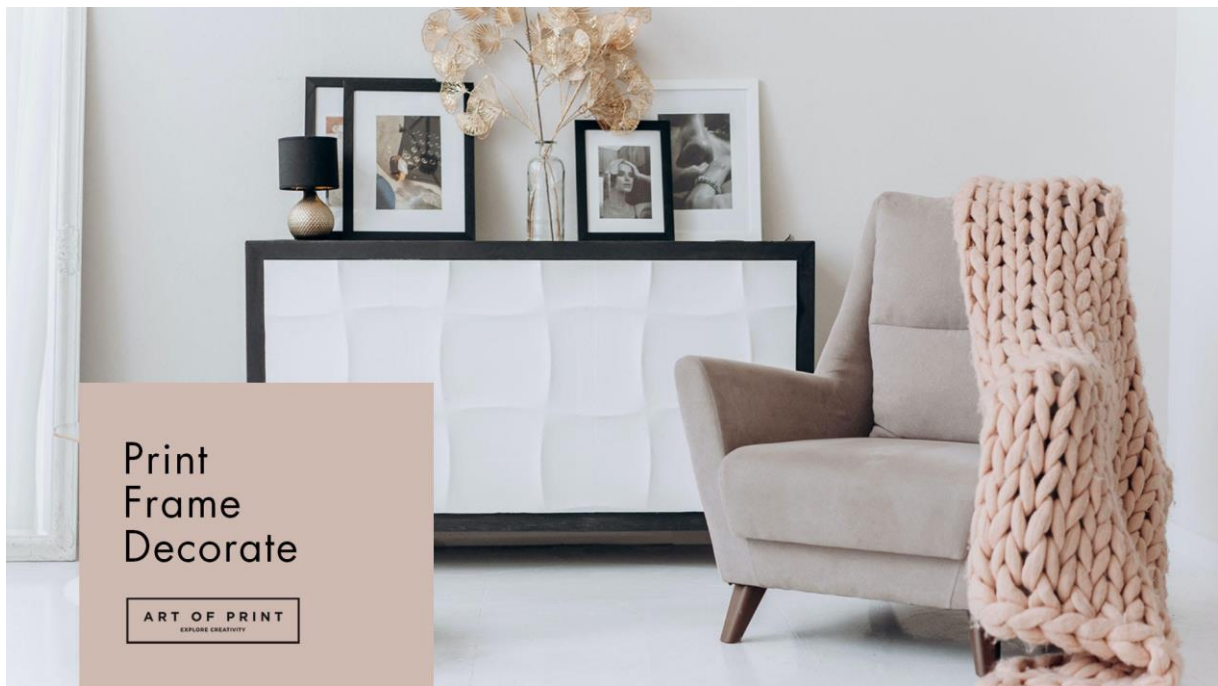
I am leaving 2

Dusty walk 3



*Gear is good,
but Vision is better
(David duChemin)*

Outdoor Photo:



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

President's Page: Pine Pienaar

The PPS Photo Essay competition 2023

Part 1

The time has arrived to start working on your Photo Essay, for submission on 1 August 2023! Prior to your submission a stretched-out period of time is imperative for choosing an appropriate topic, efficient planning and contemplating, and for selection and production of appropriate images suitable for the chosen subject of the essay.

For the 2023 competition, printed copies of essays will no longer be allowed for submission. Only a digital version of the essay will be accepted. However, in my opinion, it remains the best option to prepare your page files by a similar method as that for a printed version. Participants will of course have the option to also make printed copies of the essay for own use.

The typical procedure would be to use your photographic software to produce the separate page files of the essay at a resolution of 300 dpi. An appropriate aspect ratio for the pages should be chosen to suit the typical aspect ratios of chosen images, to be attractively pasted on the blank pages. The booklet could then be finalised on Microsoft PowerPoint. For submission this PowerPoint version must be converted to a PDF file, which will reduce the digital size of the essay to around 5 MB. The smaller size of the document is required for convenient dispatching by e-mail to the judges. Some further information and final details on completing your photo essay entries will be given on the President's Page in e-Flash of June 2023.

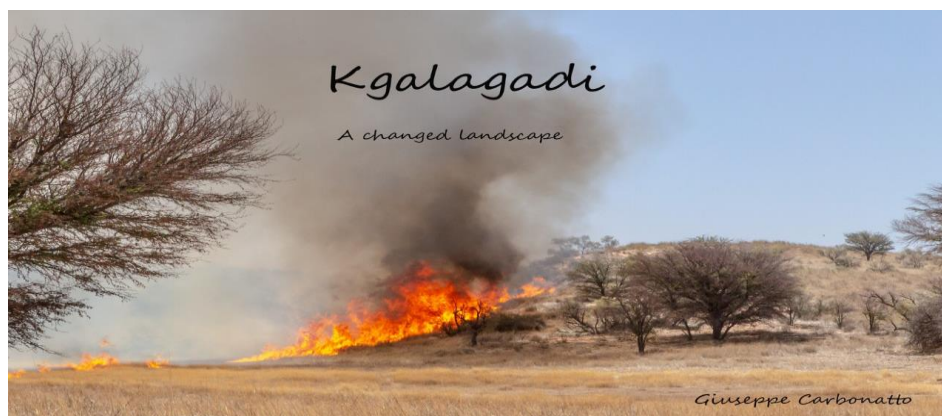
What is a Photo Essay?

A photo essay is a publication that tells a story using a suitable collection of appropriate images. The *title* of the story is based on the message the author wishes to convey. As preferred by the author, a topic can be a story based on a collection of images related to a specific genre of photography, for example *nature, scapes, people, animals, architecture, pictorial, macro, mono, street and journalistic photography*. An appropriate mix of a selection of the former could also be applied. The message of the publication could be *educational, emotional, artistic, activist, informative, humorous, personal, etc.*

The collection of appropriate images chosen for the essay should be arranged in a logical sequence to effectively convey the message. Limited text should be applied to further strengthen the message of the essay. The **front page** should display an appropriate title and image. Usually, a brief

introduction to the story is given on the **first page**, along with an appropriate image. On the consecutive pages of the body of the essay each image could be accompanied by a brief description, such as caption, a poem or a short description, to further improve the impact and message of the image. In some instances, due to the specific intent or obvious impact of the essay, no text needs to be provided at all. For strong impact, only one image per page should tell the story, but where appropriate, more than one image could be included on a single page.

The process of creating a photo essay is an exciting and intellectual experience of expressing your love of photography. It will also be a learning experience of improving your story telling and publishing skills, which could empower you to publish photo-based articles in local and international magazines. Your printed version could also find a space on the coffee table or as a gift to family and friends!



Cover page of the photo essay by Giuseppe Carbonatto (2022)

The Planning of your Photo Essay Project

Careful planning of your photo essay project will result in less time required for completion but also helps that an extended time span is scheduled for its execution. If you should tackle the project only a few weeks prior to the submission date the final product is likely to be of poor quality! It is advised that you scribble down a scheme of how you plan to attempt the project. The following aspects should be taken in consideration:

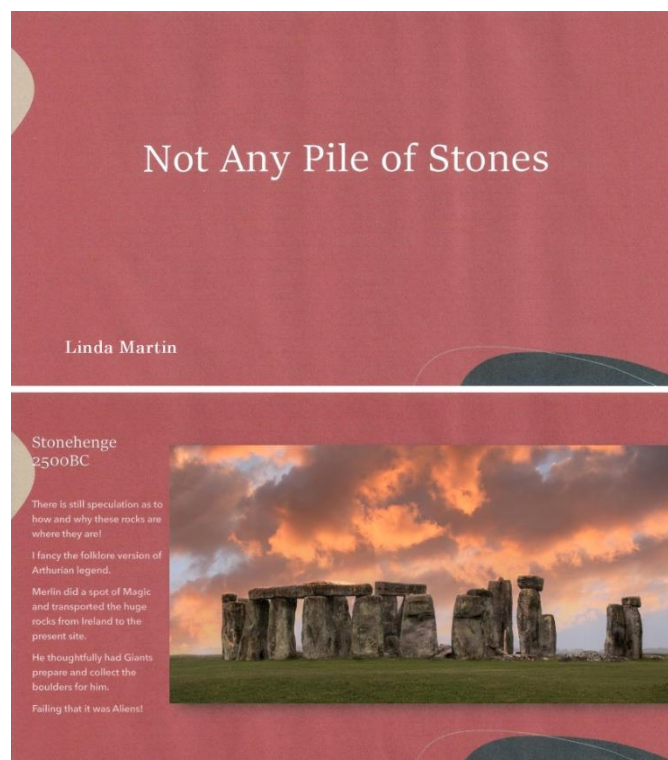
Give careful consideration to select the topic of your publication and the message you wish to convey. What topics are you passionate about, what subjects do you like to photograph, what techniques are you interested in, what message do you want to convey?

Collect your photographic material. One possibility is to collect suitable images from your archive. Another would be to take your camera and start shooting and collect a number of images related to your chosen topic. When starting to compose you should have at least double the number of images intended for the booklet. Only choose the best key photos required to emphasise the story

line. Although it is required that all photos comply with the basic requirements of good quality and composition, the relevance of the photo in relation to the topic of the essay is of primary importance. To a limited extent, to better emphasise a specific point, some *secondary images from outside sources* may be included in the essay, provided that credit is given to the original source.

The general layout of the booklet should be pleasing and conform to a consistent style as designed by the author. A suitable page background colour or motive could be applied if considered by the author as contributing to the attractiveness of the layout and relevance to the story. Pleasing placement of images and text on each page should be considered. The sequence of images must contribute to the logical flow of and development of the story. Suitable photos at the introduction page and at the conclusion page should be considered. Similarly, text additions should be relevant and informative and contribute to the logical flow and development of the story.

At PPS we have a general requirement that the volume of the booklet be restricted to around 20 pages (maybe a minimum of 16 and a maximum of 24 pages). Depending on the typical aspect ratios of the majority of the chosen images, a suitable page size should be selected. The most convenient page sizes are considered to be the standard A4 and also pages of a 4x3, 3x2 and 16x9 aspect ratio at a resolution of 300 dpi, in either portrait or landscape configuration. Another possibility would be square pages (1x1 aspect ratio).



Cover page and page 3 of the photo essay by Linda Martin (2022)

Judging of the Photo Essay Entries

The assessment of a photo essay is more complex than that of an individual image as performed during our monthly competitions. This is because an additional number of criteria need to be considered for assessing the quality of a photo essay, for example:

Does the cover title and image draw you into the booklet, wanting to see more?

Relevance of the images in relation to the theme of the essay.

Relevance of the text in relation to the theme of the essay.

Quality of the images.

Flow from page to page in a pleasing sequence.

General impact, quality and overall impression.

For fairness and consistency a standardised score-sheet containing the relevant criteria will be supplied to the nominated judges. Marks will be awarded for each of the criteria on the sheet by each judge and the final outcome will be the total mark achieved by the entrant. It stands to reason that due to the uniqueness of each entry, it could perhaps not comply with all criteria as stated on the score-sheet. On the PPS score-sheet it is required that judges eliminate the lowest score on the sheet before performing the final tally.

Three judges from outside PPS will be appointed for the competition.

General Information

All our members are invited to consider participating in our annual photo essay competition.

Submission date of your digital version: 1 August 2023

The winner and the two runners-up will be announced at the Photo Café meeting of 5 September and they will also be invited to present their photo essays during this occasion.

Some further information and final details on completing your photo essay entries will be given on the President's Page in e-Flash of June 2023.

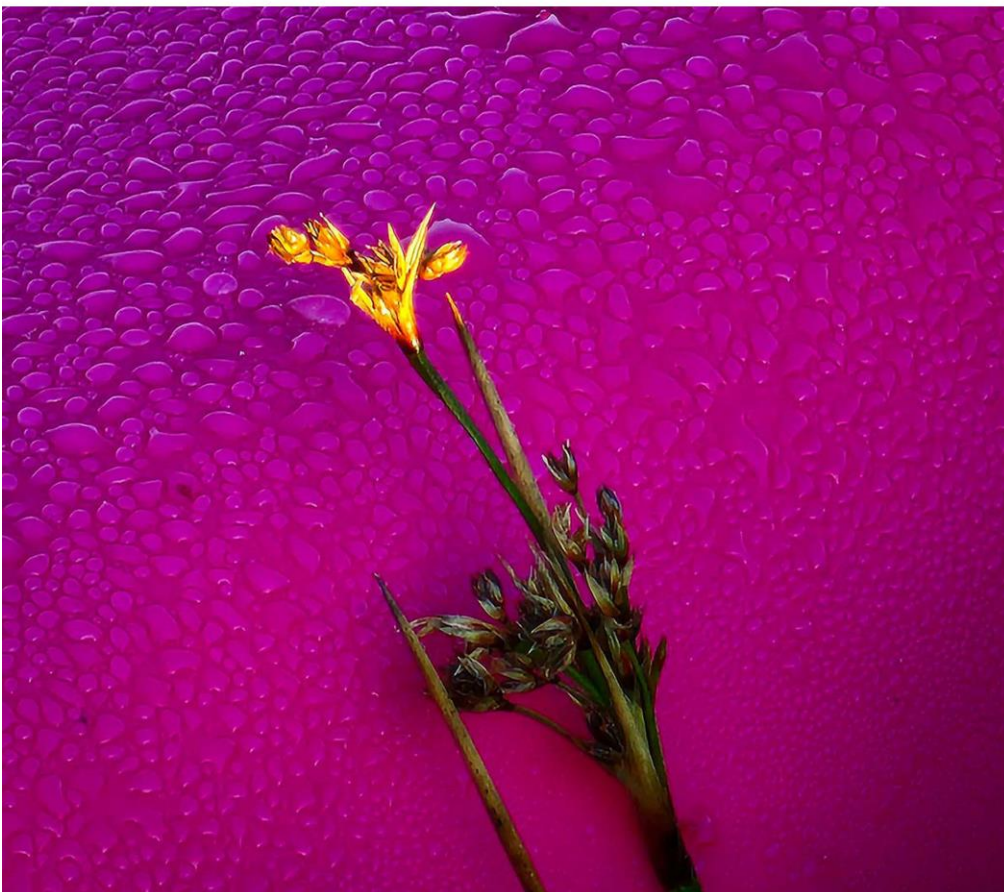
Please contact me for further information and enquiries: pienaar459@gmail.com .

Winners February 2023:



*Best 1 Star:
Dark Vegetables
Christelle Swart*

*Best 2 Star:
Grass and Waterdrops
Petra Haselmaier*





*Best 3 Star
COM &
Best Junior:
Frozen Portion I
Sonja de Klerk*

*Best 4 Star:
In the frame
Bruno Engel*





*Best 5 Star
& Best Senior:
Loafing
Rudi Pothas*

*Best Set Subject
& COM:
Gates
Rudi Pothas*



Good Set Subjects & COM:



*Best Visual Art:
Alternative aloes
Linda Martin*

*COM:
Quiver Tree Forest
Rudi Pothas*





COM

*Walk on the beach
Brigitte Hansen*

COM

*Focused
Santie van Eck*



Good Open:



Good Set Subject

*In the Yorkshire Dales
Pine Pienaar*

Good Open

*Seascape
Rudi Pothas*





*Desert trail
Carina Munday*



*Milky Way
Rudi Pothas*

*Nungwi Sunset
Brigitte Hansen*





Innings
Gerrit van Rooyen



Gods Confetti
Sonja de Klerk



*This is mine
Santie van Eck*

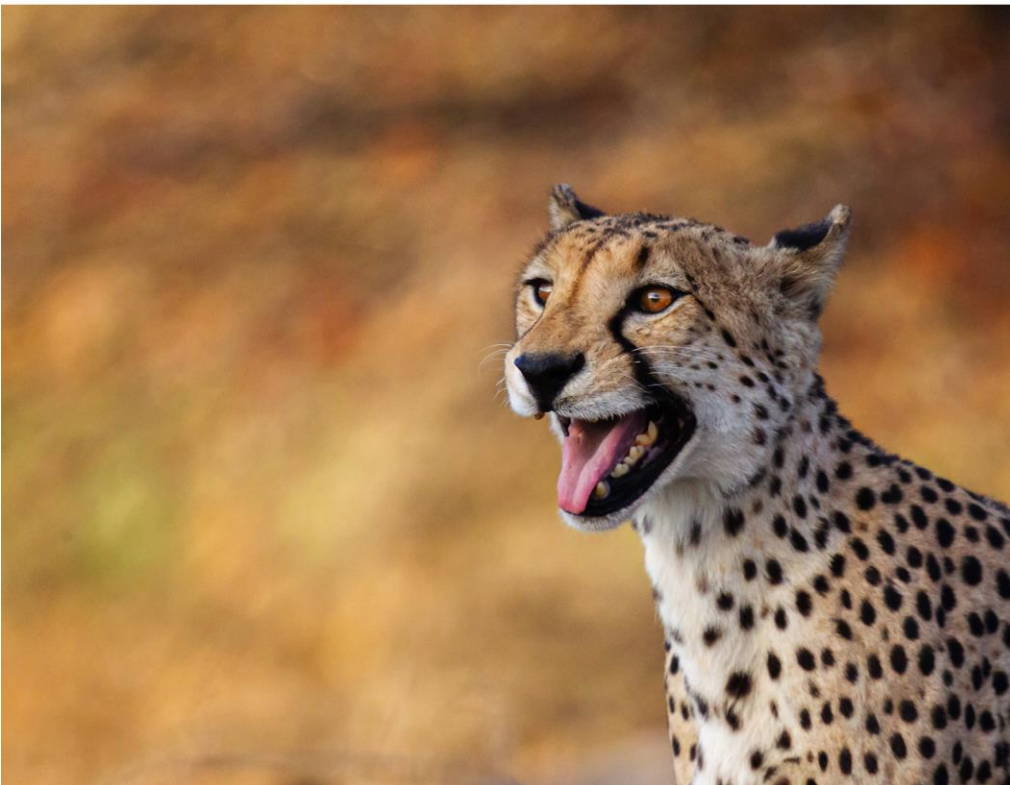


*On the hunt
Marianne Ver Loren
van Themaat*



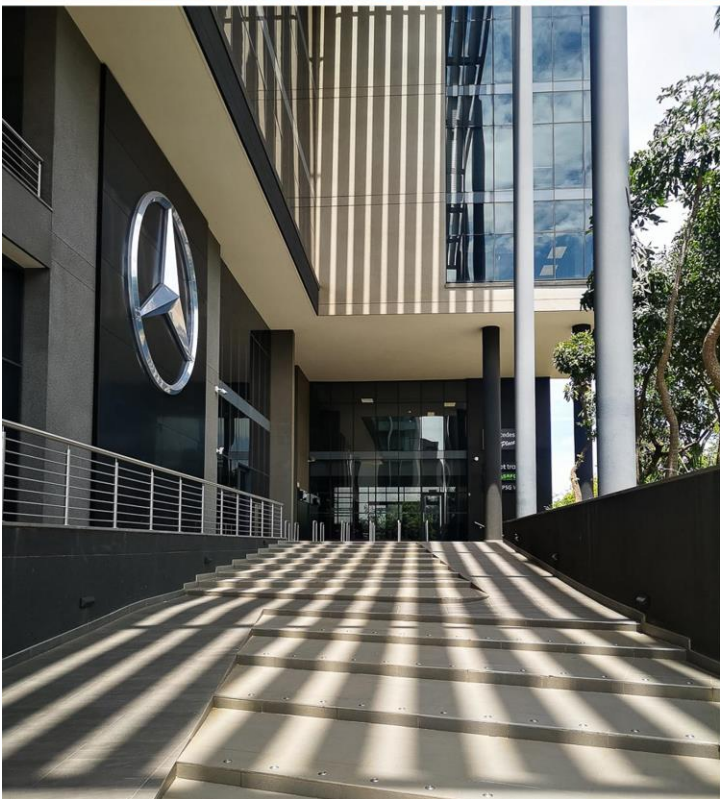
Africa rhythm
Sonja de Klerk

Mothers Distress Call
Giuseppe Carbonatto





*Pretty Facade
Pine Pienaar*



*Benz Shadows
Casper van eck*

Articles:

Lighting 101 – About The Equipment

Adapted by Linda Martin

From strobist.blogspot.com

Cool! You now have all the gear, but what does one do with it?

Getting to Know Your Flash and Remote Trigger



Today's flashes are extremely capable and feature-laden. So they can seem a little daunting when you first set them up. Hang in there. It will quickly become intuitive.

Your Flash has many features that you won't need right now, but will appreciate later.

Install AA batteries in your flash (preferably NiMH rechargeable batteries, as you will get a faster recycle time.) Turn your flash on, using the on/off switch at bottom right. The idea is to get the display info on the back of the flash looking much like the photo above — i.e., set to channel 1, group A.

First set it into the radio receiving mode (or, as Godox calls it, "S" mode for slave.) To do that, press and hold the "Mode" button until the radio icon starts to flash at the bottom left of the display. Now dial the scroll wheel until you see an "S" pop up about a centimeter to the right of the radio icon. Hit set. Now, you have just set the flash to receive the signal from your radio remote. This is

a Godox instruction but most other brands have similar instructions. My Canon and Yungnuo could be carbon copies.

Next, use the Gr/CH (group/channel) button to set the group and channel. Aim for group A, channel 1.

Press and hold the Gr/CH button until the channel starts blinking. This is bottom row, center-left on the display. Use the scroll wheel to dial it to "1". Hit set. You're now on channel 1.

Now, quick-press the Gr/CH button to cycle your groups. (Top row, centre-left on the display). Get it to where it says, "gr A". Now, you're on group "A".

Set the flash to manual mode by quick-pressing the "Mode" button. It'll cycle between "M" and "MULTI." We want "M," for Manual.

Once you are in "M" mode, you can set your power anywhere between full power (1/1) and very low power (1/128) by turning the scroll wheel.

Lastly, quick press the "Zoom" button. Now, you'll see the zoom setting (a number followed by a "mm" flashing in the upper right corner.) Turn the scroll wheel until it reads 35mm. Hit set. This control varies the width of the beam of light emitted by the flash .35mm is a good setting for umbrellas — it fills the umbrella without too much over spray of raw light.

Okay, the flash is set up. If you need to see video of using the settings, just search YouTube. There are several examples.

Now set up the remote.



The object is to get the remote ready to trigger a flash on Channel 1, Group A.

So, you'll want to get the display to look like the photo above. (Or something similar on a different brand of remote)

First, install batteries and turn it on. Next, set the channel. Hit the menu button once or twice until you see the menu tree pop up. Use the scroll wheel to get to "CH" for channel. Hit "set" to highlight the channel number at right. Use the scroll wheel to set it to "01".

Hit set again. You're now on channel 01.

While you are here, scroll-wheel down to "ID". Hit "set". Scroll the ID number in the right side of the display until it says "off," (If this number is mismatched with your flash, nothing will work.

"Off" is generally where you want it.)

Next, hit the "A" button up on top of the remote. This will highlight the "A" row in the back screen. You may have to hit it a couple times until you see the "A" row highlighted (i.e., reverse-blacked out). Now, hitting the "Mode" button on back will cycle it between M, TTL, and -- (which means off). You want "M".

Now you're set. When you press the test fire button on the remote (looks like lightning, on the top panel) your flash should fire. If not, check to make sure the channel and group number (in our case, channel 1 and group A) match.

Test the flash and remote off camera before trying it on-camera. If it fires off camera, but not on the camera, your camera is probably not set properly to fire a flash. This is another problem caused by how complex cameras are now. For example, a Fuji will not fire a flash unless the flash is turned on in the camera menu. Also, it will not fire a flash with the shutter set to electronic. It must be in manual. With a total failure to work, delve into the camera handbook or do what everyone does and Google YouTube the problem.

Note: a musical note indicates an audible sound to tell you the flash is recycling, most annoying and can be turned off.

Assembling Your Lighting Kit

The tricky part is done.

There are a lot of flash and remote combinations now on the market a lot less finicky, almost "plug and play"

Open up the light stand and extend it until the top is about at eye level. We can adjust this height easily later, but you may as well be assembling your swivel, remote, flash and umbrella at an easy-to-see working height.

Most light stands have a brass adaptor with one thread size on the pole and by removing this adaptor, you get a different screw thread size. The lower one is more often needed.

The umbrella swivel attachment can be fitted to the stand and there is a cold shoe mount for the flash unit.



Now that it is assembled, test the remote trigger setup. Make sure you can pop your flash with your remote.

If you are set up correctly, the flash should fire into your umbrella. If not, check to make sure the flash is turned on, and not sleeping. (You can control how fast the flash goes into standby mode in the deeper menus. You can always wake it up by hitting the test button on the remote.)

Now to try some photos!

This exercise is designed for beginners. So if that is you, you're in the right place.

We're going to start with something very simple: an all-flash umbrella portrait. No ambient (i.e., continuous) light, just flash. This is good, as there is only one thing to worry about.

To that end, we'll be working indoors with a simple plain background. We used medium grey background paper. I am also switching the camera to shoot black and white, so we can just concentrate on light and form without the distraction of colour.

First, We'll Kill the Ambient Light

Every time you take a flash photo, you are taking two photos at once: an ambient photo overlaid onto a flash photo. It's all light, and it is all cumulative in your exposure. To kill the ambient light portion of the photo (and make things easier for you) we'll just dial in our exposure so the ambient portion of the photo will be black (or near to it.)

Set your ISO to something moderate, say ISO 200. Now, close down your shutter speed until you are at your maximum sync speed. It should be marked—maybe with an "X"—and will likely be

between 1/250th and 125th of a second. (1/250th is most common.) If you are not sure what your maximum sync speed on your camera is, consult your manual. Google!

So, the ISO and shutter speed setting is designed to get rid of a lot of ambient light. Now let's close down the aperture to, oh, say f/8. In a normal room, ISO 200 at (or near) 1/180th and f/8 is going to make a dark available light photo. If not black, then very dark. And that's fine.

Now, let's add our flash to that, knowing it will likely be the only thing influencing your image.

Now Let's Add Some Flash

Mount the flash in the shoot-through umbrella. Which is itself mounted to the light stand (via the umbrella swivel adapter). This combo pretty much allows you to position your light source wherever you want in 3-D space. Make sure your remote is firing your flash: give it a test pop.

Now, when you fire your camera, your (off-camera) flash will also fire. If it goes to sleep, change your sleep setting on your flash, or just give it a test pop to wake it back up.

Set your flash to 1/8 power by pressing the "A" button on your remote, and dialling the power up or down with the thumb wheel on the remote.

Set the "zoom" setting (on your flash) to 35mm to fill the umbrella without too much raw light spraying past the edges. (You do this on the flash: zoom button then scroll wheel.)

Put your umbrella about 45 degrees up and over to the left (that is the side I chose, but it's arbitrary) with the umbrella front surface at about three feet away from your subject.

Take a test shot. If it is too bright, dial down the power level of your flash. (Like, to 1/16th or 1/32 power or some setting in between.) Or vice versa if it is too dark. When you get your flash exposure (literally) dialled in, your photo should look something like this:



We literally just started, and we already have a classic B&W portrait. Photo ONE

If you have a weird, umbrella-edge-shaped shadow on the wall, your raw flash light maybe spilling past the edge of the umbrella. In that case, zoom in the flash a little bit or choke up the umbrella shaft on the swivel adapter and fix it. Or maybe even just rotate your umbrella a tad toward the wall. You'll figure it out.

So, look at the shape and character the light gives to a face. Let's play with that some.

We are going to move the light around the head a bit. If we keep our distance the same, our exposure will be the same. If we move closer with the flash, it will be brighter on him. So we'll just remove some power from the flash at the manual power setting (as we did if your flash was too bright.) Or vice versa if we move the flash further away. Just try it and see.

Now Let's Move That Light Around and see the effect in Photo TWO

Let's reposition our flash until it is firing right over the head and shoulders of the photographer. So, it will be on-axis with the subject, but "up" a little bit:

The shadows are different. There is more revealed detail in the full face. It's a different mood.

There is now a tell-tale butterfly-shaped shadow under the nose. Which is why on-axis (but "up higher") light is often called "butterfly lighting."

This is fun, no? Let's keep going.

Drop the light down a little, so your head and shoulders are basically in front of bottom of the umbrella. The light is wrapping around you and you are pretty much lighting your subject on-axis.

Now his face (and the photo) looks different yet again: Photo THREE

By changing the distance of the light to the model, the position of the light from down low to up high, more left to more right, and just about every combination. You can control the feel, mood and effect of the photo on the viewer.

It is all in the playing around with the flash and the umbrella. Learning is in the doing and it is not that complicated. You have to do it and experiment.

There are many more ways to work with an umbrella.

Watch for the next eFlash for more info on umbrellas.

PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	Vanessa Price 6
Gerrit van Rooyen 19	Gurling Bothma 18
March	April
Linda Martin 22	Carina Munday 24
May	June
Mariette Lambrecht 11	Abigail Barnard 14
Detlef Basel 23	Joan Fouché 16
Frans Fouché 30	Lloyd Munday 18
	Marius Coetzee 30
July	August
Diana van de Wiel 4	Evelyn Gibson 2
Doret Fisher 7	Tony Roberts 6
Robin Miles 9	Sonja de Klerk 10
Johan Ver Loren van Themaat 21	Almari Coetzee 17
Oscar Abramovitz 30 (Born1930)	Bill Zurich 16
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
September	October
Louwtjie Meyer 10	John Tapuch 1
	Ken van Wyk 5
	Thelma van der Schyff 8
	Chantelle J v Rensburg 24
November	December
Santie van Eck 6	Brendan Hohls 1
Johan Hosten 9	Giuseppe Carbonatto 1
Karin du Toit 11	Hendrik Grobbelaar 24
Giel du Toit 15	Pine Pienaar 26
Frans Mohr 21	Marlene Birkholtz 31
Bruno Engel 21	

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