

FLASH



APRIL 2024

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Goose tracks
Johan Hosten



Kites
Charles Costello



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

PO Box 73056, Lynnwood Ridge, 0040

Photo-Vault-Online Entries

www.photovaultonline.com

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ORGANISATION	WEB-SITE LINK
Steve's Digicams (Reviews)	www.steves-digicams.com
Digital photography review	www.dpreview.com
Photoanswers (Practical Photography)	www.photoanswers.co.uk



PPS is affiliated with PSSA

FLASH

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NEW MEMBERS

Pine Pienaar our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society. Contact Pine at pienaar459@gmail.com
As per usual, the annual subscription fees are reduced by half for members who join after March.

WHAT'S HAPPENING

2 April 2024 Hybrid meeting	Photo Café @ NG Church Lynwood Sussex Avenue 19H00
16 April 2024 Hybrid meeting	Formal Meeting @ NG Church Lynwood Sussex Avenue 18H45
Judges: March 2024	Thelma van der Schyff Santie van Eck Dieter de Lange (Remotely)

PROMOTIONS

Boshoff Steenekamp 1* to 2*

CONGRATULATIONS!!!!!!

PLEASE REMEMBER when you receive a promotion to update the Star Level on PhotovaultOnline before your next entry. These levels should just be a single digit: 1, 2, 3, 4, 5.

KNOWING YOUR STATUS IN STAR RATING

Photovault can now generate this information. Please verify your rating to ensure that Photovault is correct. Please contact Sonja de Klerk at sonsdeklerk@gmail.com

END OF YEAR CATEGORIES 2024

The competition categories for the Junior and Senior streams are:

Landscapes	Outdoors scenes, seascapes, urban/cityscapes.
Visual Art Photography	Achieving an artistic effect through application of creative techniques.
Nature	Living, natural organisms (undomesticated) in their natural habitats. Plants and animals included. Excluded: Scenic/ landscapes/ cityscapes. <i>Images may not be manipulated and must conform to the PSSA Ethical Guidelines</i>
Macro and Floral	Includes both Macro (Close-up pictures of any subjects) and Floral (Flowers in their natural state or under controlled conditions)
Photojournalism	Newsworthy, story-telling pictures including sport. <i>Images may not be manipulated</i>
Portraits	Includes both Animal and Human portraits.
Pictorial	Open category. It includes Architecture.
Monochrome	In this category the subject is totally open. Colour images will be disqualified.
Best of the Year	All category winners will compete automatically
Most Versatile Author	Entrants shall submit a panel of five (5) images each selected from five (5) different categories.
Most Golds and COM's	The member who achieved the most Gold and COM awards in monthly competitions, as recorded in the results of the competitions
Article for e-flash	Most articles written for the e-Flash

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

INNING THEMES 2024		
MONTH	INNING THEME	DESCRIPTION
JANUARY	Solo Pet Portraiture	Only one pet portraiture
FEBRUARY	Reflections, no water	No reflections in water
MARCH	Oil on water in colour	Oily patterns in water
APRIL	Minimalistic Flower	Only flowers and minimalism
MAY	Visual Art	In camera or post edited manipulation is encouraged.
JUNE	Shadows	Shadows must be the main object in your composition
JULY	Double exposure	In camera double exposure
AUGUST	Minimalism in any form	Any genre minimalism
SEPTEMBER	Emotions	Emotions in human or animal subjects
OCTOBER	Vintage objects	Focus on vintage objects, tools or any detailed object.

MONTHLY ENTRIES FOR CLUB COMPETITIONS:

<p>Dear PPS club members When entering your photos for the formal evenings, could you please remember the following:</p> <p>You are allowed one entry in the SET SUBJECT</p> <p>and three entries in either of the following categories:</p> <ol style="list-style-type: none"> 1. VISUAL ART 2. NON-MANIPULATED – Nature or PJ according to PSSA rules 3. OPEN – Manipulation allowed 	<p>For your EXTRA ENTRY please do the following:</p> <p><u>Workshop:</u> Model in a red dress W</p> <p><u>Outing:</u> Newtown O</p> <p><u>Inning:</u> Kitchen I</p> <p><u>Resubmission:</u> Sunset over the dam RS</p> <p>Only members who have judged the previous month are allowed to enter more images.</p>
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RULES FOR OUTING AND INNINGS

<p>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.</p> <p>Members can enter either an Inning image or an Outing image, but not both.</p> <p>Inning images can only be entered in the month specified for a specific topic, e.g., January – Something in the Kitchen</p> <p>An outing image may also be entered in the month following the outing.</p> <p>Only one image per inning or outing is allowed.</p> <p>Clearly mark your image as _I for Innings and _O for Outings. E.g. Chasing each other O</p>

SERVICE TO THE CLUB:

<p>You can serve the club by providing two or more of the services listed below throughout the year. Remember you must provide regular service to the club for it to qualify.</p>	
<p>List of services:</p> <ul style="list-style-type: none"> • Judging at the monthly competitions. • Writing articles for the e-Flash. • Writing tutorials for the e-Flash. • Assisting with / hosting outings. • Assisting with / hosting workshops. • Assisting with / hosting tutorials. 	<ul style="list-style-type: none"> • Providing snacks and refreshments for informal meetings. • Organising a speaker or speaking yourself for either the informal or formal meetings. • Photographing the year-end function. • Organising the end of year function.

NATIONAL SALON DATES	2024
7 th PSSA International Salon	13 April
1 st Cape Photographers Print Salon	20 April
1 st IPC PDI Salon	20 April
Edenvale National Salon	4 May
Kroonstad Fotoklub Life in Mono	18 May
Amber AV International Salon	31 May
MFCC PDI Salon	1 June
PSSA Up & Coming Salon	8 June
TAF Print and PDI Salon	15 June
F-Stop Kempton Park Salon	29 June
Visit www.pssa.co.za for more information and entry forms.	

All salon results administered by Photovault are registered automatically by the system. Please ensure correctness of your details in Photovault regularly. Those salons, not using Photovault still need to be captured manually. Contact Sonja de Klerk if there are any discrepancies, at ppsannouncements@gmail.com

We would like to motivate all members to take part in the PSSA salon and international scene where possible. Advancement from 3-star and 4-star require a few salon acceptances. The salon acceptances that are used to calculate promotions have a cut-off date 14 days before the meeting, to allow the competition secretary to update files. Acceptances after this date will be considered the next month.



SALON ACCEPTANCES

Ermelo Fotoklub Digital Salon

Sonja De Klerk

Step up

A mouthful

The winter girl

Only purple for this bee

Dusted

I can fly

Hendrik Grobbelaar

Red bishop

Red-backed shrike

Red Dragonfly

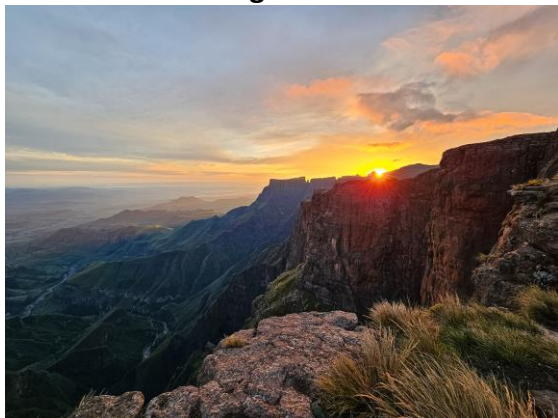
Father and son in mono

Bottles and glass

Gariiep sunrise 2

Casper van Eck

Search for Meaning COM



AFO 12th National Digital Salon

Giuseppe Carbonatto

The Wreck

Skilpiesbaai

Movement - Runner Up - Club Medal



Dunes COM



Sonja De Klerk

Lunch time

My lookout point

Steamed fork

Cherry smoke

Hendrik Grobbelaar

The Window to your soul

A kind of magic

Gariiep sunrise 2

Hennie Stoffberg

Twisting

Boshoff Steenekamp

Swallow-tailed bee-eater COM



International Salons

Lights of light Circuit

Sonja de Klerk

The love bite 1

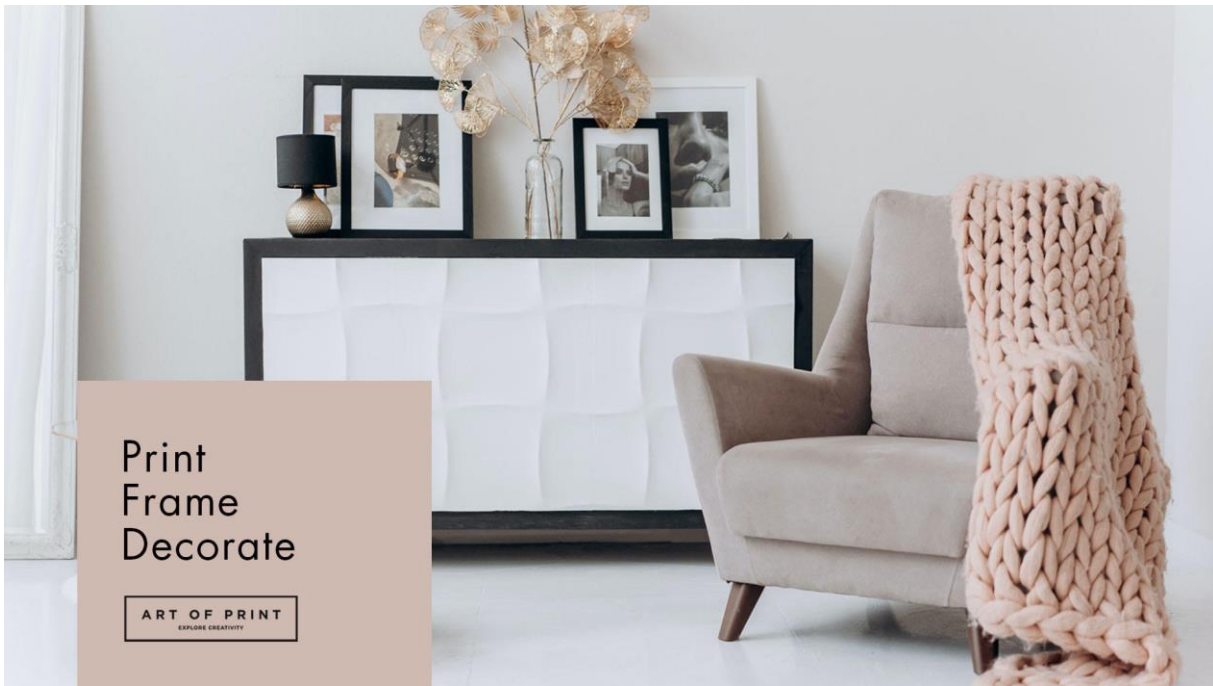
I am waiting for you 1

Lunch time 2

Yummy 1

Cherry smoke 1

Outdoor Photo:



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

President's Page - Thelma van der Schyff

MAGGIEEEEE, WHERE'S MY FLASH – I NEED TO SHOOT MOM'S PARTY AND NOW IT IS TOO DARK!

“The challenge for a photographer arises when the normal everyday settings do not apply anymore. “

“What do you mean?”

“Go and take the family portrait of Mom's birthday without a flash.”

” Why would I do that? I have just bought this lovely flash on Takealot.”

“A flash is good, but let us try a new approach.”

“Nah, I do not feel like trying something that will force me to think too much, and besides, adapting my settings to do this unnecessary “thing” does not appeal to me.”

Does it sound familiar?

Some people simply avoid this setup and try not to work in low light. However, it is not always desirable to use the camera's built-in flash. Images taken like this, often appear flat, overexposed, with harsh unwanted shadows.

To venture into the world of low light without a flash, can be a challenge. But then you remember that you are great, innovative and creative and take up this challenge. You remember that there are several things you can do to get similar shots in low light situations.

- **The first point to start playing with, is your ISO.**

I used to be uncomfortable with too high ISO settings as I am always afraid of noise. However, with the level of cameras at our disposal, things have changed dramatically. When you adjust the ISO on your camera you determine how sensitive your camera's image is to light. So, 400 to 800 ISO allows more light to reach the camera sensor. A suggestion is to start with 800 ISO and adjust accordingly to the results you get.

You may end up with noise (gasp!), but all is not lost. Noise reduction is a common task in digital image processing. That is when you try to remove unwanted or random variations in pixel values from an image. A word of caution – if you have a soft or blurred image, do not waste your time with denoising. It will not make the picture sharp. (So sorry for the bad news). It comes with a smile though.



- **Use slower shutter speed**

It is a known fact that slow shutter speed needs more stabilisation. A longer exposure time will allow more light in. However, to get a crisp, clear photo in low light using a slow shutter speed and no flash, it is crucial you keep your camera as still as possible. Any sort of movement will result in blurry images, so be sure to make provision if you plan to use slower shutter speeds. Now the next thing to ask Maggie for is your tripod.



- **Fan of aperture?**

So far we have been reminded that ISO determines the speed by which light reaches your image sensor. The aperture, on the other hand, determines how much light it allows in – and all your wise ones out there know a wide aperture (small f-stop number) can also help you capture decent low light photographs without the use of a flash.



- **Use other light sources**

Good news is that low light does not mean **no** light. To get as sharp of an image as possible without the use of a flash, try to incorporate as much light as you can. If mom keeps flitting around, grab her a chair, position her near a light source, or move the light towards her. Just remember not to position the light behind her or you will get her silhouette.

Be creative, and you will find inspiration when Maggie helps you look. Sitting next to a campfire may have some good light for you to use. The reflection of the flames in the guitar should be an indication that you can try it that way.



When mom's party is indoors, it is all about the windows and doors. Get to know the light that comes through them. Sometimes it floods the room softly. Other times it beams in, bouncing off the walls and floor. Soft light will add a soft glow, and harsh light will give a dramatic or moody look. Take note of what kind of light enters each room throughout the day.

The colour of light also changes during the day. It has a warmer look at sunrise and sunset. During midday, it has a cooler or neutral colour. Use this to add different effects to your photos.

The next piece of equipment that will help you get mom in focus, with impact, is a faster lens. If you did not make Maggie mad by not mowing the lawn, you can perhaps convince her you need another lens. Particularly, $f/1.4$, $f/1.8$ or $f/2.8$. This great lens enables you to take in more light.

- **White balance**

Low light can easily make images look washed out, or lacking in detail and colour. You can tell your camera what white should look like in your image. The camera will then adjust accordingly to try to capture colours as accurately as possible. To prevent your images from having a yellow, orange or blue shade to them, adjust the white balance to coordinate with the type of light you are using. (Please tell Maggie how clever your camera is, then you may do some groundwork for another piece of equipment in future.) There is another option for you. If you do not feel like messing around with your white balance settings, capture your photos in black and white or convert your colour image to black and white. This will do away with colour issues altogether.



Experiment and practise

Unless you are some sort of genius, you will not get the perfect picture immediately. Just like when Maggie started baking cakes, she also did not produce the masterpiece with her first attempt. (Especially those intricate little flowers in different colours). You need to practise and experiment.

Start by shooting non-moving subjects (to reduce your chances of blurry images). From experience I can tell you to leave the Jack Russell till the very last. If something does not work for you, try again with different camera settings.

Our set subject on low light gives some indication of opportunities to go and look for city scapes, amusement parks, street photography, starlight trails, the milky way or astro photography. Open this world of wonder for yourself and above all enjoy. And tell Maggie to enjoy it with you.

Till next month

Thelma

A new photographic challenge:

Draft Proposal for discussion by the PPS Committee

This small format Photo Story competition is to be considered and will replace the more comprehensive annual Photo Essay competition of the last 7 years.

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

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

Format and Rules of the Competition

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

Only one entry per member.

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

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

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

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

Winning Photos March 2024:



*Best 7 Star:
Riding on a rainbow
Boshoff Steenekamp*

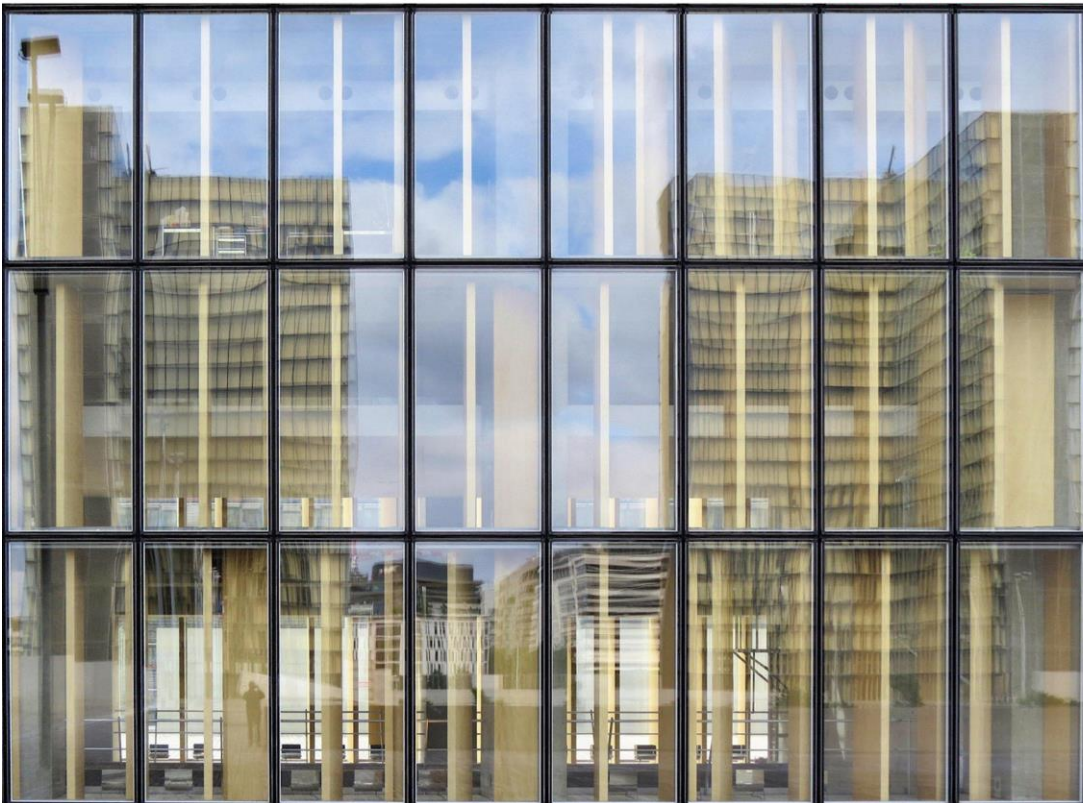
*Best 2 Star:
Grandpa at full speed
Fransie Stevens*





*Best 3 Star
& Best Junior:
Erosion from water
draining during low tide
Gerrit van Rooyen*

*Best 4 Star:
Reflections of
Bibliotheque Nacional
Pine Pienaar*





*Best 5 Star
COM &
Best Senior
Best Non-Manipulated:
Lunch time
Sonja de Klerk*

*Best Visual Art
Flight of the cranes
Tony Roberts*

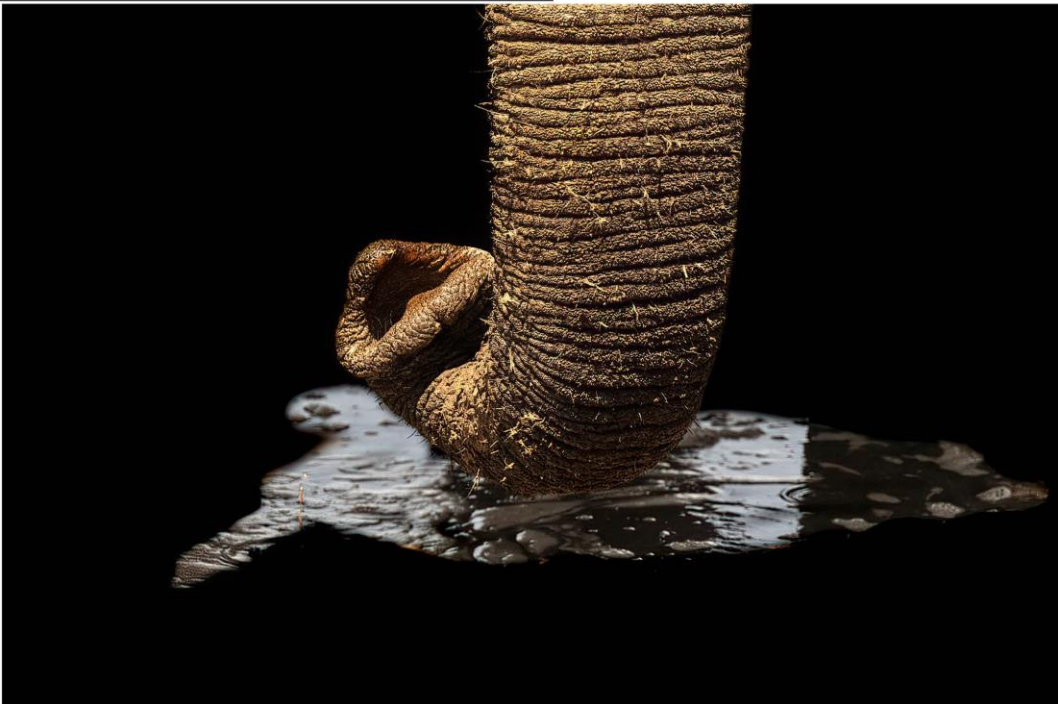


Set Subject:



*Best Set Subject:
Aerial Contortion
Lloyd Munday*

*Good Set Subject:
Trunk
George Stevens*





*Light reflections on
still water
John Tapuch*

*Le Raisin
Sorja de Klerk*





Lady in lace
Fransie Stevens

Small water drop
Joan Fouché



Open Manipulated Images:



*Best Open Projected Image:
Elegant Lady
Bill Zurich*

*Companionship
Giel du Toit*





*Bee Eater Ground
Swoop Maneuver
Lloyd Munday*



*Blowing a bubble
Joan Fouché*

Article: MORE Lightroom Classic Tips

Edited by Linda Martin

Another bunch of tricks to help speed up Lightroom use.

1. **Copy Settings from one image to another:**

Want to quickly copy edits you've made to one photo onto another image? That's easy. Right-click on the first image, select Settings > Copy Settings, then select your second image, right-click on it and go to Select > Paste Settings.

2. **Crop Overlays:**

Would you like an overlay of some common and useful composition tools (like the rule of thirds, golden ratio, golden spiral, etc...) on your image in the Develop module? Select the *Crop* tool, then go to *Crop Guide Overlay > Choose Overlays*. Then hit the letter *O* on your keyboard to cycle through them! Hit *Shift+O* to rotate the overlays 90 degrees.

3. **Show/Hide Side Panels:**

If you need a little bit more room to work in Lightroom Classic, just hit the Tab key on your keyboard. It will hide the left and right panels in any of the modules. Hit Tab again to get them back.

4. **Increase Camera Raw Cache:**

Increasing the Camera Raw Cache can help speed up Lightroom Classic. Go to Lightroom's Preferences panel and select the *Performance* tab at the top. Then, increase the *Camera Raw Cache Settings* to 20 or 40 GB, for example. By default, it should be either 1 or 5 GB.

5. **Solo Mode:**

If you're on a smaller monitor, you can enable Solo Mode in the Develop module. It will save some space and prevent you from scrolling up and down the panels while you're editing — Right-click on one of the panel's arrows and select Solo Mode. Now you can have only one panel open at once, no more scrolling endlessly and having all the panels open!

6. **Importing Presets:**

Importing Presets into Lightroom has always been a little painful. But, since Lightroom Classic 7.5, you can click the + sign in the Presets panel of the Develop module and import presets from there instead. You can even import a ZIP file, and Lightroom will keep the folders and hierarchy.

I hope you learned a few new tricks from this!

How to Photograph Patterns in Nature

Robin and Arlene Karpan



Moss on forest floor in northern Saskatchewan

The patterns of nature are all around us. We find them in ice, snow, rocks, sand, water, leaves, lichen, spider webs, the texture of tree bark, to mention only a few. It is a type of photography that is very accessible and easy to do. While we certainly can find great opportunities in grand landscapes, we can find equally compelling compositions by simply going for a walk in the forest, through a garden, or along a river.



The edge of a thermal pool in Yellowstone National Park. Stones on the beach on the shore of Lake Athabasca. Though natural, it almost looks as if someone had carefully placed paving stones into the sand.

Isolate part of the scene

Rather than looking at the big picture and trying to get it all in, we isolate a part of the scene and eliminate distractions for a more intimate interpretation of the landscape. This also helps to cut through the chaos, since nature is often quite messy. The forest floor, for example, might have a hodge-podge of different plants, sticks, dead branches, and assorted debris scattered around. But if we zoom in to a group of similar-looking mosses growing together in a cluster (such as in the opening photo), it makes a more pleasing image.



Isolating a small section of waves on the Churchill River Mother Nature's snow sculpture.

Repetition

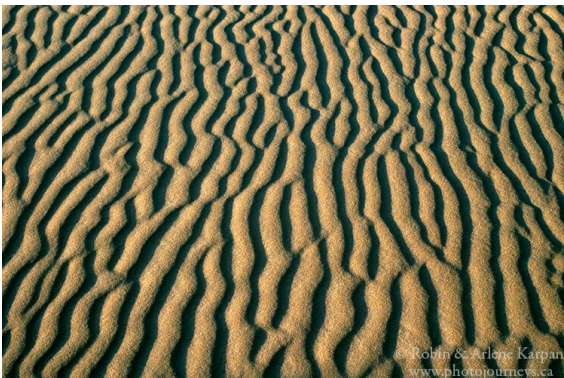
Including repeating shapes is one of the most popular approaches to pattern photography. This could be moss on the forest floor, seams in the rock, a series of stacked mountain ridges or sand dunes, and thousands of other possibilities. A variation to this is to have mostly repeating shapes but also something that breaks the pattern and provides a surprising element.



Sand dunes in the Great Sand Hills, Saskatchewan. Stony beach on Lake Superior.

It is all about the light

Strong light, especially when the sun is low in the sky, is essential to accentuate patterns in many images. For example, photos such as sand ripples are mostly about patterns of highlights and shadows and would not work nearly as well in flat light. But in some cases, flat light is exactly what we need. Photos of plants, such as the opening image, need soft, even light to bring out fine details that would otherwise get lost in harsh, contrasty light.



Sand ripples just before sunset. Badland formation in Death Valley just after sunrise.

Get up close – though not always

In most cases, it is easier to find interesting patterns when we get up close, such as on the forest floor or lichen covering a rock. Many photographers go a step further and use a macro lens to really focus on fine details. But do not overlook larger vistas. The next image covers a series of large sand ridges, but we took the shot using a telephoto lens to isolate just the areas that we wanted.



Red sand dunes in Namibia
Yukon, taken from directly above.



Aerial shot of the Kaskawulsh Glacier in Kluane National Park,

Abstracts

A great part of photographing patterns is that we can decide to keep it real or to add a bit of mystery. The photos of moss or rocks are still recognizable as moss and rocks. But sometimes we can frame an image so that viewers are intrigued or wonder what the heck they are looking at. The following photo is a section of the William River in northern Saskatchewan where it flows through the Athabasca Sand Dunes. The river bed is clogged with sand, with the different colours indicating different depths of sand under the water surface. But when we look at this scene for the first time, it is not immediately obvious that this is a river.



Sand in the William River,

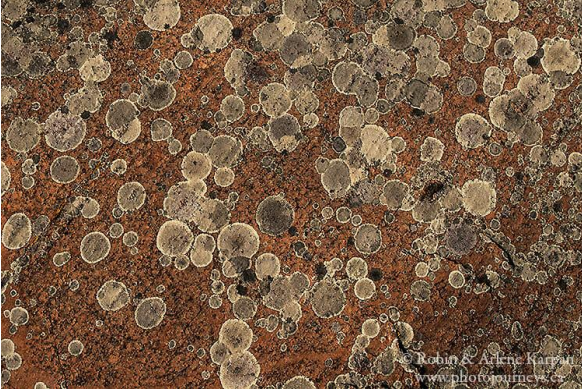


Saskatchewan Aerial shot of the delta of the Slims River in Kluane National Park, Yukon. The extremely shallow conditions give the river an abstract look.

Getting the shot

Many pattern shots are straightforward and can be taken hand-held, though using a tripod is always best. For larger landscapes, a telephoto lens is handy to help you zoom in to a specific part

of the scene. When you get in close, it is usually best to use a wide lens or use a small aperture (such as f/16 or f/22) opening to maximize the depth of field and get sharp focus throughout the scene. Another way to help sharpness across the frame is to try to get directly over the subject as much as possible rather than taking the shot at an angle. Above all, try different things and have fun chasing patterns.



Lichen on a rock



Circles in the sand made by a small blade of grass being whipped around by the wind in the Athabasca Sand Dunes.



Spider web. They usually have wonderfully intricate patterns. Try photographing them with some backlighting when the sun is low in the sky or on a morning when there is lots of dew.

PSSA Rules for non-manipulation:

NATURE –NO MANIPULATION

Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans. Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed. The most important part of a Nature image is the nature story it tells.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces like hurricanes or tidal waves.

Scientific bands, scientific tags or radio collars on wild animals are permissible. Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story. Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human created hybrid animals and mounted or preserved zoological specimens are not allowed.

Images taken with subjects under controlled conditions, such as zoos, are allowed.

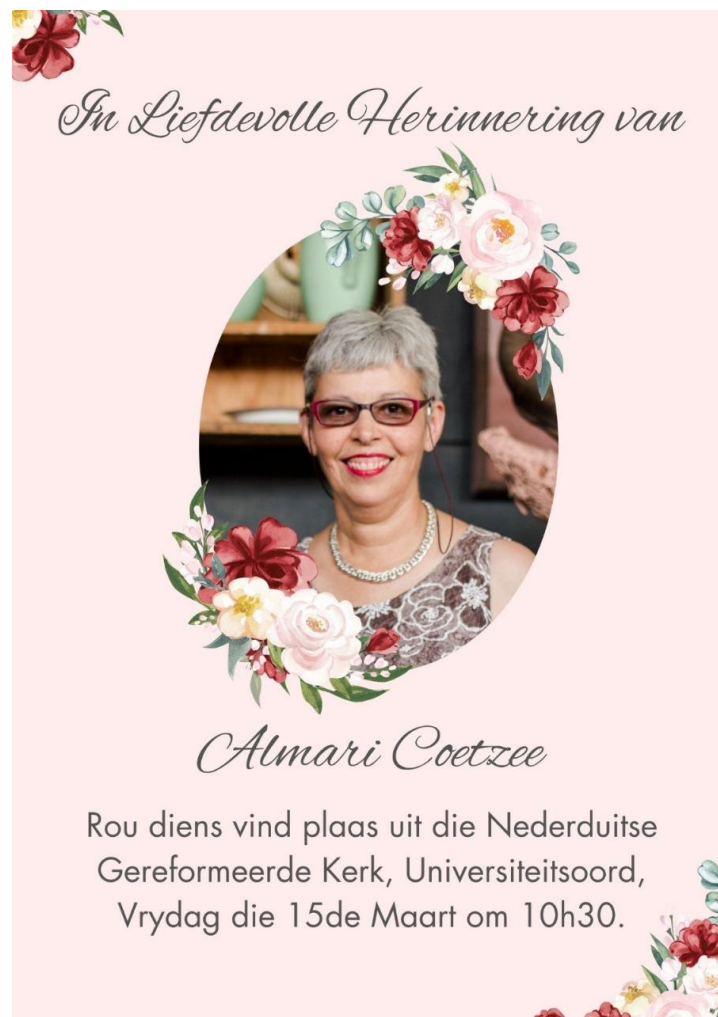
No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. All allowed adjustments must appear natural.

Stitched images and Infrared images, either direct-captures or derivations, are not allowed.

PHOTO TRAVEL –NO MANIPULATION

The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities. Close up pictures of people or objects should include features that provide information about the environment.

In Memoriam: Almari Coetzee

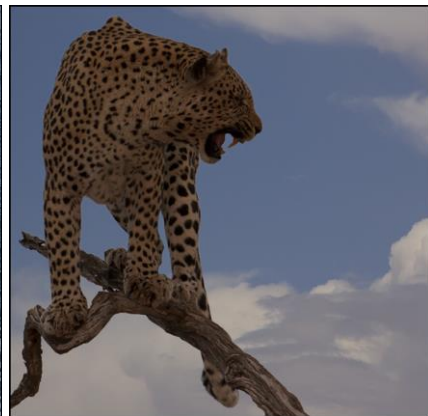


Photos entered by Almari



Marius







Tribute by Tony Roberts

“Mooifotos” was her email name, and the Mooi applied to so many aspects of Almari’s life, including her relationship with PPS and its members.

Thelma was the first to know her, as her teacher at high school. Thelma writes:

“My paths crossed with Almari at F H Odendaal High School. She was a quiet, friendly girl, who was a pleasure to work with. She took part in school activities and did her part to add value to everyone she came across. There she created memories and experiences that she took with her on her walk of life – friendships lasting long after school, that made looking back on those years a pleasurable experience. Then when I joined PPS years later, she was a member of PPS. When they moved to the Middle East where they resided for many years, she wrote to me by email telling me about her life abroad. She described it vividly from the delicious dates available there, to the places they travelled to. This reflected in her photography as well. Later when we went on an outing to Moreletta Reserve she suddenly attended the outing early one Saturday morning. That was the first time I saw her again since they returned. She was still as warm and welcoming as the early days. It was a privilege to have known her. “

Ann and I knew her from the world of Information Technology, first as a customer and then as a colleague in IBM, where she was a warm and creative team member. Then one day she joined PPS, and we could continue our acquaintance through photography.

Almari and Marius shared a love of photography and contributed their view of the world through the photos they used in our competitions. Almari’s images show a huge versatility, covering travel, abstract, portraiture, nature and landscape work, all of the highest standard. Her architecture pics from Iran conveyed the essence of their time there. In her abstract work, texture often featured strongly. Just a few of the photos in this eFlash show the nature of her approach to photography.

Marius, we wish you strength in the future and hope photography will contribute to wonderful memories of Almari. We all miss her friendly presence at PPS.

PHOTO CAFÉ 2023/2024

SEPTEMBER 2023	OCTOBER 2023
5 September Photo Essay presentations and announcing of winners	3 October Photo Stacking demo by Tony Roberts Rear Front sink flashing by Giuseppe Carbonatto
NOVEMBER 2023	FEBRUARY 2024
7 November Guest speaker: Neville Peterson - Industrial Photographer Francois Venter - Criterium and tips regarding salons	6 February John Dreyer: An expert on drones.
MARCH 2024	APRIL 2024
5 March Johan Greyling on Wildlife photography	2 April Malie van der Vyver to give a presentation on her work

OUTINGS/ WORKSHOPS/ PHOTO OPPORTUNITIES 2023/2024

SEPTEMBER 2023	SEPTEMBER 2023
3 September Fire event: Dea ex Machina – Tony Roberts	9 September - Flower workshop - Jan Cellier Park: 19 September - Rhino of the Mapungubwe Ballet rehearsal 30 September – Klitsgras Drum Beating
OCTOBER 2023	DECEMBER 2023
13 October Gentle Introduction to Drag Hunting at the Inanda Country Base	13 December - Queen Ballet - Monte Casino
MARCH 2024	
The Mercedes Benz Club - 40th Jubilee Run to the Voortrekker Monument 17 March 2024 from 09:00 to 11:30 Old and new Mercedes Benz vehicles will be present. The idea is to have photos taken of the vehicles and members against the beautiful backdrop that is the monument and its grounds.	

PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	Vanessa Price 6
Mary-Anne Costello 4	Gurling Bothma 18
Gerrit van Rooyen 19	
March	April
Christelle Swart 6	Casper van Eck 11
Rudi Pothas 13	Carina Munday 24
Fransie Stevens 21	
Linda Martin 22	
May	June
Boshoff Steenekamp 16	Suretha du Plessis 11
Detlef Basel 23	Jing Chen 13
Frans Fouché 30	Joan Fouché 16
	Lloyd Munday 18
	Marius Coetzee 30
July	August
Diana van de Wiel 4	Tony Roberts 6
Robin Miles 9	Cat Schramm 9
Johan Ver Loren van Themaat 21	Sonja de Klerk 10
	Bill Zurich 16
	George Stevens 16
	Almari Coetzee 17
	Ann Roberts 23
	Brigitte Hansen 25
September	October
	John Tapuch 1
	Thelma van der Schyff 8
	Huan Zhongjie 12
	Chantelle J v Rensburg 24
November	December
Santie van Eck 6	Giuseppe Carbonatto 1
Johan Hosten 9	Pine Pienaar 26
Karin du Toit 11	Ann Williams 29
Giel du Toit 15	Marlene Birkholtz 31
Frans Mohr 21	
Bruno Engel 21	

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