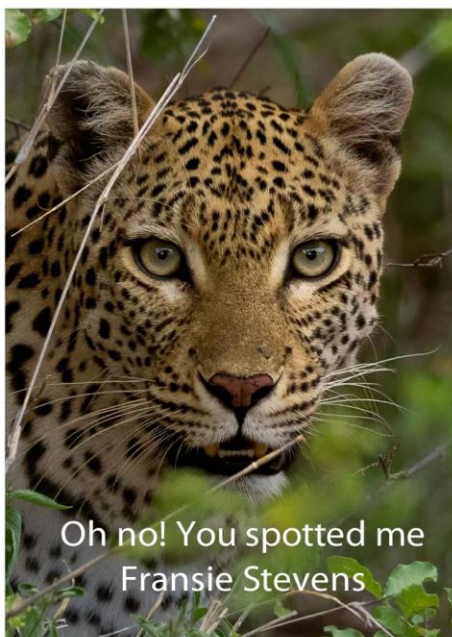




Ready to Ambush
Santie van Eck



Oh no! You spotted me
Fransie Stevens



All snuggled up
John Tapuch



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

Photo-Vault-Online Entries

www.photovaultonline.com

COMMITTEE MEMBERS

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e-Flash Editor	Joan Fouché	joan.fotracon@gmail.com	082 410 7678
Refreshments	Diana van de Wiel	eswdiana@gmail.com	083 527 8237

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



PPS is affiliated with PSSA

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NEW MEMBERS

Pine Pienaar our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society. Contact Pine at pienaar459@gmail.com

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

WHAT'S HAPPENING

1 April 2025 Hybrid meeting	Photo Café Meeting@ NG Church Lynwood Sussex Avenue 18H30
15 April 2025 Hybrid meeting	Formal Meeting @ NG Church Lynwood Sussex Avenue 18H30
Judges: March 2025	Giuseppe Carbonatto Johan Hosten Hendrik Grobbelaar

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. Please contact Sonja de Klerk at sonsdeklerk@gmail.com

END OF YEAR CATEGORIES 2025

The competition categories for the Junior and Senior streams are:

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

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

MONTHLY ENTRIES FOR CLUB COMPETITIONS:	
<p>Dear PPS club members</p> <p>When entering your photos for the formal evenings, could you please remember the following: Only members who have judged the previous month are allowed to enter more images.</p> <p>You are allowed one entry in the SET SUBJECT</p>	<p>and four entries in either of the following categories:</p> <ol style="list-style-type: none"> 1. VISUAL ART 2. NATURE OR PJ according to PSSA rules 3. OPEN – Manipulation allowed

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

NATIONAL SALON DATES	2024/2025
PSSA National Salon of Photography	8 March 2025
8 th Bosveld Fotografieklub Salon	15 March 2025
1 st Hillcrest Camera Club Digital Salon	22 March 2025
7 th Paarl National Salon	5 April 2025
9 th MFFC PDI Salon	19 April 2025
SSCC 8 th National Salon	3 May 2025
PECC National Salon	17 May 2025
3 rd Kriel Foto Klub Salon	31 May 2025
1 st Ballito Photo Club Salon	7 June 2025
TAF 14 th Print & PDI Salon	14 June 2025
PSSA 27 th UP & Coming Salon	21 June 2025
Visit www.pssa.co.za for more information and entry forms.	

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

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



SALON ACCEPTANCES

AFO Digital Salon

Giuseppe Carbonatto

Feeding Flamingo
Black chested snake eagle
Common flat lizard
Always lurking
Hummingbird Hawk Moth
A renovators dream
Out ahead



Perfect formation - Certificate of Merit



Scanning the surface - Certificate of Merit

Sonja de Klerk

Pear opera

Casper van Eck

Khoi Cave
New Beginnings

Santie van Eck

Simplicity
Eternal Journey
Majestic sunrise

Krugersdorp Camera Club Salon

Giuseppe Carbonatto

Feeding Flamingo
Morning Glory
Scanning the surface
Bubbles
Making Waves
Out ahead
Kgalagadi Storm
Vulture

Sonja de Klerk

The water games

Lloyd Munday



Sacred space

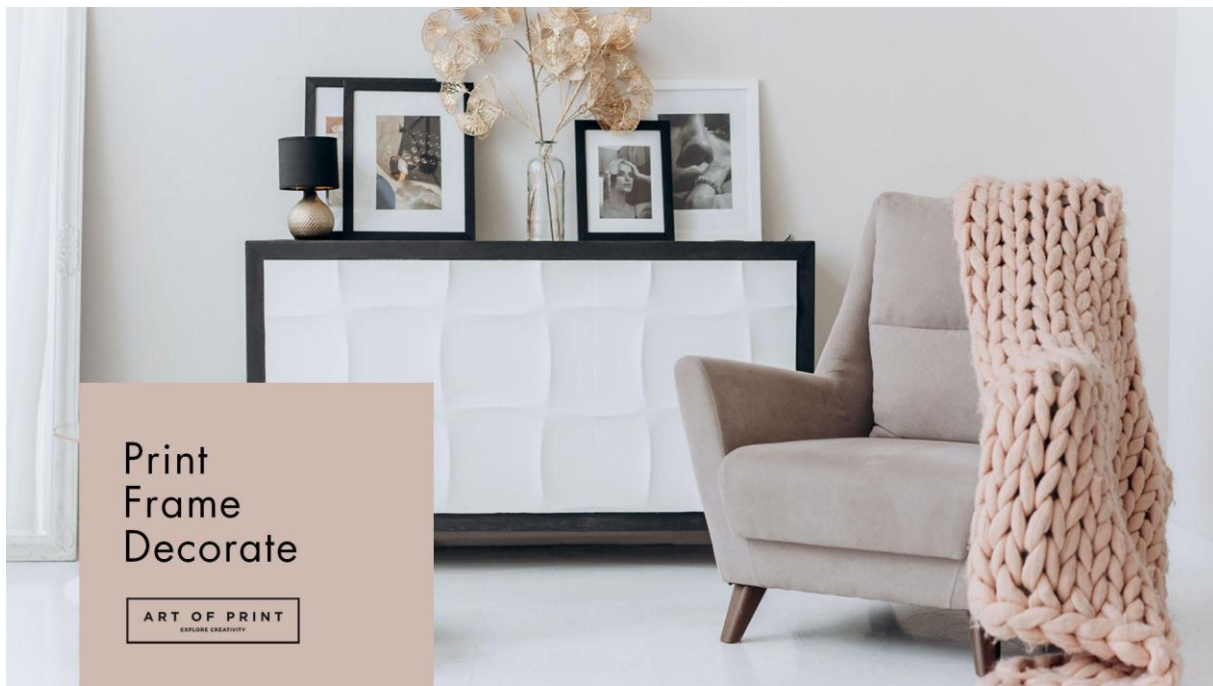
Casper van Eck

Pilgrimage
New Beginnings

Santie van Eck

Carmen in love
Sheikh Zayed Grand Mosque
Tranquility in stone
Magnitude
How small we are
Majestic sunrise
The Beauty of the Dragon

Outdoor Photo:



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

President's Page - Thelma van der Schyff

VINTAGE CHARM IN A STILL LIFE

I looked up the term “vintage” out of curiosity. I half expected to find myself there described as “of a certain age.” Anyway, vintage pointed to something of long ago – looong ago.

Then I stumbled upon the sentence: “[Vintage](#) clothing is a generic term for [garments](#) originating from a previous era, as recent as the 1990s.” Seriously? 1990?

However, I can still refuse to accept that as fitting for my view of vintage. In my mind's eye I see romantic articles and settings. Kind of Gatsby, Belle Epoque, Baroque, Medieval times.....
These were slow times. People used horse-drawn carts, wrote with a quill and ink, glided into a room with flowing robes. All men were chivalrous. I admit you did also get your curmudgeons and scoundrels, a la Charles Dickens novels, but for this article I focus on positive inspiring vibes.

Now, the slow times are not with us anymore. Today we are fast, smooth in movement and talk. We design houses on the computer and can see the results - how it will really look after being built. Closer to home, we take photos and see the image immediately. We can change what we do not like. We can catch a bird in flight by using eye detection and have it in focus all the time.

It is possible, though, to get hold of items from a previous era and make up our own little scenes by staging a perfect image so that it looks as if it is from a bygone era. It works well if it is set up as a still life. Go and rummage through your grandfather's treasures. Go to flea markets and find old stuff telling a story.



If you research vintage photography, some interesting stuff will come up. It will cover every kind of analogue photography, from cameras found in museums to cameras that once used Kodachrome and even film cameras from the early 2000.

Today, nearly all serious photographers use digital cameras, but working with retro technology can still be a fascinating experience for a photographer — one that still delivers stunning, provocative results. Tapping into the history of photography is a great way to liven up a fashion photography shoot or create fun wall art or family photos

A still life with vintage objects is a work of art that depicts a collection of vintage items arranged by an artist. Great results can be achieved by using books, keys, flowers, fruit, vases, jewellery, coins, and pipes.



The camera is only part of what gives vintage images their feel, though. Photographers also need to consider the film. Photographer Froula-Weber says: “If you want a really vintage look, you should use old point-and-shoot box cameras predating the 1950’s, or use expired film that is several or more decades old.” (Yawn, who has the time for that?)

Colour can play a big role in vintage photography. It often features muted or sepia tones, giving a faded or aged appearance. Retro designs may incorporate bold, vibrant colors, often inspired by popular color schemes from the 1950s, 1960s, or 1970s. Color palettes can be earthy tones like browns, greens, and oranges, often muted and desaturated. Monochrome can produce impactful images.





Sepia is close to getting the actual feel of old photo's

Do look into this genre and see all the interesting and beautiful works of art. It will be a very satisfying exercise.

Just for you to enjoy, some more still life photos with vintage objects added. This is also your set subject for next month.



I am so excited to see your entries. Get going. Get inspired. Get cracking. Just go and shoot!

Enjoy it while doing it

Till next time

Thelma

Winning Images March 2025



*Best 1 Star
Best Set Subject
Best Junior:
The Voice Crying
In The Wilderness
Kagiso Langa*

*Best 4 Star
Best Open
Best Senior:
Smiley
Casper van Eck*





*Best 2 Star:
Paint brush
Petra Haselmaier*

*Best Visual Art:
Strelitzia
Gerrit van Rooyen*





*Best 3 Star:
On the chase
Charles Costello*

*Best 5 Star:
Beautiful Butterfly
Santie van Eck*



Good Open & Nature:



*Best Nature
Cool Off Please
Santie van Eck*

*Good Nature
Rock view
John Tapuch*





Diving Swallow
John Tapuch

In Full flight
George Stevens





Lone stone
John Tapuch

Damsel fly
Charles Costello





*Dirty butt
George Stevens*

*Flying start
Fransie Stevens*





*New day
Casper van Eck*

*Pole bending
Carina Munday*



Article:

The Schoolgirl and the Box Brownie -

Linda Martin

The first time I laid eyes on a camera was my mother's black box Brownie. I am not sure why she had the instrument in the first place? Snapping photos back in 1965 was not exactly her thing, it still is not her thing and being at the wrong end of 80 years old, is never going to become her thing.

I can still remember, it was the mid-year school holidays, and I was all packed to attend the primary school camp in Margate. Two weeks away at the coast, living in a canvas bell tent. Memory fails as to the reason I wanted to have a camera along to record the events, but I ended up with a crash course on how to use the Box Brownie.

We dropped in at the local chemist to buy a roll of film. The kind gentleman offered to load the camera for us and just as well. My mom was clueless on the complicated procedure of getting the film into the device.

It might seem strange but apart from a few specialists' photographic shops, the chemist was where everyone bought film back then, and then later handed the exposed roll in for developing and printing.

Real chuffed with myself, I had the Brownie loaded with 12 exposures of black and white Ektachrome. (Colour film was way out of the budget and anyway, only the Pro's used that stuff)

The Box Brownie was just that, a square-ish box that you held low down at about chest height and squinted into a small mirror on top that gave you a reflection of what the lens was pointed at. If you liked what you saw, you clicked down a lever and the image was snapped. Then, a wheel was turned to wind the film to the next exposure. A little window on the side showed the number of the next photo.

It is easy-peasy, simply place the subject so the sun shines on them with the sun behind you, hold still, hold your breath and click the lever. Remember to wind to next number and find the next subject to photograph. If you did not wind the film immediately, the camera was more than happy to take a double exposure. I just think of the artistic stuff I could have tried out but back then, but it was considered a 'messed-up' photo and never printed.

Well, in the end the camera and I survived the camping experience, and it was back to the gentleman at the chemist to rewind and unload the film and send it in for processing. I did end up with a few keepers and begged for more film to photograph everything from the family to pets, a trip to the museum, monuments and assorted historical buildings.

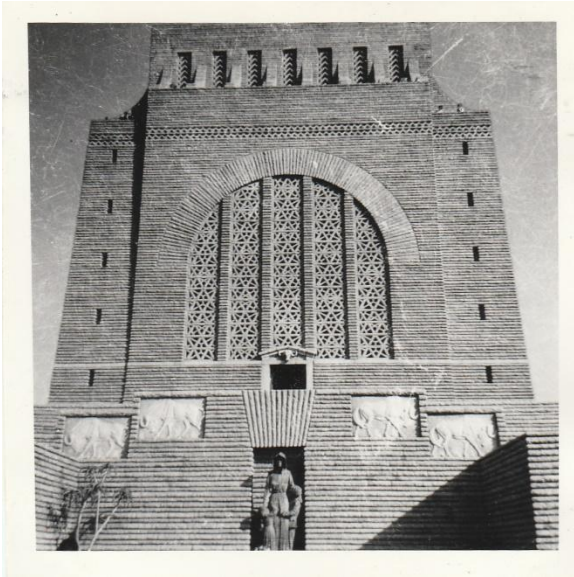
Unknown to me, the photographic “gogga” had well and truly bitten and burrowed under my skin. This “disease” was never going to let go or be healed. In fact, it simply got worse and a camera became a “must-have” device.



Teachers at Camp Margate



Friend at School Camp



Voortrekker Monument



Cape Town from the Cable car

For a Christmas present, sometime later and me, a bit older, my parents decided to grace me with the “revolutionary” cartridge film camera. Colour film became cheaper, and it now came in a foil pack. You just open the back of the camera and drop the unwrapped preloaded cartridge in, shut the door. Then wind the film till a number appears and press the shutter release button. Wondrous was the automatic wind onto the next frame. Gone were the double exposures and you could hold the device up to your eye and really see clearly what you were shooting!

The same sun rule and subject applied but now there was a fitting at the top of the camera to take a square cube that contained four blue bulb things that would flash, if you added a battery. Night photography was born!

Welcome the dreaded red eye, but no one seemed to notice. I do not have a lot of indoor or night photos from that era, probably since the cost of the flash cube and batteries were high.

As time marched on, my cameras improved but I never got out of the “point and shoot” genre and my photos were largely just memories and happy “snappies.”



Anna our wonderful Domestic



The family Pooch



Christmas circa 1965



My Father a difficult person to get a photo of

Eventually when I overworked my current digital bridge camera to "death" and it was impractical to repair it, the specialist repair shop offered me a second hand DSLR with a kit lens and a zoom lens at a fairly good price. It was the most impulsive buy I have ever done! The kit was a Canon 1000D and I have remained a Canon fan ever since.

Since then, I have not looked back and with the help of a creative camera club, my happy snaps are evolving into actual photography.

Taking Landscape Photos at Night

by David Peterson



When you think about your favourite landscape photos, the images that come to mind are probably classic shots of forests, mountains and natural rock formations. And they are probably daytime images, too, with an occasional sunset and sunrise thrown in for good measure.

We do not really see a lot of landscape images shot at night, which is a bit surprising when you think about it. Because nighttime landscapes can be quite stunning, if you know the right tricks.

[Top image by Flickr user [Marty.FM](#)]

And it does not take a whole lot of special equipment, either. As far as camera gear is concerned, all you need is a tripod, a DSLR with a "bulb" setting and a cable or remote release. You will also need a pair of flashlights: a small one to help you see your camera and its settings and a powerful one to help you illuminate your subject so your camera can focus on it.

Preparing and Planning

Blundering around in the dark in search of that perfect shot is not generally a good idea, so make sure you choose your location ahead of time. Think back to some of your favourite landscape shots from your own portfolio, and consider revisiting those places at night. Since you already

know the locations are good ones, there will be less guesswork involved in your shoot. This is important of course because getting it wrong on a night shoot is more than just a matter of blowing a few frames; you may also blow a few hours of your time in cold, dark conditions.



Red Rock Canyon at Night by Flickr user [Love Haight](#)

Try to get away from the city if you can, since light pollution may taint your images, especially if you want to include a lot of sky and stars in your photos. Of course, light pollution can also create some interesting colours, so just be aware of it and choose your setting according to your own personal goals for the finished image.

Also think about things like parking, how long you will have to walk in the dark and how safe the area is in general (think places with clear, flat trails and legal parking). Visit the location in the day time before embarking on your photo shoot and look for hazards ahead of time. Make sure you know where you will be setting up and how you will get there. You may even want to arrive at dusk so that you will have time to compose your shot before the low light makes that difficult. And, be sure you are on public lands and that you are permitted to be there after dark. And for safety, bring an assistant along with you.

Composition

Composition is important in any landscape photo, but nighttime photos in particular can benefit from having a strong focal point in the foreground, such as an interesting tree or rock formation. Think about the way the object might appear in the finished image and then experiment with the height of your tripod. A composition that places a strong subject against the sky will be more

dramatic than one shot from a higher position. For even more drama, do your shoot on a full moon - the moonlight will help illuminate your scene and give it a sense of mystery.

On darker nights, remember that your camera is going to have a difficult time focusing on your subject. This is where that super-powerful flashlight comes into play. You can use it to illuminate your subject just long enough to lock the focus, or you could even leave it on during the shot to illuminate a single part of the scene and add an interesting lighting effect to the final image.



Eppur Si Muove by Flickr user [frankpierson](#)

Do not neglect the sky, since that is probably going to be one of the most striking features in any nighttime landscape. Remember that in a long exposure the sky isn't going to look a whole lot like what you see with the naked eye - on a clear night you'll get star trails, and on a cloudy one the clouds will probably look more indistinct and wispy. You will also start to see colours and light that are not visible off-camera.

Since your environment is going to be dark, you will have to take a few experimental shots before you perfect the composition, so start by shooting a sample image with a wide aperture (low F-number) and a 30 to 45 second exposure. You can adjust your composition based on the results of the sample image, and then make exposure adjustments from there.

The Technical Stuff

It may be tempting to turn up your ISO when shooting nighttime landscapes, because low light naturally makes you think high ISO, right? The opposite is true; when shooting long exposures at night, you want to turn the ISO down as low as it will go, since long exposures tend to create extra

grain, which is not something you generally want in a landscape whether you are shooting it during the day or at night.

You will need to use your camera's bulb setting to take these photos, since an exposure taken at night where there is no artificial lighting can take anywhere from a minute or two to 15 minutes or more, depending on how much moonlight there is. And, obviously, your cable or remote release is an important tool when taking long exposures of any kind.



You've probably heard photographers talk about "dynamic range", which essentially refers to the highlights, shadows and everything in between in a photograph. An image with a high dynamic range has a broad range of shades and tones between those highlights and shadows. Shooting in RAW is a good idea if you want to capture the full dynamic range of a scene, which is a particularly good idea when shooting landscapes at night. Since you are probably going to be doing some guesswork on your exposure time, having a broad range of data available in your final image means that the exposure itself does not have to be perfect for you to end up with a perfect shot in post-processing.

Your camera can see a nighttime landscape in ways that your eyes simply cannot, which means that experimenting with these techniques has the potential to be a great learning experience with a lot of fun wrapped up in it. With a little luck and a lot of planning, you will bring home some amazing shots, too.

PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	
Mary-Anne Costello 4	
Gerrit van Rooyen 19	
March	April
Christelle Swart 6	Nicole Rowe 6
Fransie Stevens 21	Casper van Eck 11
Linda Martin 22	Carina Munday 24
Charles Costello 30	
May	June
Boshoff Steenekamp 16	Joan Fouché 16
Detlef Basel 23	Lloyd Munday 18
Frans Fouché 30	
Marius Coetzee 30	
July	August
Diana van de Wiel 4	Tony Roberts 6
Kagiso Langa 8	Sonja de Klerk 10
Robin Miles 9	Lee Hutton 15
Johan Ver Loren van Themaat 21	George Stevens 16
	Johan von Willich 21
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
	Petra Haselmaier
September	October
Chantelle J van Rensburg 24	John Tapuch 1
	Ken van Wyk 5
	Thelma van der Schyff 8
	Huan Zhongjie 12
November	December
Santie van Eck 6	Giuseppe Carbonatto 1
Johan Hosten 9	Pine Pienaar 26
Karin du Toit 11	Marlene Birkholtz 31
Giel du Toit 15	
Frans Mohr 21	

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