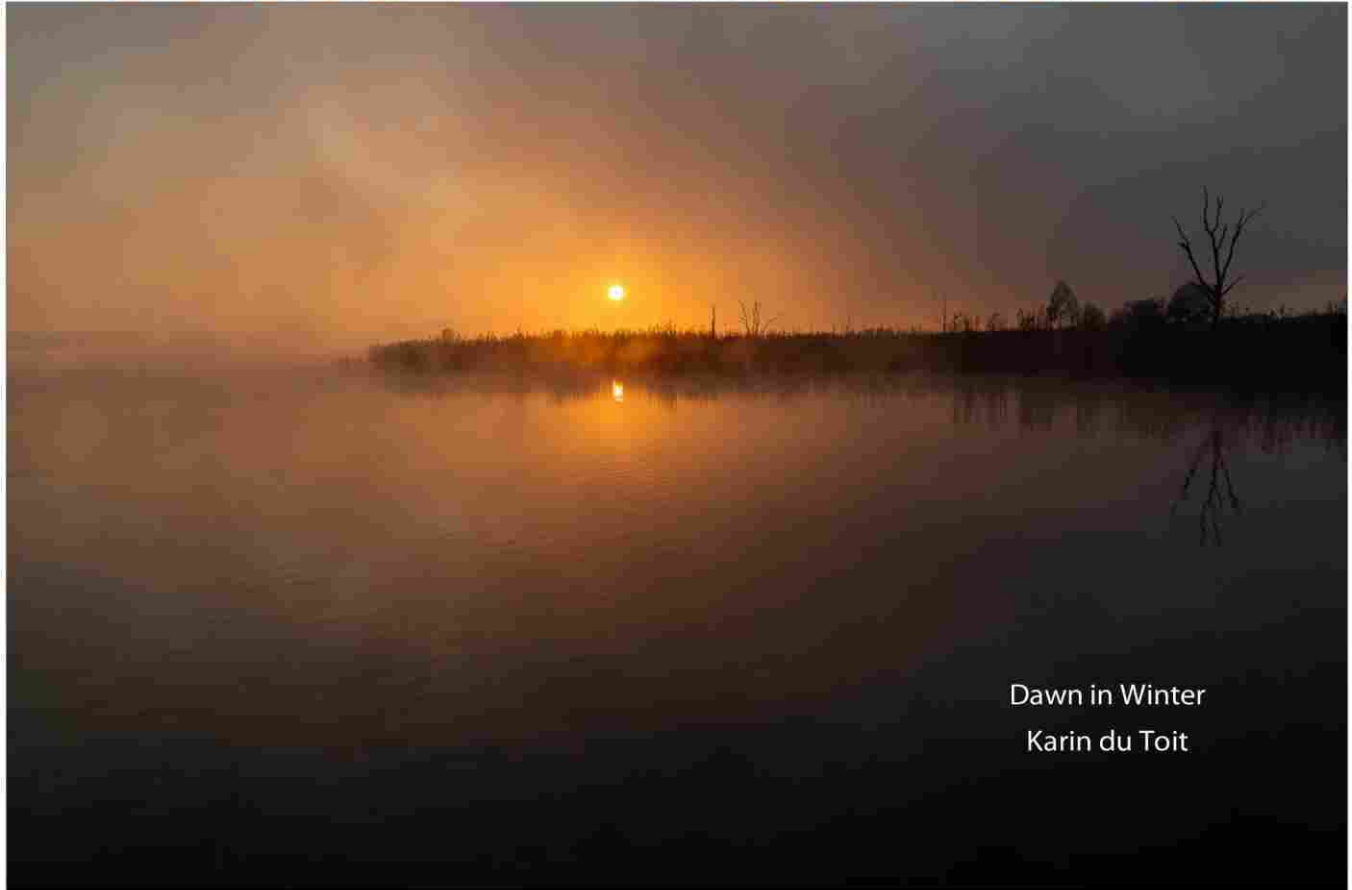


e FLASH

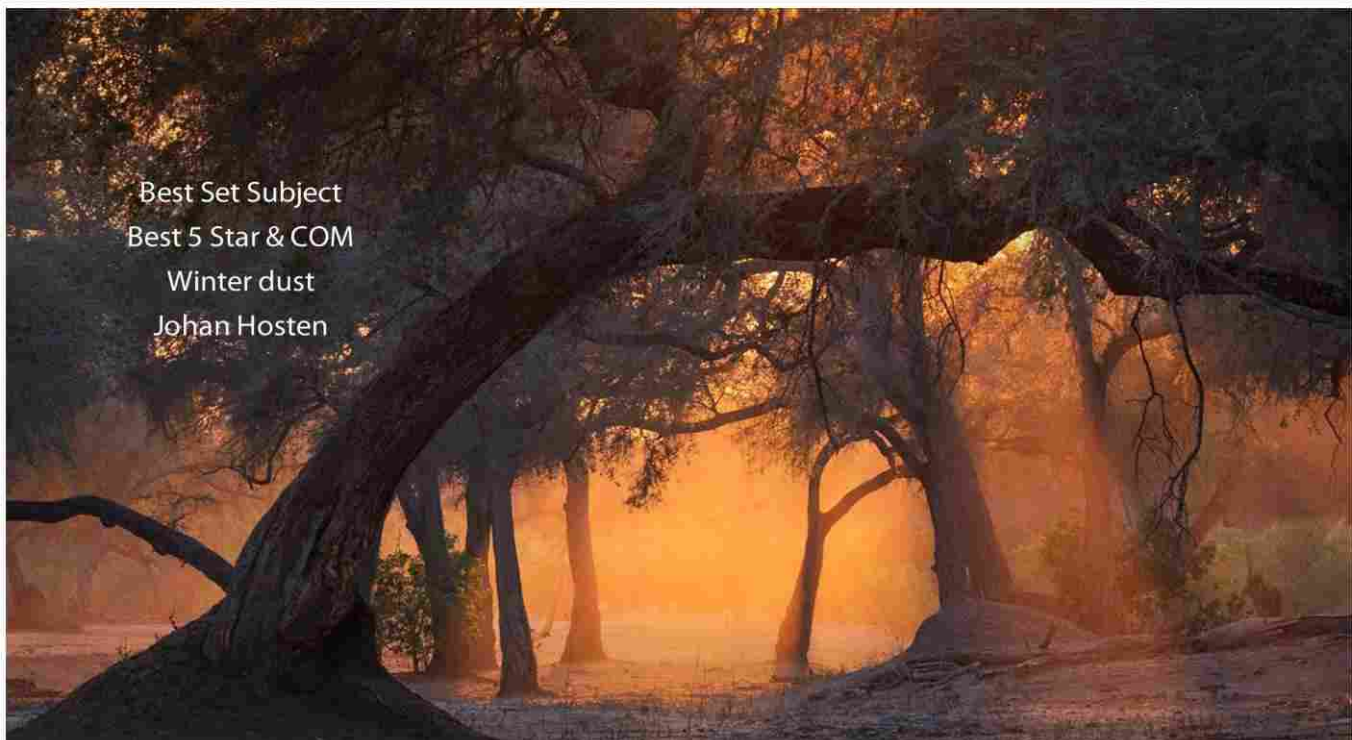


SEPTEMBER 2025

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Dawn in Winter
Karin du Toit



Best Set Subject
Best 5 Star & COM
Winter dust
Johan Hosten



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

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

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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 etra at petra.haselmaier@gmail.com
As per usual, the annual subscription fees are reduced by half for members who join after March.

WHAT'S HAPPENING

2 September 2025 Hybrid meeting	Photo Café Meeting@ NG Church Lynwood Sussex Avenue 18H30
16 September 2025 Hybrid meeting	Formal Meeting @ NG Church Lynwood Sussex Avenue 18H30
Judges: August 2025	Hendrik Grobbelaar NPC Giuseppe Carbonatto Casper van Eck

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:</p> <p>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 and four entries in either of the following categories:</p>	<ol style="list-style-type: none"> 1. OPEN 2. VISUAL ART/FINE ART 3. SCAPES 4. PHOTOJOURNALISM AND STREET PHOTOGRAPHY (According to PSSA rules) 5. NATURE (According to PSSA rules)

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.

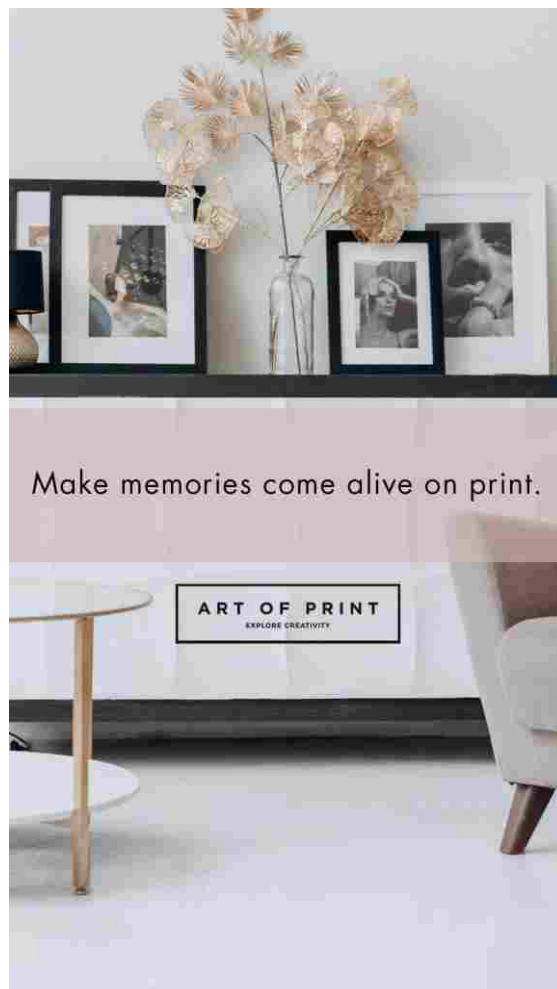
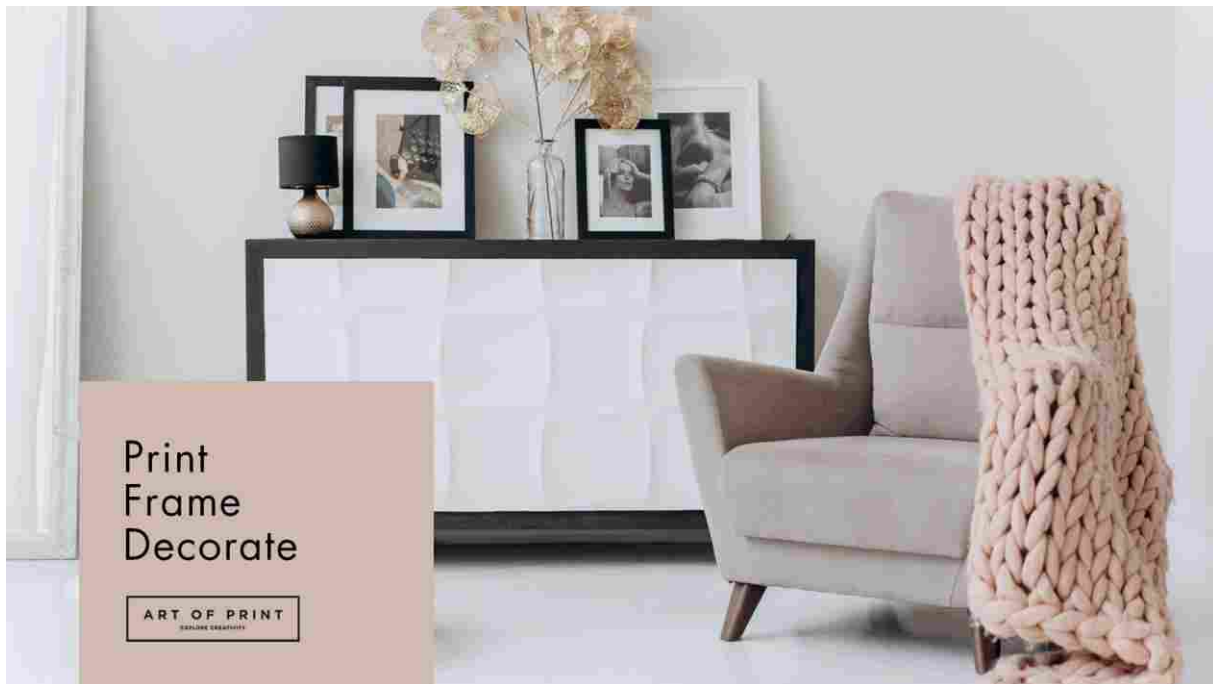
NATIONAL SALON DATES	2025
6 th PSSA Youth National Salon	6 September 2025
Western Cape Print Circuit	9 September 2025
Bloemfontein Camera Club Salon	13 September 2025
Camera Club of Johannesburg 90 th Anniversary	27 September 2025
2 nd Kroonstad Fotoklub life in Monochrome PDI Salon	11 October 2025
7 th Rustenburg National Digital Salon	25 October 2025
2 nd F-Stop Salon	8 November 2025
Vanderbijlparkse Fotografiese Vereniging Digital Salon	15 November 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	
8th Edenvale Digital Salon Giuseppe Carbonatto Up high Float like a butterfly  Not letting go	Sonja de Klerk All mine If I could turn back time The orange path Spice it up  Smoke it

Outdoor Photo:



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

President's Page - Thelma van der Schyff

CAN I CONVINCE YOU TO BUY MY DREAM PRODUCT?

A few days ago, my grandson, aged 9, had to do a speech on technology, and how it has changed from their grandparents' (yes that is us), time to today.

That set me thinking about the changes that took place in our time. I do not even go back in history. Forget about the industrial revolution – that is so yesterday.

The way products were advertised then compared to now, is remarkable. Advertising heavily relied on television, radio, print media (newspapers and magazines), and outdoor advertising like billboards.



Advertisements frequently focussed on lifestyles, making use of attractive models and situations. Their aim was to appeal to what consumers wanted – mostly social status and happiness.

Advertisers began to delve into psychology, using emotional appeals and subtle messaging to influence consumer behaviour. That is still true today. First find out what the consumer wants and then start from there.

The macho man was present even then. Anybody remember the Marlboro man? He was casually smoking his Marlboro cigarette, being a proud cowboy

Who did not have a Volkswagen Beetle? When I finished at university, the focus was finding a job and buy a bright yellow Beetle with a yellow smiley face in the rear window. No comments about the smiley face in the window please. The aim in advertising the Beetle was to emphasize its small size, fuel efficiency, and quirky nature, appealing to a growing segment of the population seeking alternatives.



Let us move to today and the products in circulation to be advertised and photographed. Times and advertising have changed so dramatically, as the printed medium has changed to be largely online.

Online selling makes presentation key. One of the most effective ways to enhance your store's appeal is through high-quality product photography. Beautiful, professional-looking images can significantly boost your online store's visual appeal and help you stand out in a crowded market.

One way of doing this is by getting a professional photographer who uses a studio. This may sound ideal, but it is not always feasible for new or small businesses. Fortunately, product photography can also be handled by the amateur photographer as an alternative. With the right tools and techniques, you can create compelling product photos that rival professional shots—all without breaking the bank.

You will need to have a camera, (duh, we all have one), with a 105 mm f/1.4 lens, and you can achieve results. I even want to go further - you can achieve equally great results with an iPhone or Android. These are getting better every day. Great product photography is the result of thoughtful lighting, exposure, styling, and post-processing decisions. Also essential, is a tripod, white paper, tape and a table against a white wall.

Lightboxes create even lighting and minimize shadows for a professional look. They are useful for photographing small to medium-sized products.



Using a lightbox is straightforward: place your product inside on the white background. If your lightbox has built-in studio lighting, turn them on and adjust for even illumination. For more control, consider using external light sources.

Props can help tell your product's story by setting the mood, showing scale, or demonstrating use. However, it is crucial to strike a balance—props should enhance, not overshadow, your product. Should you photograph a coffee mug, you may include coffee beans, a book, healthy rusks to make it appealing. Remember not to overshadow the star of the show with too many props. It is not compulsory to make use of studio lighting. Natural light through a window can provide excellent lighting.

A few ideas to get you creative mind kicking in.



Looking forward to your choice of product, and your creative take on how to photograph it.

Till next time

Thelma



Winning Images August 2025



*Best Visual Art:
Everything that glitters
is not gold
Gerrit van Rooyen*

*Good Set Subject:
Cosmos of Spring
John Tapuch*





*Best 3 Star
& Best Junior:
Greater Kestrel
Mary-Ann Costello*

*Best 4 Star:
Young girl
Boshoff Steenekamp*



Good Photos:



*Best Nature
& Best Senior:
Unhappy Lion
Johan Hosten*

*Good Nature:
This is fun
Sonja de Klerk*





Best Buddies
Charles Costello

Grasshopper for lunch
George Stevens





Water of a duck
Sonja de Klerk

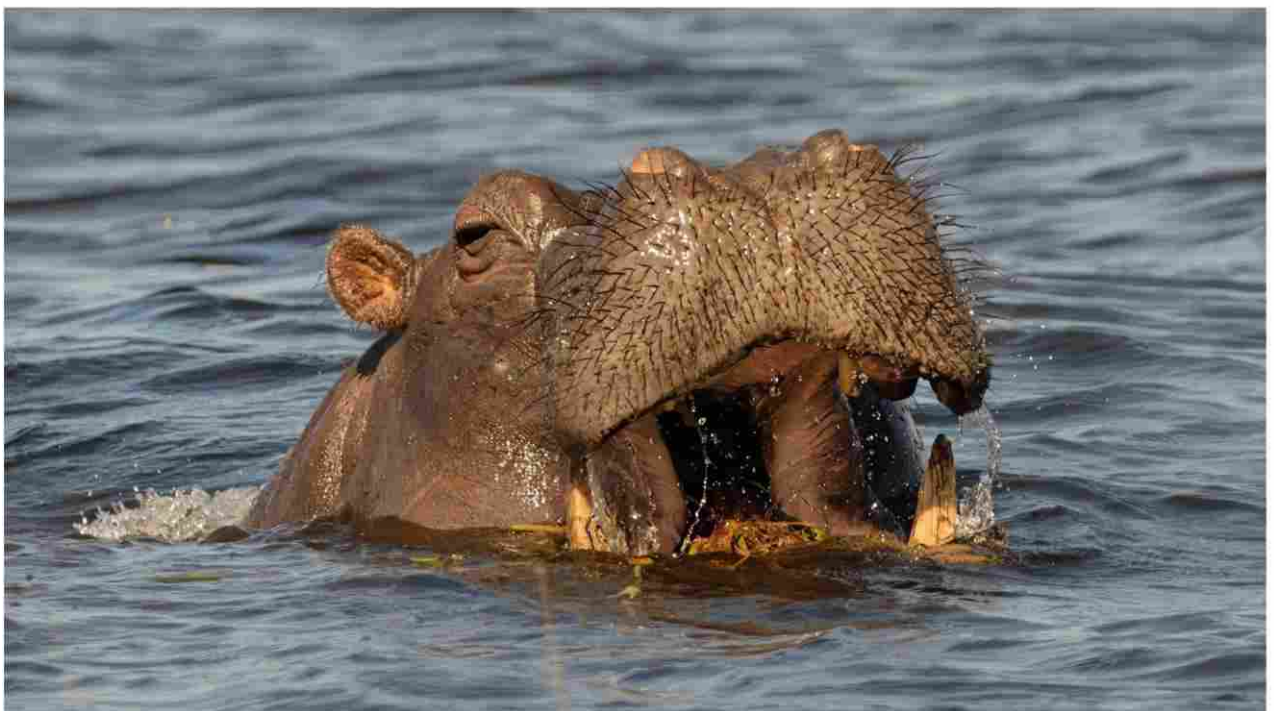
Two Butterflies
Johan Hosten





*Observing
George Stevens*

*Mouthful
George Stevens*





*Best Open:
Anti Tick Team
Fransie Stevens*

*Good Open:
Boys in the mist
Johan Hosten*





The winding road
John Tapuch

Reaching for the Cloud
Johan Hosten





*Future Champion
Johan Hosten*



*Pirouette
Johan Hosten*



*A time that hurts
Sonja de Klerk*

Article:

STILL LIFE PHOTOGRAPHY – Sonja de Klerk

Still life photography is photos of inanimate objects such as fruit, cut flowers, utensils and any other everyday items.

It is an arty, creative form of photography and allows artistic freedom with no limits. It is therefore a genre for every photographer to explore. The advantage is that the shoot can be at home and with objects available in your own home.

The photographer has significant control over composition, lighting and subject matter. This control allows for creative exploration and the development of a unique photographic style but does not allow substandard photographs.

A still life tells a story without uttering a word. Objects must be carefully selected to tell the story. It can be a battered pocket watch, weathered books, fresh or even decaying fruit or vegetables.

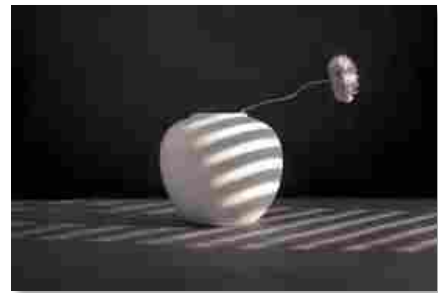


A still life can be like time capsules. Physical objects can be captured within the frame but also the essence of the time in which it was created.



Using light

An important element of still life photography is the use of light. The photographer can play with shadows and highlights to create a sense of drama and depth. The way light and shadow are used breathes life into inanimate objects. Shadows dance across the composition, playing an important role in highlighting forms and creating a realistic scene. Reflective surfaces, like glass or polished metal can be used to add depth in the photograph. The use of reflectors or reflective boards can be effective to add soft light at the right place.



Composition

When it comes to still life, the placement of objects should be in an interesting manner. Since composition is a personal preference, there are no rules on how to create it. Carefully arrange the objects to create a visually appealing photograph. If you struggle getting ideas for creative composition – a good place to find inspiration is classic still life paintings.

For a natural composition, it is best to avoid patterns or anything that looks staged, uniform or symmetrical. The angle of the view is also important.

A box-shaped object, which is in front of the observer, is quite boring. When rotated, two sides of the object are visible.



The use of overlapping and random placement (not in a row) provides a better composition. Overlapping creates depth in the photograph.



A focal point is important and should be in focus. Play around with the composition, often by just adjusting the angle of one of the objects, change the impact of the photograph.



Compositions to consider are triangular or pyramidal. A triangle is a stable geometric structure, and compositions such as these create a sense of balance. Positioning objects at the corners of the triangle momentarily stops the eye. You can select one object to be your focal point by presenting it more prominent than the others.



Other approaches emphasize strong vertical, horizontal, diagonal, S-shaped or L-lines. Alternative, by keeping the eyes moving sets up a visual rhythm.



Vertical



Horizontal



Diagonal



S-shape



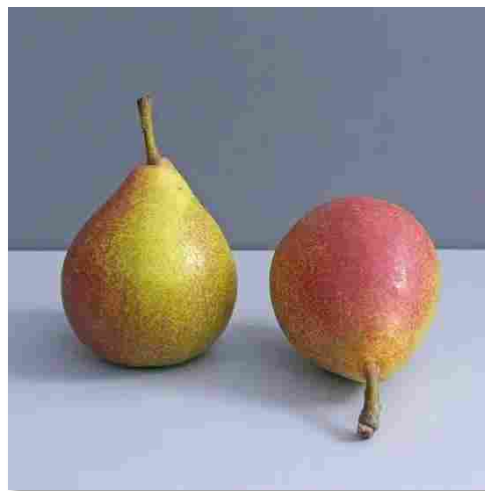
L-shape



Visual rhythm

Use leading lines, layers, colours and symmetry. Experiment with different composition set-ups.

Various levels create visual interest in the photograph.



A tight crop combined with a strong downward directional angle, in this case the stalk of the pear, can guide the viewer's eye off the bottom of the canvas rather than back into the centre of the scene.



By twisting the pear, the stalk shape has a softer flow to it and the cast shadow has now been combined resulting in a more calming piece.

When you are arranging a simple still life using a bowl of fruit, you can just pile up fruit in the centre of the bowl. What this creates, from a distance, is a circular shape around the bowl and fruit on top. It does not offer any intrigue; the viewer just sees it as one large block shape. The easiest way to change the feel and add another level, is to take one of the pieces of fruit out of the bowl and place it in front of the main subject. Creating a story can be by peeling the fruit, use the pieces to add extra dimension, texture and breaking the lines (staged).



High eye level: The eye level is one of the most important choices you will make for still life. A photo featuring at high eye level, creates a sense of depth. The subject dominates and draws the viewer's eye into the image.



From the top: A photograph from above can be a different and interesting composition.

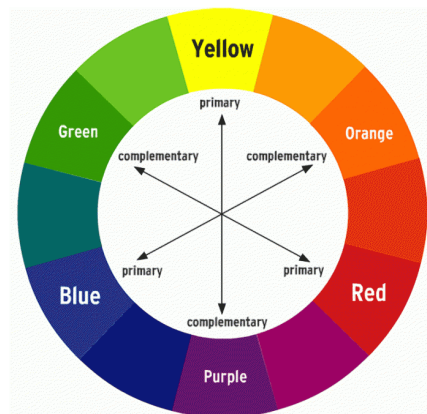


Negative space: Always winner and effective, if used correctly.



Colour

Colour can provide impact. When combining objects with a specific message or meaning, consider a colour scheme to evoke an emotion, then include objects to reinforce that meaning. The traditional colour wheel can be of assistance.



Complementary: Colours directly opposite each other on the colour wheel, for example, red and green.



Analogous: Colours adjacent to each other on the colour wheel, such as yellow and green.



Triad: Three colours on the colour wheel, forming a perfect triangle — for instance violet, orange and green.



Simplicity vs Complex

I prefer simplicity but there is nothing wrong with a more complex or busy still life if the story is there for the impact. You can start with a busy still life and then experiment by removing some of the objects and create a new composition.

Complex



Simplicity



What can go wrong?

Basic still life photography mistakes include poor lighting, distracting backgrounds, not using a tripod, rushed composition, and failure to experiment. Additionally, choosing the wrong lens (best choice is 50mm or macro), not focusing on the right part of the subject, and poor white balance can also detract from the image.

Final words

Still life allows for experimentation, the development of a personal style and a terrific way to explore your creativity. Be patient and allow time for still life photography, it often requires many photographs to get the ONE.

Explore your own home for interesting objects and different themes. Plan your still life but do not be surprised if you end up with something different, but more creative. Experimenting can do this to your photography.

Get creative, photograph your own ideas and have fun. If you end up deleting all the images from your shoot – it happened to all of us. It is part of the experimenting process.

(Photo credits: all from the Internet)

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	
Giel du Toit 15	
Frans Mohr 21	

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