

FLASH

MAY 2026

WWW.PRETORIA-PHOTOGRAPHIC.CO.ZA



New perspective
Fransie Stevens



Rock solid
George Stevens
Best Set Subject & Best 4 Star



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

Photo-Vault-Online Entries

www.photovaultonline.com

COMMITTEE MEMBERS

President/Formal Meetings/Public Relations	Thelma v.d. Schyff	president@pretoriaphotographic.co.za thelma@aeternoplanning.com	082 784 0392
Vice President/Internal Liaison/ New Members	Petra Haselmaier	petra.haselmaier@gmail.com	082 780 6905
Informal Meetings / Photo Café	Santie van Eck	santie@wildspanhunting.com	076 733 4466
General Secretary Competition Secretary	Sonja de Klerk	ppsannouncements@gmail.com sonsdeklerk@gmail.com	082 778 9249
Treasurer Finances/Membership	Frans Mohr	pps.finances@gmail.com	083 227 8676
Website/Social Media	Carina Munday	carina.munday@gmail.com	082 322 9895
Special Interest groups	Santie van Eck	santie@wildspanhunting.com	076 733 4466
Photovault Team/ TOP	Karin du Toit Boshoff Steenekamp	pvo@pretoriaphotographic.co.za	082 5009301 083 633 9063
Outings/Workshops	Giuseppe Carbonatto	outings@pretoriaphotographic.co.za	082 332 5748
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

INDEX	Pg.
WHAT'S HAPPENING	3
PROMOTIONS	3
END OF YEAR CATEGORIES	4
SET SUBJECTS 2026	5
ENTRIES FOR CLUB COMPETITONS	5
SERVICE TO THE CLUB	5
NATIONAL SALON DATES	6
SALON ACCEPTANCES	7
OUTDOOR PHOTO ADVERTISEMENT	8
PRESIDENT'S PAGE: Thelma v.d. Schyff STREET PHOTOGRAPHY	9
PHOTOGRAPHS: Winners April 2026	12
ARTICLE: The Art of Visual Storytelling Through Photography - Liz Davenport	21
PPS BIRTHDAY LIST	29

NEW MEMBERS
Petra Haselmaier our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society or PPS. Please contact Petra 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
5 May 2026 Hybrid meeting Formal Meeting @ NG Church Lynwood Sussex Avenue 18H30
19 May 2026 Hybrid meeting No Formal Meeting
Judges: April 2026 Alta Oosthuizen (NPC) Sonja de Klerk Thelma van der Schyff

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 2026

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

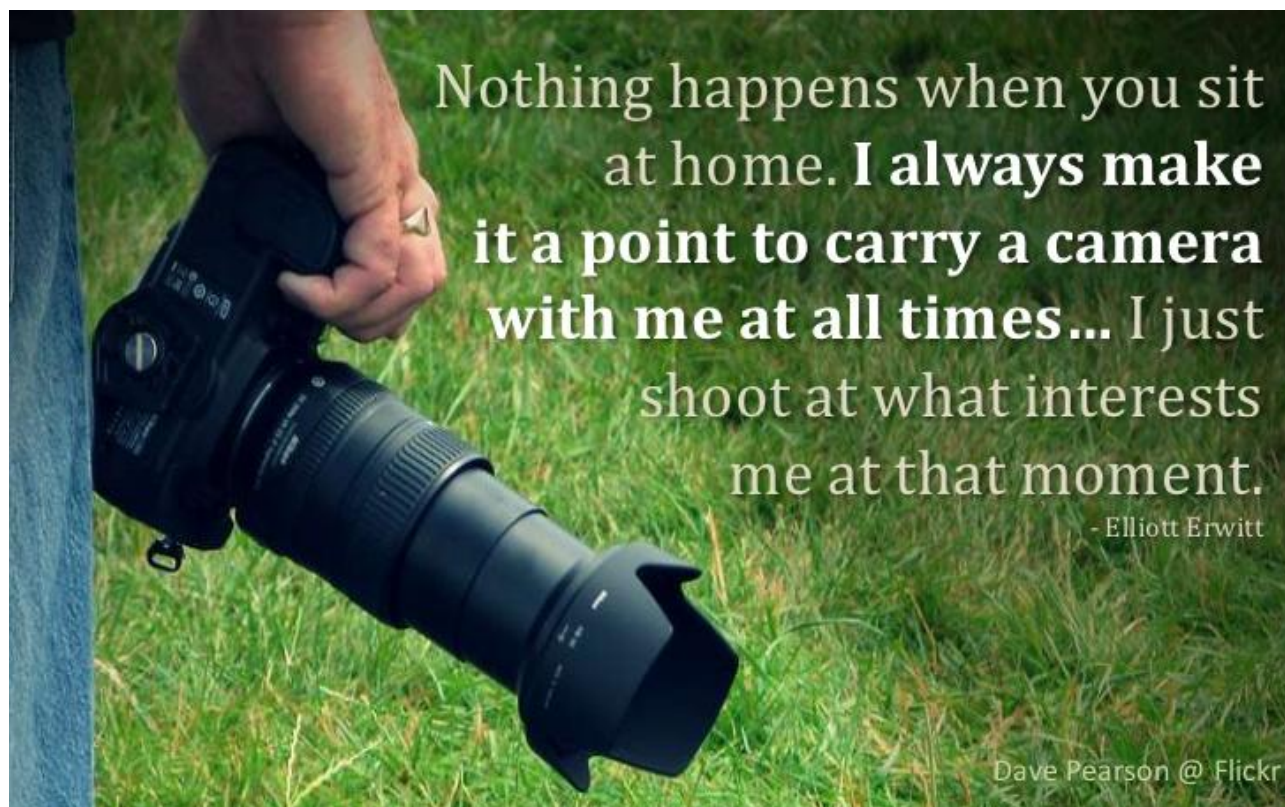
SET SUBJECTS 2026		
MONTH	SET SUBJECT	DESCRIPTION
JANUARY	Bugs in action	Macro
FEBRUARY	Triadic colours	Three colours equally spaced on the colour wheel, forming a triangle. Colourful & creative
MARCH	Paint with light	Own interpretation
APRIL	Adrenaline junkies, action	Fast shutter speed
MAY	Show the shadow as more important than the subject	Time of day, position of the sun, simplistic shadows
JUNE	Street photography	Candid techniques, storytelling
JULY	Feature a well-known saying/idiom	Creative, abstract
AUGUST	A shape within a shape	Compositional technique of placing one shape inside another for a photographic interest
SEPTEMBER	Movement with people	Adjusting shutter speeds and long exposure shots to capture movement - to blur movement artistically. Image must include people
OCTOBER	Photo through a space	Leaves, pages of a book, pipe...)

MONTHLY ENTRIES FOR CLUB COMPETITIONS:	
Dear PPS club members When entering your photos for the formal evenings, could you please remember the following: You are allowed one entry in the SET SUBJECT and four entries in either of the following categories:	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:	
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: - 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.	- 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	2026
TAF Klub Print & Digital Salon	2 May 2026
Sandton National Digital Salon	9 May 2026
4 th Kosmos Fotografiese Klub Salon	16 May 2026
10 th MFFC PDI Salon	30 May 2026
Scottburgh Camera Club 1 st National Salon	13 June 2026
3 rd SANParks Honorary Rangers Pretoria Region Salon	27 June 2026
Worcester Fotografieklub 2 nd PDI & Print Salon	4 July 2026
Krugersdorp Camera Club 20 th Digital Salon	18 July 2026
7 th PSSA National Youth Salon	1 August 2026
Bluff Camera Club 4 th Digital Salon	15 August 2026
10 th Tygerberg Photographic Society Print & Digital Salon	29 August 2026
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 opsannouncements@gmail.com



SALON ACCEPTANCES

PSSA 10th National Salon

Charles Costello

Nectar snack

Sonja de Klerk

Searching

David and Goliath

A flower burst

Rock the moon



Twins

SAWAS 4th Salon

Sonja de Klerk

Washing under my wing

Perfect arrangement

The bow

Enjoy the swim

Pine Pienaar

Emerging from the Thicket

In the Yorkshire Dales



Ribbed Vault of the Umbracle

PSSA Up & Coming

Charles Costello

Sabota lunch

The Victor



Camo flies

Carina Munday



Crossing dimensions

Hennie Stoffberg

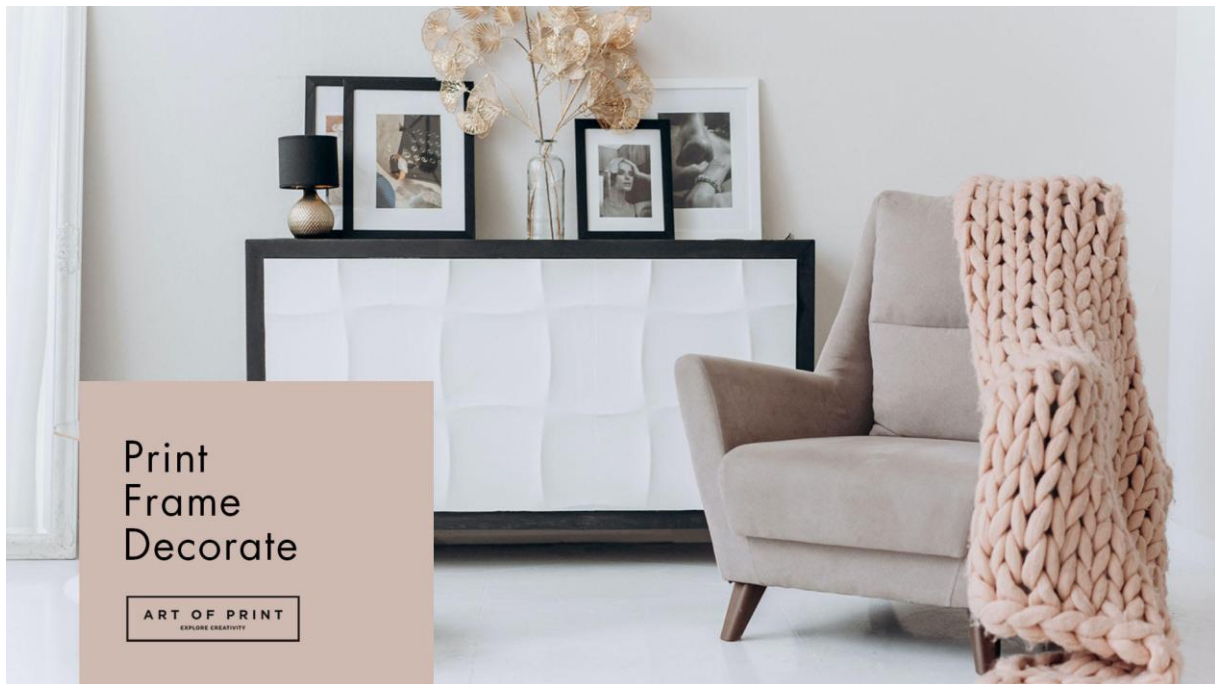
Perfection

Determination



Lighthouse panorama

Outdoor Photo:



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

President's Page - Thelma v.d. Schyff

STREET PHOTOGRAPHY

We have had this topic numerous times and still it fascinates us enough to get back to it every once in a while.

It transports us to worlds we would like to visit or be part of. The main aim is to capture an image so that the people in the street are not aware of you, otherwise it may be seen as a posed photo. To me, the word I use to describe street photography is “candid”. This is capturing part of everyday life and takes place in the moment.

The other day I unpacked my mom's box of old photos. I found a photo of a family member walking down the street in town. It used to be practice to take pictures of pedestrians walking down the street and then they could be bought from the photographer. What I also noticed are that these specific photos portrayed the streets and shop fronts, with the men dressed in suits and hats, and the women in formal shoes and stockings, nice dresses and also hats on occasion. This stresses the value of street photography capturing history.



Although “street” is in the name, there's no requirement as to where you can capture street photography. Any public space is fair game as street photography is less about “streets” and more about capturing the unusual and mundane. The beach, boardwalk, or even a local park can serve as an excellent backdrop.

With social media being the norm nowadays, people are feeling strongly about who can be photographed and uploaded for the world to see. Parents often mask their children's faces. They can also prohibit you to take photos of their children.

When visiting various countries your experiences can vary. In the United States, it is completely legal to photograph anyone in a public space. In Russia street filming is legal, however, you can be requested to have accreditation. You may be confronted with a mix of grumpiness and candid smiles.

In South Africa, if you're in a public place or publicly accessible area (like a beach, street, park, or market), you can legally be photographed without needing written permission, as long as the image isn't used to misrepresent, harm, or advertise a person without consent.

Take it easy and follow your instincts. Of course, if someone catches you taking their photo and reacts in an overtly negative way, do whatever you need to do to de-escalate the situation, even if it means deleting the photo. This has been our experience once when visiting New Town. Three people standing in front of the red building made a very striking photo, but they complained quite aggressively and looked at our camera screens to see what we photographed. Not a nice experience.



Cameras today are sensitive and can operate without a flash going off in someone's face. Cameras are getting smaller or more discrete, so there's ample opportunity to more casually try your hand at street photography.

Shooting from the hip allows you to stealthily get the shot and leave without a trace. A smaller camera can allow you to be extremely discrete.

Newer mirrorless cameras have a number of features that make shooting in this style easier than it's ever been. Intelligent auto focus tracking means we can rely on the camera to pick up a face or eye entering the frame. We just need to frame up our scene properly. This comes with time and a familiarity with our lens of choice. Cameras that are compact enough to not draw too much attention will enable you to get the shot.



The possibilities are endless. Find an interesting street in winter and take cosy pictures of scarves, coats, red noses and steaming coffee. Find one in summer and capture the surfboard, the soft drinks and happy smiles. Go for jacaranda season and make it a showcase of lilac-purple-white saturated colours to add lots of impact.

Be inspired, be creative, be happy.

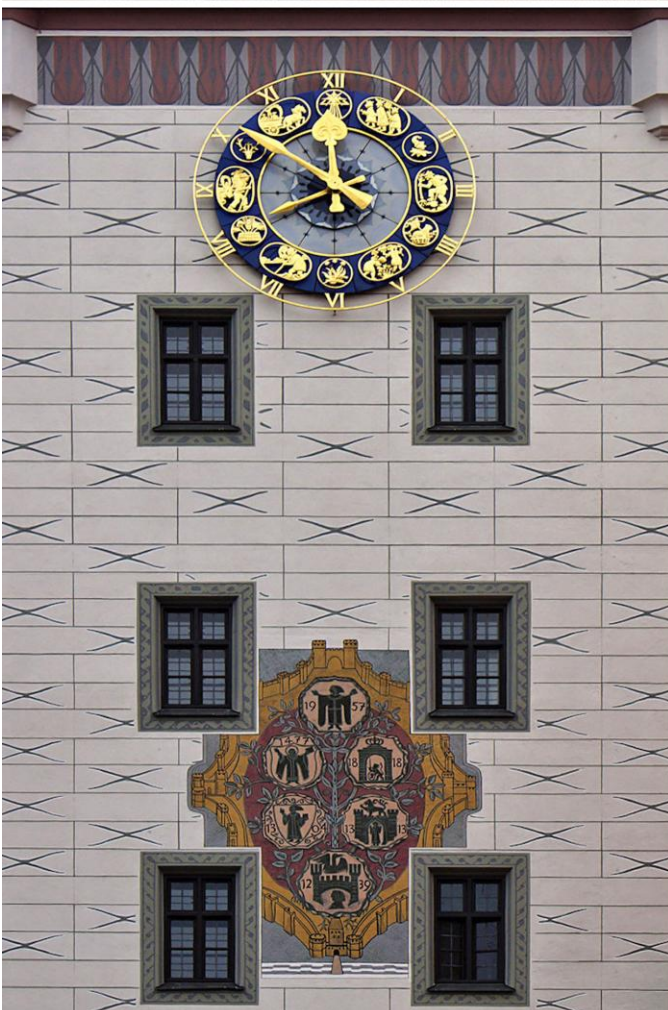
Till next time

Thelma

Winners April 2026



*Best 2 Star:
Another locked door
Petra Haselmaier*



*German Perfection
Pine Pienaar*



*Best 3 Star &
Best Junior:
Resting
Giel du Toit*

*Best Nature:
The Last
Crab Standing
Santie van Eck*





*Sun soaked
Fransie Stevens*

*Feasting
Giuseppe Carbonatto*





*Best 5 Star
Best Open
& Best Senior:
End of the Tunnel
Johan Hosten*



*Sun Struck
Johan Hosten*



Purple thistle flower
Gerrit van Rooyen

Yellow canna
Joan Fouché





*Water hazard
George Stevens*



*Best PJ & Street
Photography
The next bread
Sonja de Klerk*



*Steaming Through Spring
Lloyd Munday*

*Helping Hands
Lloyd Munday*





*Looking down on you
Mary-Ann Costello*



*Valley in Bloom
Carina Munday*

*Best Master Bronze
Wide expanse
Roelof Groesbeek*





*Best Scape:
Rock pools
Giuseppe Carbonatto*

*Lesotho
Giuseppe Carbonatto*





*Misty Alaskan
mountains from above
Mary-Ann Costello*

*Franskraal Morning
Casper van Eck*





*Best Visual/Fine Art
Feathered Duet
Santie van Eck*

*Me and my horse
Roelof Groesbeek*



Article: The Art of Visual Storytelling Through Photography - Liz Davenport



I took these storytelling images during a styled shoot called the Summer Play Date Series, which was hosted by [@stagandbirdphoto](#)

For Effective Visual Storytelling, Consider Your Light, Colour, Composition, and Editing Choices
Storytelling is at the heart of human experience. Through stories, we understand ourselves and others, learn valuable lessons, feel empathy, and connect more deeply. Like traditional storytelling, photography can convey complex emotions, ideas, and narratives and teach viewers valuable information.

Some pictures are pretty, but others resonate because they tell a story. I aim to create images that capture beauty while inviting viewers into visual narratives.

The Power of Story in Photography

Stories weave throughout the fabric of our lives. Their threads allow us to use our imaginations, understand different perspectives, and make sense of our experiences. When we see an image that tells a story, we are not just seeing a moment frozen in time—we are being invited to feel, imagine, and fill in the blanks with our interpretations. Visual storytelling in photography places the viewer in the moment, immersing them in the environment and circumstance so they feel like they are part of the story.

Storytelling Is Personal

Each photographer has a unique voice shaped by their experiences, emotions, and worldview. This personal voice is what makes visual storytelling so powerful—it's not just about the subject in the frame but the photographer's intention and connection to that moment—it's the lighting choice, the editing decisions, and the composition.

"Storytelling in photography is a vocabulary that is uniquely yours to speak," writes Alan Ranger of Alan Ranger Photography.

Understanding the reason behind the photograph is vital to creating images that resonate on a deeper level. It's about thinking beyond the surface, considering the emotions, the compelling narrative, and the message you want to convey.

The Elements of Visual Storytelling

Creating photographic images that tell a story requires more than just pointing a lens at a scene and pressing the shutter. It involves deliberate choices in composition, framing, use of light, colour, and editing. These elements work together to enhance the narrative and evoke the intended emotions.

Composition and Framing

Composition and framing are fundamental in visual storytelling. How you frame your subject can change the entire narrative of a single image.

For instance, a wide shot with the surrounding environment can provide context, showing the viewer where the story takes place. On the other hand, a close-up shot focuses on details and evoke emotions, drawing the viewer into the subject's inner world.

An effective composition carries the viewer's interest from one part of the image to another – frequently without their knowledge. Placing your subject on the grid immediately draws the viewer's eye into the photograph and adds visual interest. If used properly, your off-centre subject can create a blank space that can be a great storytelling element.

Consider the rule of thirds, leading lines, and symmetry when composing your shots. These techniques guide the viewer's eye to the story's most essential elements. Negative space can also be powerful, allowing the viewer's imagination to fill in the gaps and adding a sense of mystery or anticipation.

The Role of Light in Storytelling

At the most basic level, photography is the manipulation of light, so it should come as no surprise that guiding its direction and intensity can set the mood, create depth, and highlight important details of the story you want to tell.

Suppose you're shooting documentary work or at a location using only natural light. In that case, you're usually stuck with the available light at the scene, and that part of your story has already been decided. But if you can shape the light—by using strobes, diffusers, or other tools, tips, and tricks, you can decide how you want the light to look in your final image.

The quality of light—whether soft and diffused or harsh and direct—can significantly influence the emotional tone of the image.

For example, golden hour light can evoke nostalgia, romance, or tranquillity with its warm, soft glow. In contrast, the dramatic shadows of low-key lighting can create a sense of mystery, tension, or introspection. Experiment with different lighting conditions to see how they change your image's story.

Let's take a bit of a deeper dive into light manipulation in the context of exposure ratios, light quality, and the direction of light:

Exposure Ratio

The exposure ratio is the relationship between your subject's highlight and shadow areas. When telling a dramatic visual story, you should use a higher exposure ratio, as this helps visually communicate the broader emotional range of your subject(s). "Exposure ratio sets the mood," writes JP Stones in his piece *Emotional Photography: Lighting Can Create Emotion*.

Light Quality

Think of the quality of light as a scale that goes from soft to hard light. Soft light conveys more warmth and is associated with positive emotions, while hard light is more edgy and intense, with defined lines of highlights and shadows.

"These harsher boundaries are quite aggressive statements and might imply a hard side to a character or an uncomfortable situation," Stone writes.

Light Direction

Most of us have been at a slumber party or campout when our friend starts to tell a ghost story, and they move their flashlight under their face, right?

This is a perfect example of how the direction of light can affect emotion. We're not used to seeing subjects lit from the bottom, so it gives us a "creep" factor and adds to the spookiness of the story. So, consider how you position your lights around your subject. This will affect how the viewer interprets your photo emotionally.

Colour as a Narrative Tool

Colours are not just visual elements; they are powerful storytelling tools. They can convey emotions, highlight certain aspects of the image, and guide the viewer's interpretation of the story. Warm colours like reds, oranges, and yellows can evoke warmth, passion, or excitement, while cool colours like blues and greens can create a sense of calm, sadness, or contemplation.

In family photography, many photographers consider colour in terms of the visual cohesiveness of the group, how the colour scheme works with the setting, and the photographer's editing style. You should think beyond that to effectively use colour as part of your storytelling.

Let's take a moment and move to another form of visual storytelling: filmography. In movies, colour is one of the main ways creators differentiate stories, set the mood, and direct the audience's attention. They'll play with colour values, saturation, and hue to depict character relationships and transformations.

"Movies and series use colour to represent inner and outer conflicts," writes Tina Lee in her piece, *Using Colour in Visual Storytelling*. "In filmmaking, colour is utilized to convey important or complex messages at a subconscious level. It offers a layer of meaning to every scene and adds depth and dimension to a character."

But keep this in mind: Just because you can add colours to your photograph doesn't mean you should. Knowing how to control colour and its effects is a key element to visual storytelling.

Think about the story you want to tell? Are there colours that stand out or dominate the scene, and how do they affect the mood? Do they enhance the photo or detract from it.

Using colour intentionally can add another layer of meaning to your images, making them more compelling and evocative.

Editing as a Storytelling Process

Editing is where you refine and enhance the narrative of your photos. It's not just about making the image look good; it's about reinforcing the story you want to tell. Through careful adjustments to exposure, contrast, colour balance, and sharpness, you can emphasize certain elements and downplay others, guiding the viewer's eye and emotions.

For instance, increasing the contrast and saturation can make the image more vibrant and energetic, while a desaturated, high-contrast look might evoke a sense of melancholy or nostalgia. Cropping can also be a powerful tool, allowing you to remove distractions and focus the viewer's attention on the most critical parts of the story.

Creating Connection Through Storytelling

Storytelling in photography requires a deep connection to your subject, environment, and intention. It's about more than just capturing a beautiful image—it's about capturing the essence of the moment, the emotion, and the narrative that will resonate with viewers.

Before you press the shutter, ask yourself: What story am I trying to tell? What emotions do I want to evoke? How can I use composition, light, colour, and editing to enhance this story? By thinking deeply about the intention behind your photograph, you can create images that are not only visually stunning but also rich in meaning and narrative.

The Impact of Visual Storytelling

The power of visual storytelling lies in its ability to transcend language and cultural barriers. A well-told story in a photograph can be understood and felt by people from different backgrounds and experiences. It can spark a conversation, evoke empathy, and create a lasting impact.

As photographers, we have the unique ability to capture and share stories that might otherwise go untold. Whether it's a candid moment of joy, a quiet moment of reflection, or a scene filled with tension and drama, each photograph has the potential to connect with viewers on a deep, emotional level.

Final Thoughts

We are our stories. They define us, shape our perspectives, and connect us. In photography, storytelling is more than just a technique—it's a way of seeing the world, capturing moments that matter, and sharing our unique voices with others.

By mastering the elements of visual storytelling—composition, framing, light, colour, and editing—you can create images that are not only captivating visuals but also deeply meaningful. You invite viewers to step into the narrative, feel the emotions, and connect with the story you are telling. In doing so, you create a powerful and lasting impact that goes beyond the image itself.





For PhotographerscouplesFamiliesPortraitsBrand PhotographySenior

PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	
Mary-Anne Costello 4	
Gerrit van Rooyen 19	
March	April
Christelle Swart 6	Casper van Eck 11
Isabel Groesbeek 7	Carina Munday 24
Fransie Stevens 21	
An-Marie Cronje 20	
Linda Martin 22	
Charles Costello 30	
May	June
Boshoff Steenekamp 16	Joan Fouché 16
Detlef Basel 23	Akindele Olunloyo 17
Frans Fouché 30	Lloyd Munday 18
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
Bennie du Plooy 13	George Stevens 16
Johan Ver Loren van Themaat 21	Bill Zurich 16
	Johan von Willich 21
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
	Petra Haselmaier 29
September	October
Madré Oberholzer 8	John Tapuch 1
Roelof Groesbeek 25	Ken van Wyk 5
	Thelma van der Schyff 8
	Huan Zhongjie 12
	Ronelle Oosthuizen 13
	Erika Cronjé 18
	Chantelle J van Rensburg 24
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.