

e FLASH

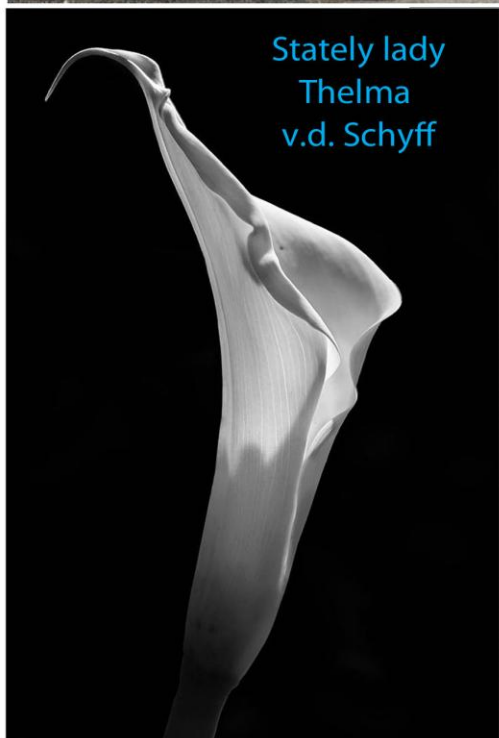


SEPTEMBER 2026

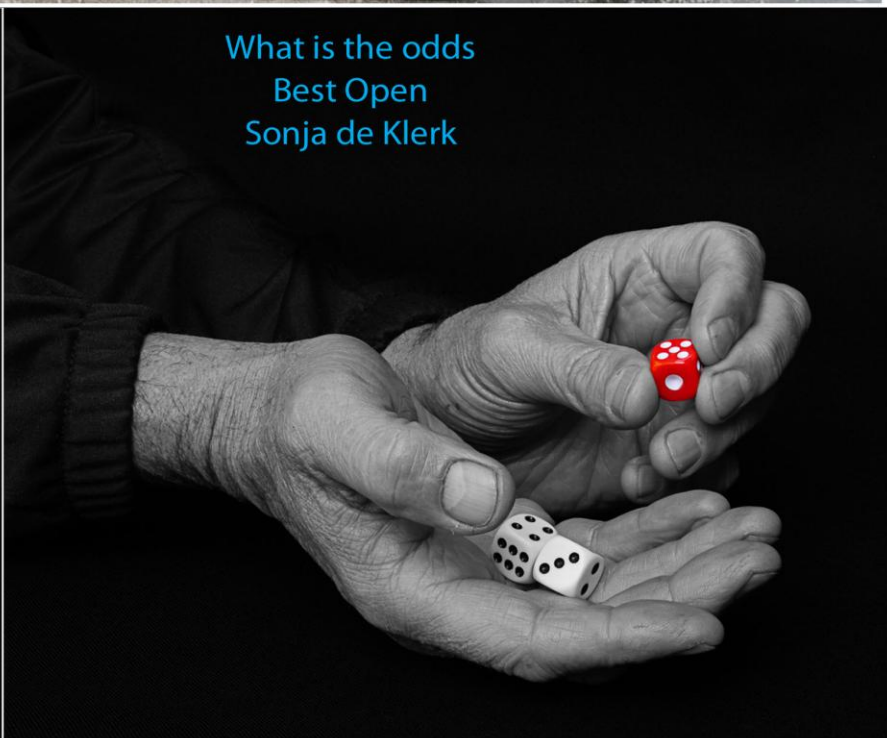
WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



Sudden snow storm
in Nikko Japan
COM
Paul Healy



Stately lady
Thelma
v.d. Schyff



What is the odds
Best Open
Sonja de Klerk



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

Photo-Vault-Online Entries

www.photovaultonline.com

COMMITTEE MEMBERS

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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
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
1 September 2026 Hybrid meeting Photo Café Meeting@ NG Church Lynwood Sussex Avenue 19H00
15 September 2026 Hybrid meeting Formal Meeting @ NG Church Lynwood Sussex Avenue 18H30
Judges: August 2026 John Tapuch Johan Hosten Francois Venter (NPC)

PROMOTIONS
4* to 5* Casper van Eck 1* to 2* Paul Healy 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, 6. 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.

SALON ACCEPTANCES

KCC Salon Acceptances

Giuseppe Carbonatto

Common Diadem
Birds with a feather
Pre touch down



Old farm house sunset

Sonja de Klerk

A potted view
Confusion
Mingled letters

Carina Munday



Crossing dimensions

Christelle Swart

Tricolor

Casper van Eck

Silent Descent COM

Santie van Eck

Memories of Yesterday COM
Life is Great
Dubai Beautiful City



Sunrise Reflections

6th Bethal Digital Salon

Giuseppe Carbonatto

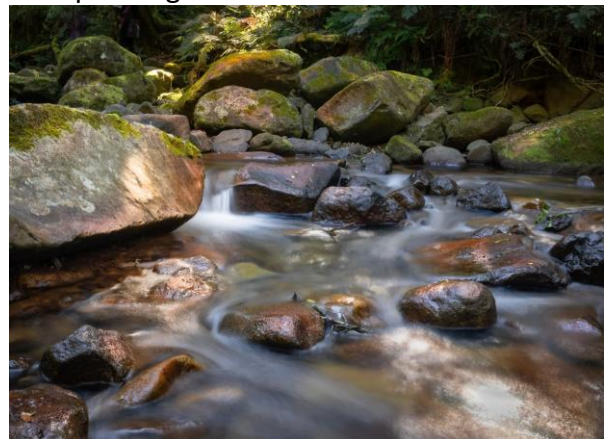
Birds with a feather
Squacco in flight

Sonja de Klerk

Book the key
With a bubble

Santie van Eck

Frog Legg Breakfast
For You The Game Is Over
Whisperwing



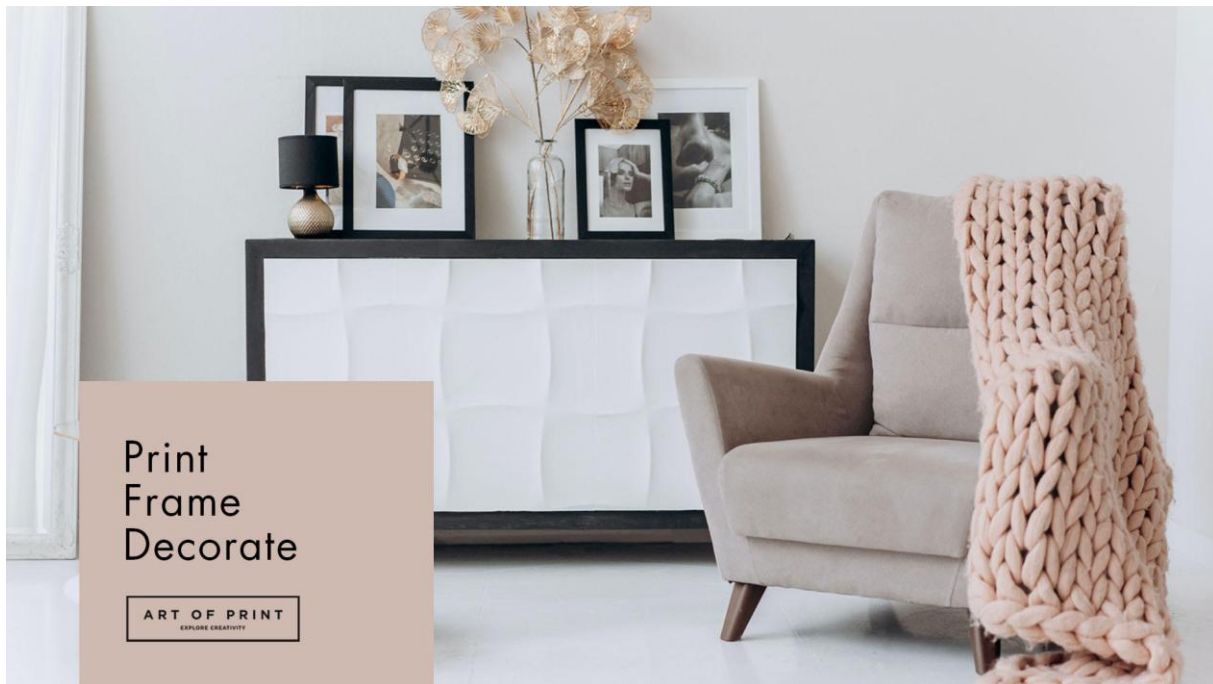
The Sound of Silence

KCC Salon Acceptances Santie van Eck  Memories of Yesterday COM	6th Bethal Digital Salon Santie van Eck  Feathered Duet
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NATIONAL SALON DATES	2026
30 th PSSA Up & Coming Salon	5 September 2026
9 th Centurion Camera Club Digital Salon	17 October 2026
Amber Camera Club 4 th Digital Salon	31 October 2026
10 th Swartland Fotografieklub Digital & Print Salon	14 November 2026
11 th Magalies Foto Fun Club Salon	16 January 2027
Kroonstad Fotoklub PDI Salon	30 January 2027
31 st PSSA Up & Coming National Salon	2 February 2027
7 th Randburg Photo Club Digital Salon	20 February 2027
Hillcrest Camera Club 2 nd Digital Salon	6 March 2027
4 th Benoni Camera Club Digital Salon	20 March 2027
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

Outdoor Photo:



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

President's Page - Thelma v.d. Schyff

Through the looking glass

It is easy to photograph through the eye of your camera only. Snapshots. One dimensional. Trying to get a good and interesting photo will depend on the luck of the draw - take many and choose the best one.

However, we all strive for something different. Something that will catch the eye and make the viewer want to look some more.

So, why not try something you haven't done before (OK, I am generalizing here). How about you find a space you can look through and place an object in the center. Alrighty, we have a new challenge!



Shooting through a shape or object to create a tunnel or framed effect is known in photography as **foreground framing** or the **shoot-through technique**. Photographers place physical items—such as rings, foliage, cutouts, or architectural arches—directly in front of the camera lens to warp, vignette, or isolate the main subject.

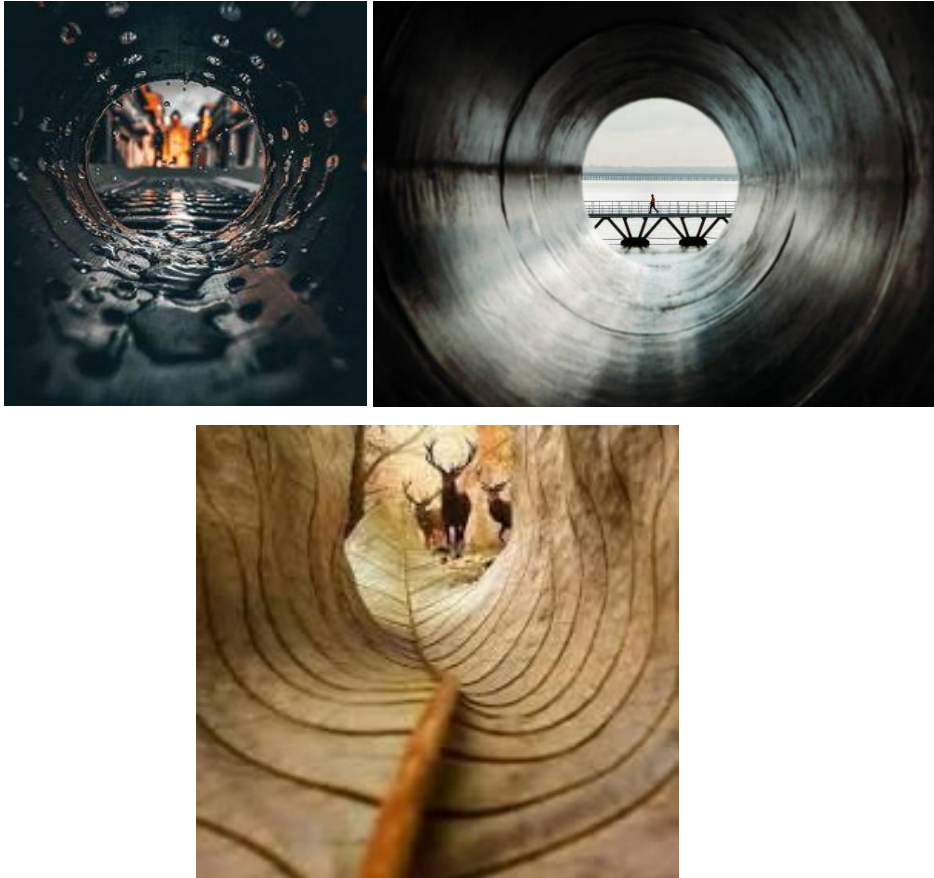
Your creativity doesn't have to be all in focus. It can be creative, blurry and soft.



Architecture is a great place to find interesting frames to shoot through. Once you start looking, you'll begin to notice all kinds of interesting apertures in buildings that you could use as a frame. The shape you frame your photo with, can be any strong shape, like a circle, a rectangle, a window, a passage with interesting light, a door or arch. Sometimes it will be worth the wait for the right composition to appear in your frame. Imagine a door at a mosque, with its curved shape and then the woman passing in front of it with her traditional clothing. Magic.



A very impactful image can be achieved by photographing through a folded book. To do that, you stand the book up and fan the pages into a circular or oval tunnel. Feeling fancy? Fold it to form a heart. Place your camera lens right against the back fold or edge, look through the opening at your subject. Pick a well-lit object, person or landscape that fits neatly within your frame. Challenge yourself and do this with your cell phone!



Obviously, the above photo is not taken in South Africa – three guesses as to the clue? Great answer – we do not have reindeer; Santa keeps them in the North. It is still a very good image to learn from. It is ultra realistic, taken from inside a large dry yellow leaf, forming a natural tunnel frame.

The leaf adds to the impact of the photo because of its golden-yellow colour with brown spots, visible veins and texture, curled into a hollow tunnel shape, edges slightly torn, macro detail sharp and crisp.

The camera is placed inside the hollow leaf, extreme close-up foreground (macro), leaf fills most of the frame creating a circular tunnel view. This provides a shallow depth of field in the foreground but the subject is sharp.

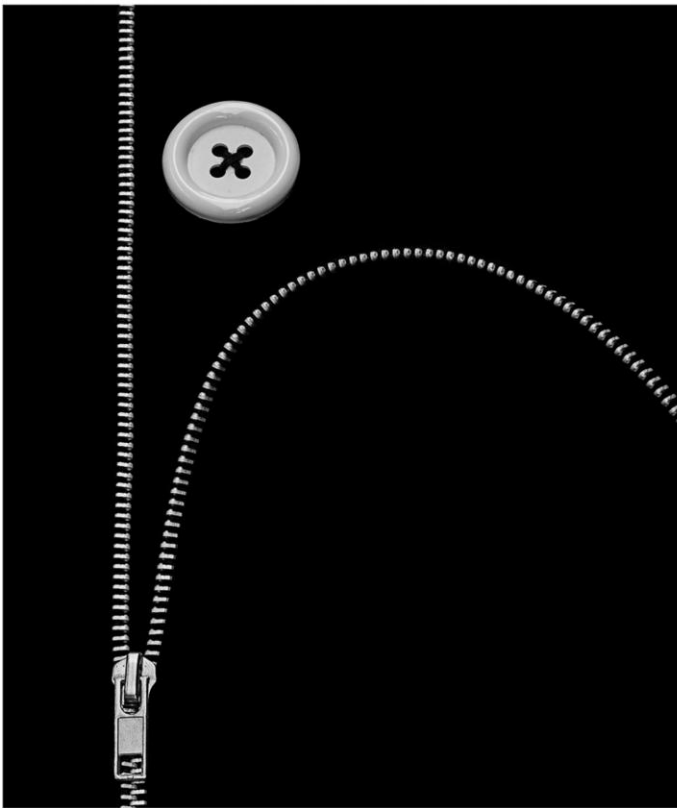
The possibility is endless. Let your mind go. Find shapes around you that you might have missed.....in the house.....in the garden.....in a kid's toy cupboard.....in the handyman's toolbox.....in the pantry.....

Go and read your set subject topic still to come and wow us with imagination.

Till next time

Thelma

Winners August 2026:



*Best Set Subject
Best Master Bronze
Best Senior
COM
To Zip or to button
Sonja de Klerk*



*Echoing arches
Fransie Stevens*



*Best Visual Art
Morning blush
Giuseppe Carbonatto*

*Best Scapes
Windy Dunes
Johan Hosten*





*Winter Morning
Santie van Eck*



*Best 5 Star
Jewel of the Dawn
Santie van Eck*

*Best 3 Star
Misty Irish Landscape
Mary-Ann Costello*





*Best 1 Star
Best PJ & Street
Best Junior
COM
Reflections in Blue
Jodhpur India
Paul Healy*

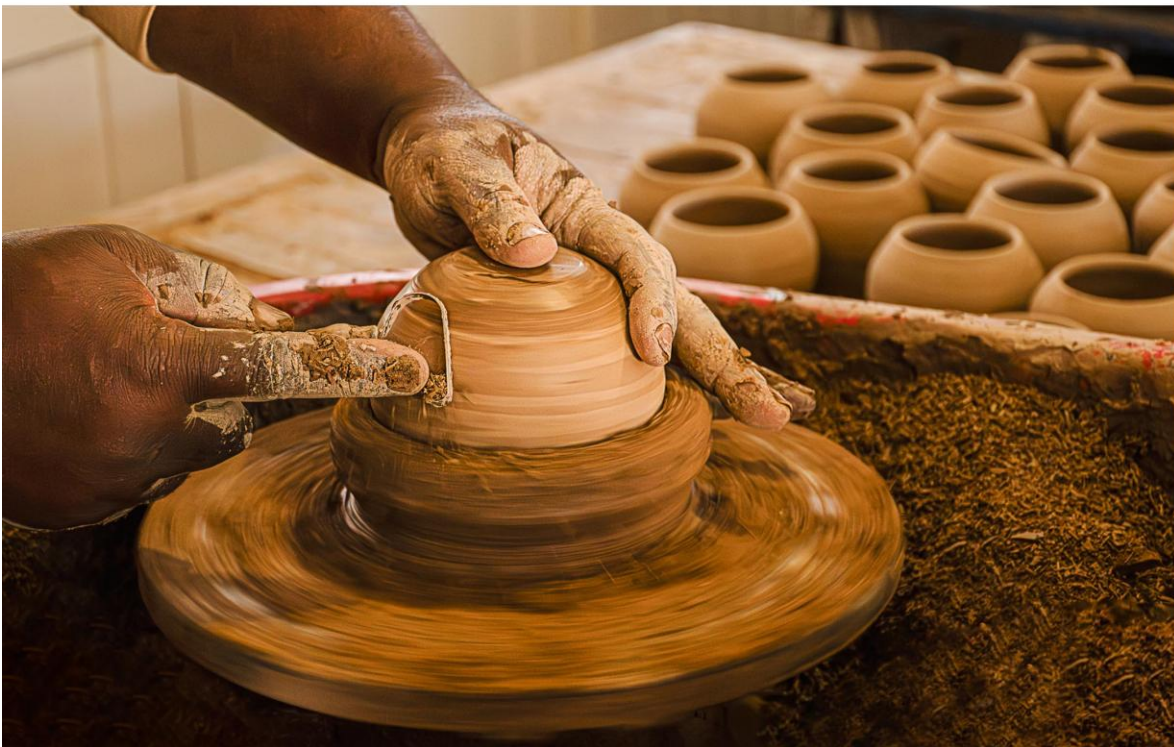
*King of the whip
George Stevens*





*Hong Kong Estate
after Rain
COM
Paul Healy*

*Slice a pot
Sonja de Klerk*





*Best 4 Star
Disaster
George Stevens*

*Elephant Drama
Johan Hosten*





*Sky painting
Charles Costello*

*Board meeting
Fransie Stevens*





*Caper white
butterfly RE
Gerrit
van Rooyen*



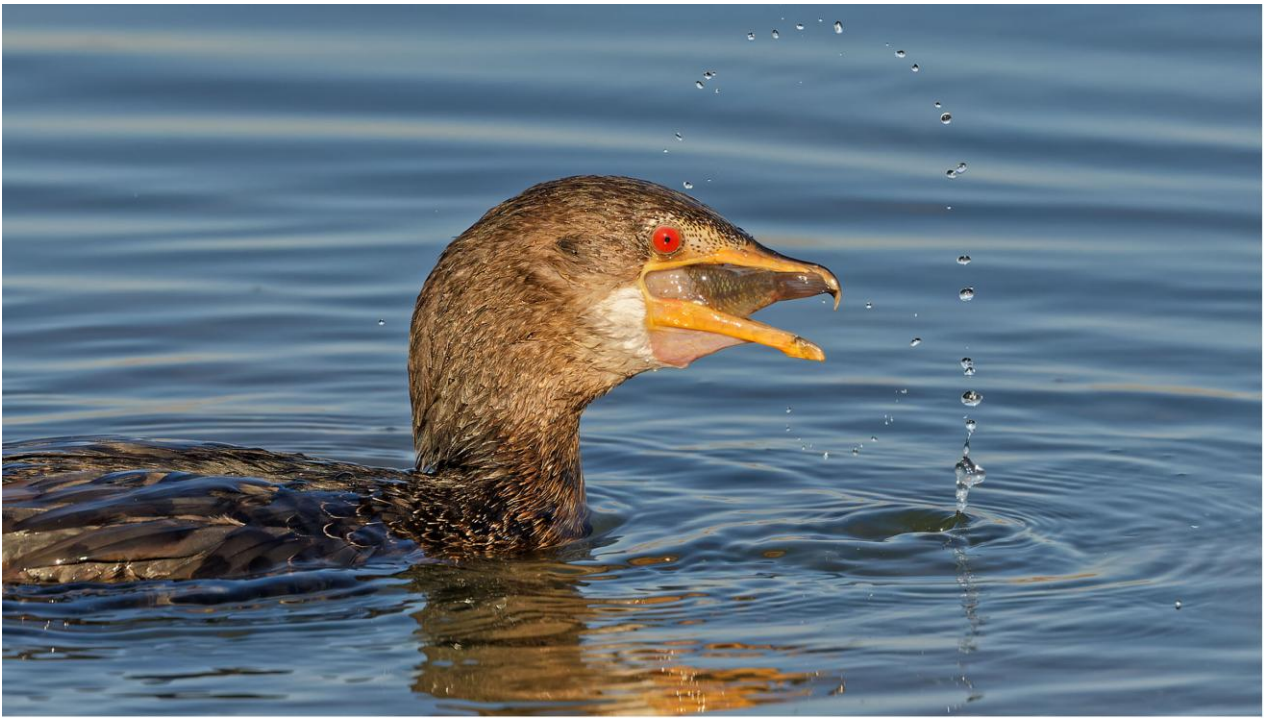
*Trapped
Joan Fouché*



*Nelia & Brodie
penning the sheep
Bosheff Steenekamp*

*Polen Overload
Mary-Ann Costello*





*Best Nature
COM
Breakfast
Roelof Groesbeek*

*COM
Red billed buffet
Madré Oberholster*





Squacco in flight
Giuseppe Carbonatto

Come into my parlour
Thelma vd Schyff



Why me
Sonja de Klerk



Article: 10 Photos to Try in any City

(Part 1) Copied By Linda

I would like to thank ViewBug for this article and have decided to share it with my fellow photographers.

Some I have actually tried at some point or another but not the way the guide insists you should do them. Well, they ask for more dedication and purpose of mind than I am actually capable of.

I do try to maximise my “keepers” by trying all angles and DOF and ICM and heck knows whatever else, even my trusty glass ball/globe. Often some of these are way too “arty” for the discerning Judges at PPS competition evenings. I simply keep them for my viewing pleasure or to remind me what really does or does not work.

Using this Guide:

Ten assignments to do in any One City but only pick one per outing.

Every photographer hits the same wall: you know your camera, you have a city in front of you, and you have no idea what to point it at. This guide solves that. Each of the ten assignments is a specific, repeatable idea that works anywhere there are streets, buildings, light and people.

Do not try to complete all ten in one afternoon. Pick one, go out with a single lens, and stay with it until you have five frames you would actually show someone. The constraint is the point – it stops you wandering and starts you seeing.

Three Rules to follow for all ten assignments:

- **One assignment per outing.** Mixing them means doing none of them well.
- **Work the scene.** When you think you have the shot, take five more from different heights and distances. The keeper is usually in that five.
- **Shoot it badly first.** The first frame clears the obvious idea out of our head so the second one can be better.

A NOTE ON GEAR

Gear Required:

- A single prime lens — 35mm or 50mm equivalent — covers nine of these ten assignments.
- A phone will do all ten. Nothing here depends on expensive glass.
- Shoot RAW if you can. Several of these assignments live or die in the shadows.
- The most useful accessory is comfortable shoes and snacks.

ASSIGNMENT 01

The Reflection

Every city doubles itself if you look down or sideways.

The idea

Reflections give you two images in one frame and instantly make an ordinary street look considered. Puddles, shop windows, car doors, polished granite, sunglasses and glass towers all work to make an ordinary street look like something special. The trick is to commit — shoot the reflection as the subject, not as a background detail.

How to shoot it

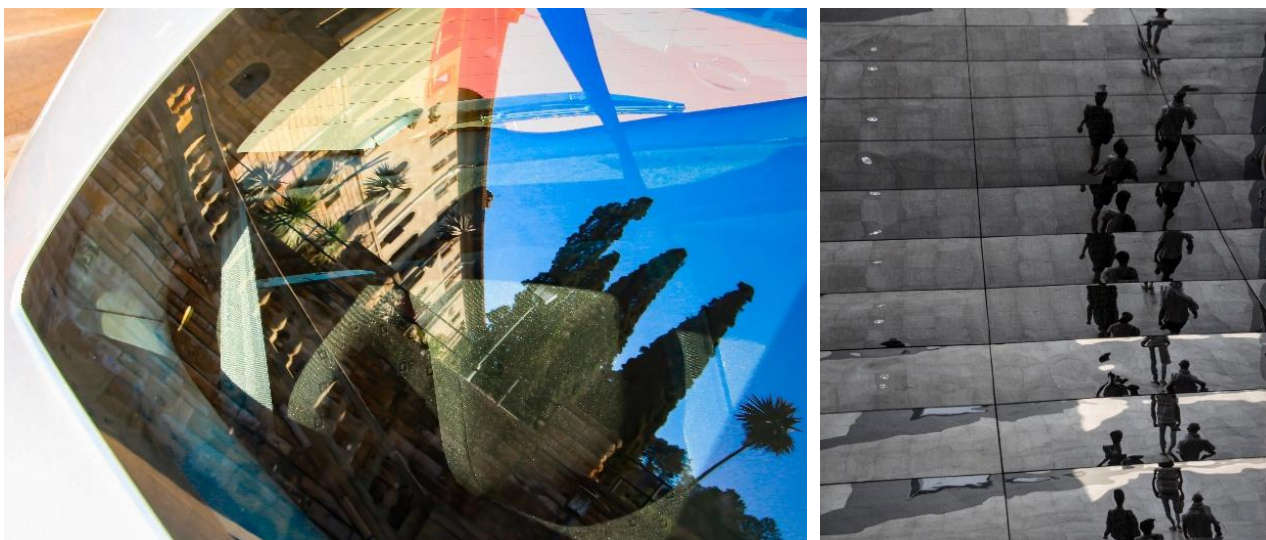
- Get the lens as close to the reflective surface as you can. Ankle height for a puddle, nose-to-the-glass for a window.
- Focus on the reflected image, not the surface. Your camera will want to do the opposite.
- Wait for something to enter the reflection — a person, a bus, a bird. A reflected empty street is just a wet street.
- Shop windows give you two layers at once: what is inside and what is behind you. Compose both deliberately.

Push it further

- Crop out all reality and keep only the reflection, then rotate the image 180° in editing so it reads as a strange upright world.
- Use a polarising filter to *remove* reflections instead — same location, opposite result.
- Shoot the same puddle at night, when every light source doubles.

STARTING POINT

- After rain, or early morning when streets are still wet.
- f/8 for depth, or f/2 to isolate the reflected subject from the surface.
- Get low. If your knees are clean, you did not get low enough.



ASSIGNMENT 02

Three Layers of Depth

Foreground, middle, background. One frame.

The idea

A flat photo has one thing in it. A photo with depth has three, stacked front to back, so the eye travels through it. This is the most reliable way to make a street scene look intentional rather than accidental.

How to shoot it

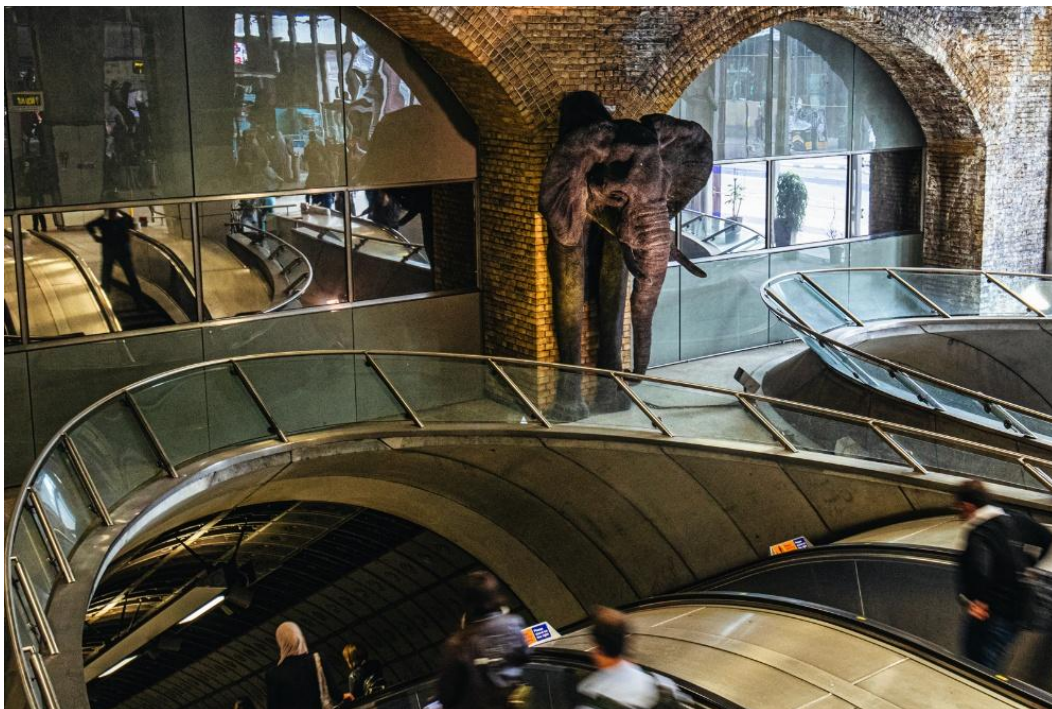
- Find your middle subject first — what the photo is about.
- Put something in front of it: a railing, a shoulder, a plant, a parked bike, a doorway edge.
- Make the background add something — a building, a sign, a lit window — not empty sky.
- Stop down to f/8 or f/11 and pre-focus on the middle layer.

Push it further

- Let the foreground go dark and become a silhouetted frame.
- Reverse it: sharp subject in front, two blurred layers behind.
- Use a long lens from across the street to compress all three layers into one flat wall of city.

Starting Point

- Busy corners and narrow streets — anywhere things overlap.
- f/8, focus one third into the scene, ISO high enough for 1/250s.
- If you can remove one layer and lose nothing, the photo needed more work.



ASSIGNMENT 03

One Person, Big Space

Scale is a story. Make your subject small on purpose.

The idea

We are trained to fill the frame with the subject. Do the opposite. One small figure in an enormous space — a plaza, an underpass, a blank wall — carries loneliness, awe or humour, depending on the space.

How to shoot it

- Find the space first. Set the composition, then wait for someone to walk into it.
- Place the figure off-centre, small, moving *into* the empty part of the frame.
- Keep the background clean — one texture, one colour, one wall.
- Shoot several frames as they cross. The right position is one step from where you think.

Push it further

- Shoot from above so the person becomes a mark on a graphic surface.
- Let the figure be a pure silhouette against a bright wall.
- Try two people at opposite ends and let the space between them talk.

STARTING POINT

- Wide open plazas, car parks, underpasses, wide staircases, waterfronts.
- 35mm or wider, f/8, shutter 1/500s so the walker stays sharp.
- Patience beats luck here. Pick your frame and hold it for ten minutes.



ASSIGNMENT 04

Hard Light, Hard Shadow

The light everyone avoids is the light that makes graphic pictures.

The idea

Midday sun is called bad light because it is unflattering for portraits.

For a city it is a gift: it cuts sharp geometric shadows across walls and roads, turning ordinary surfaces into abstract shapes. Stop photographing objects; photograph the shadows they throw.

How to shoot it

- Expose for the highlights and let the shadows go black. Underexpose one to two stops.
- Treat a bright shadow-patterned wall as an empty stage, then wait for someone to walk on.
- Shoot the shadow alone, without the object casting it.
- Watch for a shaft of light hitting one small area in a dark street. That is your spotlight.

Push it further

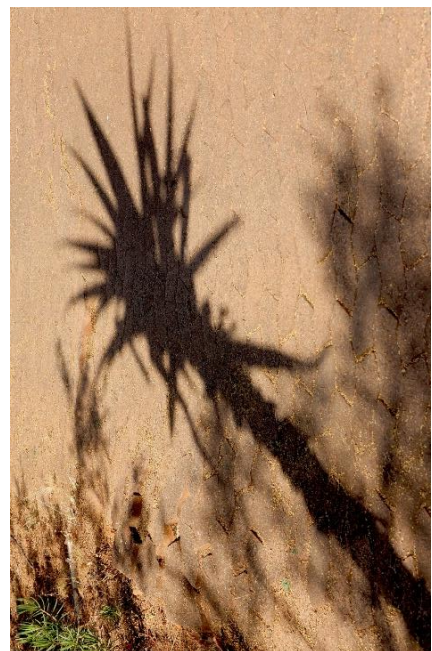
- Convert to high-contrast black and white; push the blacks down.
- Photograph only the line where light meets shadow, set diagonally.
- Return two hours later — the same wall becomes a different photo.

STARTING POINT

→ Between 11am and 3pm on a clear day. The hour photographers stay home.

→ Spot metering on the brightest area. Trust the dark; do not lift it.

→ f/8 to f/11, ISO 100, fast shutter. Plenty of light to work with.



ASSIGNMENT 05

Look Straight Up

The most under-photographed direction in every city on earth.

The idea

Almost nobody points a camera at the sky between buildings. Stand in a narrow street, back to a wall, lens vertical, and you get converging lines, symmetry and a slot of sky that looks like nowhere anyone has been. It works in every city.

How to shoot it

- Use the widest lens you have, as close to the base of the buildings as possible.
- Centre the camera for symmetry — or go deliberately off-axis so the lines spiral.
- Keep the sky bright and simple. Plain overcast white is ideal.
- Watch your footing — you will be looking away from traffic.

Push it further

- Do it inside: stairwells, atriums, parking structures, church domes.
- Add one bird, one crane, or one window with a person in it, and the abstract gains a story.
- Shoot at blue hour, when lit windows become a grid of glowing squares.

STARTING POINT

- Narrow streets, alleys, stairwells, glass atriums, scaffolding.
- Widest lens available, f/5.6, focus at infinity.
- Expect strong distortion. Lean into it rather than correcting it.



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	Paul Healy 15
Fransie Stevens 21	Carina Munday 24
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	Johan von Willich 21
	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
	Petra Haselmaier 29
September	October
Madré Oberholster 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.