

# OFFICIAL NEWSLETTER OF THE TYGERBERG PHOTOGRAPHIC SOCIETY

“the place where photographers click”

**VENUE:** All Saints Anglican Church, Baxter Road, Durbanville

**WHEN:** 7pm, every 4<sup>th</sup> Wednesday of the Month

**WEBSITE:** [www.tygerphoto.co.za](http://www.tygerphoto.co.za)



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**Editor:** Lynne Kruger-Haye *Contact me on [editor@tygerphoto.co.za](mailto:editor@tygerphoto.co.za)*

from the editor...

For those who haven't breathed a sigh of relief now that April has finally finished, "Where have you been???"

Personally, while I adore sleeping in just like anyone else, all these public holidays, school holidays and the general time-out from everyone, has completely messed with my working rhythm. I have struggled to get back into routine and to keep practising my craft. The idea of hot chocolate and marshmallows - combined with a good book, makes the going-out-to-shoot thing just a little bit more difficult.

The challenge ahead for us photographers now, is to somehow keep shooting through the chilly months ahead, to get up, go out, and make those images happen! Keep an eye out for club outings and learning experiences to help motivate yourself (and everyone else!) along!

Huge thanks also go to everyone who worked behind the scenes to make our TPS Salon such a huge success. From the prepping, judging, hosting and catering, to the results and admin that followed, Well Done and Thank You to everyone involved!

I really doubt, in the history of PSSA, that any other salon was hosted and completed in such a very short space of time!

On that note, in the aftermath of our prestigious event, this month our newsletter will not have the Final Club Evening Results included, as our beloved Webmaster was already packed and ready-to-go on his much deserved Botswana trip on the night of our club evening!! I will include both the April and May results next month. Apologies!!

So, until next time, stay warm and keep on shooting!



Be blessed.... Lxx

## New Members for April

A warm welcome to:

Kurt Lehner  
Luke Kruger-Haye  
Derek Nel  
Antoinette Nel

## BIRTHDAYS THIS MONTH!!!!

Wishing all of the very best to:

David Barnes  
Estelle Auret  
Ivor Thompson  
Jonathan Volmink  
Merwe Erasmus  
Pierre Rossouw  
Wayne Weimann

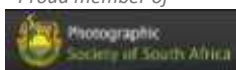
## DATES TO DIARISE:

### MAY 2017

11th TLS—Creativity  
13th Club Outing—Zone 7  
13th Hibiscus Coast Salon  
13th 1st Youth Division Salon  
21st Club Entries Close  
**24th Club Evening—Panning**  
27th Springs P.C Salon closes  
28th VSS Creative AV Salon



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## TOP SCORING IMAGES OF THE NIGHT: APRIL 2017

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DIGITAL SET OPEN WINNER &

OVERALL WINNER:

**"FLOATING PYRAMID"** by *Johan Beyers*



DIGITAL OPEN - RUNNER-UP

**"JACKAL BUZZARD"** by *Bennie Vivier*



**DIGITAL SET SUBJECT - WINNER**

**“SHANGHAI REFLECTIONS”** *by Johan Beyers*



**DIGITAL SET SUBJECT - RUNNER UP**

**“LEAF”** *by Karen Donaldson*



**PRINTS SET SUBJECT - WINNER**

**“OH LORD PLEASE HELP ME”** *by David Barnes*



**PRINTS SET SUBJECT - RUNNER UP**

**“MISTY CITY LIGHTS”** *by Lynne Kruger-Haye*



**PRINTS OPEN — WINNER**

**“THE YAWN”** *by Marleen la Grange*



**PRINTS OPEN - RUNNER-UP**

**“MAESTRO”** *by Andre Stipp*

## CLUB OUTINGS

*by Karen Donaldson*

The TPS Club Outings are hosted once a month, usually over a weekend. Where possible, these outings are organised around the upcoming set subject for that month, allowing members to take advantage of going in a group. This not only addresses some safety issues, but also provides an environment for learning from one another, as well the opportunity for forging friendships over the inevitable raucous socialising that happens!



Our April Outing was First Thursday, and even though we were only a small group we had a great time! It was very busy and sometimes hard to get into some of the galleries but the evening was an awesome experience



Please do join us next month on **Sat 13 May 2017**, an outing to Zone

7. We will meet there at 8:30am. A medium length lens should work well here as they pass quite close to you. A reflector vest must be worn if you wish to go on the track, and this you have to do to get to the other side.

I look forward to seeing you there!

**Karen (0833427202)**



## TLS

### (Tygerberg Learn & Share)

*by Jonathan Volmink*

Due to all the School and Public Holidays, long weekends and general holiday feeling, we did not have a monthly TLS meeting for April.

### **NEXT TLS SESSION:**

**THURSDAY, 11TH MAY 2017**

**7PM, at the club venue:**

**All Saints Anglican Church**

**Baxter Road, Durbanville**

This month we unfortunately do not have Sullivan Photography for this session. Instead, we will be having a presentation about Creativity. We look at what is holding us back from taking our photography from Good to Great! Please do join us for this session.

Please remember a small donation of R10 to cover the costs of hiring the hall.

'Till then, happy shooting!!

Kind regards,

**Jonathan**

**(082 397 9698)**



## FROM THE DESK OF THE CHAIRMAN:

What a fabulous April!!!

Congratulations to TPS for hosting, what is probably, the best ever run salon in the history of salons!

A huge thank you to Bennie Vivier and the rest of the team who worked so hard to make this incredible event possible! With over 2800 entries, this immense task was tackled in 3 days with the results posted in record-breaking time—something that has never been done before!!

Our salon judging was wonderfully assisted by Cape Town Photographic Club, Swartland Club and various other judges who offered up their time and expertise.

Huge congratulations also goes to Marleen le Grange who snagged a PSSA medal at the salon, the only Western Cape entrant to do so!

Well done TPS for an excellent job, and once again we have set the bar for how things are done!

Bye for now, and remember to **"Think before you click!"**

- Francois du Bois



## MEMBER INTERVIEW:

*Chatting with :*



**Wayne Weimann**

### How did you become interested in Photography?

I probably picked up an Olympus SLR about 25 years ago. I took a lot of images with it, but it got damaged on a trans-Atlantic flight when it fell out of the overhead locker during some turbulence! I have always taken lots of photographs, it has always had a passion but digital has made it a lot more accessible—and cheaper!

### What type or style of Photography do you enjoy?

I think for me I enjoy landscapes and action, pretty much a sort of documentary style. I have always been a sporting person, so action has always appealed. As I get older I now photograph rather than compete! This way I still get close to the action!

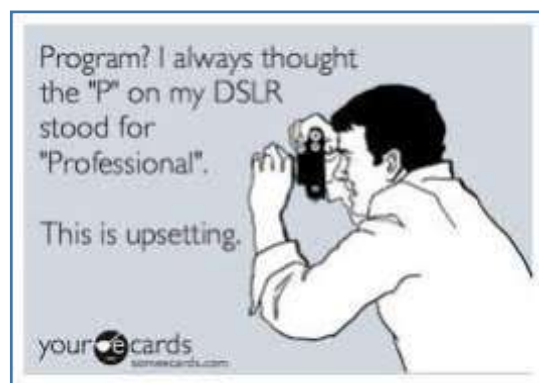
Another genre I enjoy is night photography. For me it brings out colour and pushes techniques—you can't just use Auto, you have to think. HDR is a good way of expressing this for me. That said, shopping Centres are an incredible source of content, especially at night. Go outside and around it, not just inside.

### What advice would you give our newer members and photographers?

My advice is to experiment and to explore. Don't be scared to try things. One of the things I have learned is that photographers don't obey the rules! We climb over fences where we shouldn't, just so that we can get the shot! If you see the shot, take it then and there! It won't be there if you ever come back! Take the opportunity when you see it!

Also, don't be scared to ask for help and to learn from others. That's why I joined the club. When it comes to club evenings, take the criticism on the chin, and learn from it. Don't put the camera on Gumtree and give up!

Get together with other photographers to do things. Safety in numbers and loads of learning. Keep learning, go for training and don't depend on Facebook for likes!





**CHAPPIES CORNER:** *How to.....?*

# Mastering Panning

## Photographing Moving Subjects

A Post By: [Darren Rowse](#)



Panning is a technique that can produce amazing results (if you perfect it.... or get lucky) but is also one that can take a lot of practice to get right.

The basic idea behind panning as a technique is that you pan your camera along in time with the moving subject and end up getting a relatively sharp subject but a blurred background.

This gives the shot a feeling of movement and speed. It's particularly useful in capturing any fast moving subject whether it be a racing car, running pet, cyclist etc.

I've found that panning seems to work best with moving subjects that are on a relatively straight trajectory which allows you to predict where they'll be moving to. Objects that are moving side to side are challenging and can result in messy looking shots as the motion blur can be quite erratic.



# How do you do it?

- **Select a slightly slower shutter speed than you normally would.** Start with 1/30 second and then play around with slower ones. Depending upon the light and the speed of your subject you could end up using anything between 1/60 and 1/8 – although at the slower end you'll probably end up with camera shake on top of your motion blur.
- Position yourself in a place where your view of the subject will not be obstructed by anyone or anything else. Also consider the background of your shot. While it will be blurred if there are distracting shapes or colors it could prove to be distracting. Single coloured or plain backgrounds tend to work best.
- **As the subject approaches track it smoothly with your camera.** For extra support of your camera if you're using a longer lens or are feeling a little jittery you might like to use a monopod or tripod with a swivelling head.
- **For best results you'll probably find that setting yourself up so that you're parallel to the path** of your object (this will help with focussing).
- **If you have a camera with automatic focus tracking** you can let the camera do the focusing for you by half pressing the shutter button (depending upon it's speed and whether it can keep up with the subject)
- **If your camera doesn't have fast enough auto focussing** you'll need to pre-focus your camera upon the spot that you'll end up releasing the shutter.
- **Once you've released the shutter** (do it as gently as possible to reduce camera shake) continue to pan with the subject, even after you've heard the shot is complete. This smooth follow through will ensure the motion blur is smooth from start to finish in your shot.
- **If you have an older digital camera** or one that is of a more entry level point and shoot variety you could also have to contend with the dreaded 'shutter lag' problem. Shutter lag is when there is a slight delay from when you press the shutter to when the picture is actually taken. If you experience shutter lag you'll need to learn to anticipate the moment to take the shot and will definitely need to continue to pan well after you've taken the shot.



# A variation on the Panning Technique

There are no rules with panning and you might also like to experiment with using your flash while panning. This [slow synch flash technique](#) will only work if the subject is close enough or your flash is powerful enough to have an impact – but will help to further freeze your main subject while giving the background the motion blur you're after. If you do use a flash you'll want to test a variety of settings to get it looking right. In some cases you'll probably need to pull back the strength of your flash by a half or a third.

## Panning and Patience

If you're going to try panning for the first time you should approach it with an experimental attitude. It can be a lot of fun but can also be quite frustrating. If you're at a special event where you have fast moving subjects (like a car race etc) you'll probably want to mix up your style of shooting. Don't just use this technique all day – instead also shoot some shots at fast shutter speeds. This way you'll end up with a variety of shots and will probably end up with some useful ones instead of just having a collection of blurry unusable ones.



If you want to practice panning (and it is something that you need to practice – a lot), head out into a busy part of your city and practice on passing traffic. That way you have a never ending supply of subjects.

Also keep in mind that it's unlikely that your main subject will ever be completely sharp and in focus. This technique is about getting a relatively sharp subject in comparison to its background. Some blurring of your main subject can actually add to the feeling of motion in the shot.



# SET SUBJECTS FOR 2017

**AS TYGERBERG PHOTOGRAPHIC SOCIETY IS AN ACTIVE MEMBER OF THE PSSA, THE CATEGORY DEFINITIONS AS SET OUT BY PSSA FOR SALON SUBMISSIONS WILL APPLY TO THE MONTHLY SET SUBJECT WHERE APPROPRIATE. PLEASE READ THROUGH THESE CAREFULLY BEFORE MAKING YOUR SUBMISSIONS.**

**JANUARY:**

**WATER**

Done!

Any images depicting water in any format is allowed, providing that the water is obviously the subject in the image. Water comes in different forms i.e. liquid, solid (ice) and gas (steam) and all are acceptable for this set subject.

From the crashing of turbulent waves against the rocks on a stormy afternoon to the calm crystal-clear reflections in a country dam, there are many ways to photograph water. The blurred milky effect achieved by slowing down the shutter speed or “freezing” the shot using fast shutter speeds to capture the detail in the water. Water can be found all around us, in streams & rivers, waterfalls, the ocean, rain drops, icicles, glaciers, puddles, ice blocks, lakes, dripping taps, morning dew on leaves. The images for this assignment can also be achieved indoors by photographing a reflection through a water droplet (refraction) or a droplet dripping into a glass of water, or the splash of fruit as it is dropped in a jar of water.

**FEBRUARY:**

**ABANDONED BUILDINGS/ARCHITECTURE**

Done!

**Architectural photography** is the photographing of buildings and similar structures that are both aesthetically pleasing and accurate representations of their subjects. **Architectural photographers** are usually skilled in the use of specialized techniques and equipment. As a building cannot convey emotions like a human subject, architectural photographers need to set a mood using ambient light. The photographer can also tell a story and make a photo more dynamic by displaying some of the building’s environment or by choosing interesting angles that show off pattern, contrast or repetition.

**MARCH:**

**STREET PHOTOGRAPHY**

Done!

Street photography records unposed scenes in public places. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities. Manipulation should be confined to colour correction and judicious cropping. (PSSA Definition)

**APRIL:**

**CANDLE LIGHT / LOW LIGHT**

Done!

**Low light photography** is not necessarily just night photography, as many people assume. There could be different amounts of light coming from various sources and whatever is less than day-time light outside, is considered low-light.

**MAY:**

**PANNING**

Panning is defined as taking a photograph or series of photographs while rotating a camera horizontally or vertically while keeping a moving subject in view. In still photography the use of the term usually refers to the act of panning. The pan aims to capture a moving object in sharp definition while the background is blurred thus imitating what the eye would see if following a moving object. Panning requires a specific technique of rotating the camera to follow the moving object. In a properly panned shot the photographic subject(s) that is being tracked is normally sharp while the rest of the picture is blurred by the movement.

## **JUNE: WILDLIFE / BIRDS / GARDEN BIRDS**

Wildlife, birds and garden birds may include images of undomesticated animal species in their natural habitat.

### ***Allowed:***

Wild Animals in their natural habitat

Endemic garden birds

Wild birds in their natural habitat

### ***Not allowed:***

Domesticated animals and birds – pets

Aquarium fish

Insects

Animals in captivity

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. Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, obviously set arrangements, mounted specimens including insects or animals doped or killed for macro (or any other type of photography), are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

Any action which causes harm, no matter how unintentional it may be, is not acceptable. The use of live bait and actions such as chilling, freezing, spinning or light anaesthesia of any creature is unethical and therefore not acceptable. 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. Colour images can be converted to greyscale/monochrome. Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed.

***Please note that this month's set subject is defined as WILDLIFE—NOT nature, and that the appropriate rules are applied.***

## **JULY: ALTERED REALITY / COMPOSITES / DOUBLE EXPOSURE**

Manipulation is allowed .

Altered Reality—An image created by altering reality in an obvious manner, created digitally or in camera. The intention is the creation of an image that conveys a feeling or message, or tells a story.

Composite images are usually presented as one final picture, with added elements from some other images, thus changing the meaning of the original.

Creative or Visual Art Creative photography is a means of expression and a way for the author to make a personal photographic statement. These images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Creative or Visual Art. However all work should be that of the author and not copied or derived from elsewhere.

## AUGUST:           MACRO / CLOSE UP

MACRO – manipulation is allowed\* Macro photography is extreme close-up photography, where you get close to a small subject by physical or optical means. Starting at approximately 1/4 life size i.e. when the subject being photographed is four (4) times the size of the film frame or digital sensor. There is no limit on the upper end. The size of the subject in the finished photograph is greater than life size. \*Macro fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.

## SEPTEMBER:       ADVERTISING / PRODUCT PHOTOGRAPHY

**Product photography** is a branch of commercial **photography** which is about accurately but attractively representing a **product**. The principal application of **product photography** is in **product** catalogues and brochures, with a proportion of **product** images also being used in advertising.

## OCTOBER:         SPORT

Sports Photography covers any aspect of a sporting event. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. Images in this section could include the spectators or judge or umpire in a sporting event.

**Sports Action Photography** is similar to Sports Photography, but should show sports people in **action**. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. The level of sport can range from children playing a sport to the Olympic Games.

Submission in either category definition is acceptable.

## NOVEMBER:        FOOD PHOTOGRAPHY

**Food photography** is a still life **photography** genre used to create attractive still life **photographs** of **food**. It is a specialization of commercial **photography**, the products of which are used in advertisements, magazines, packaging, menus or cookbooks.



*Right. Let's do this...*

# PSSA ETHICS STATEMENT

1. A member of the Photographic Society of South Africa shall act in accordance with all PSSA policies.
2. A member shall be honest in performing and reporting services to the Society.
3. A member shall be ethical in making and presenting photographic images.
4. All members shall practice the Society's Code of Ethics for Nature Photography and apply the same principles to all genres of photography.
5. Images submitted for competitions shall originate as photographs by the entrant on photographic emulsion or acquired digitally.
6. The original image and all elements therein must have been taken by the photographer, whatever photographic medium is used. All actions in reaching the final presentation must be made by the photographer with the exclusion of film processing, unmanipulated commercial scanning and printing.
7. No images or parts of images downloaded from the internet or copied from any source whatsoever, may be used in work entered in any PSSA event, including any salon or honours application.
8. Each Image must have a unique title and this title may not be subsequently changed. Once an image has been accepted in a PSSA event, that same image or a like "in camera", or a "reproduction" duplicate of that image, may not be retitled for entry in any other PSSA event.
9. An image may only be used once in a particular salon, panel or competition, irrespective of the category, or of the image being in colour or monochrome. No similar images may be used. The same image may be entered in other salons and on any salon where it was not previously accepted.
10. PSSA will apply a limit on total acceptances per image as defined in the respective Impala and Diamond Rating rules.
11. Images submitted in Club competitions, workshops and the like shall follow these standards.
12. Information included in honours and awards applications shall be exact and true.
13. By virtue of submitting an entry, the photographer certifies the work as his/her own.
14. Material submitted for possible publication in PSSA publications and/or the PSSA website shall be solely the work of the author(s) and any quotations or input from other material or collaborator(s) shall be carefully cited and appropriate credit given for all contributions used. The author is responsible to obtain permission to use copyrighted material.
15. Members not in compliance with this ethics statement will be subject to appropriate sanction by the Board which could include loss of membership and/or awards and honours.



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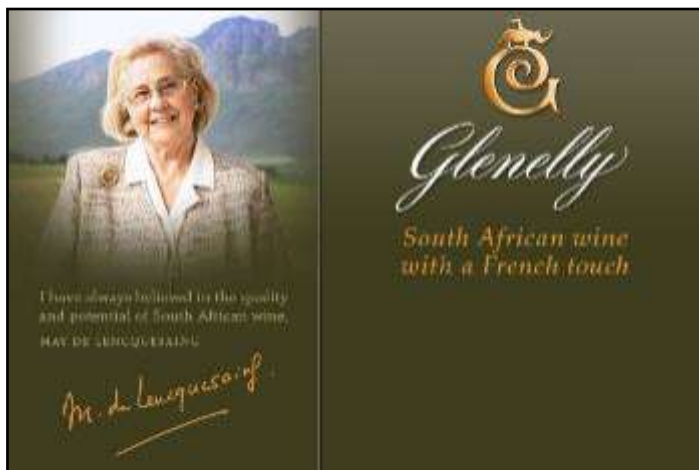
## THANK YOU'S:

Our gratitude to the **All Saints Anglican Church** for the privilege of using their venue, and especially to Pam Davies & Lydia Marais for always being willing to unlock and assist.

Huge thanks also go to **Gerda Kleingeld** and **Barbara van Eeden** for looking after us this month.

As always, we would also like to take this opportunity to thank our sponsors for assisting in making our club so successful. Our appreciation goes to:

**MRS ROANNE  
DE HAAST**



**CAPE LEGENDS**

**A PREMIUM WINE COMPANY**

**ORMS BELLVILLE**



### About Orms

From its beginnings as a photography gear and printing shop, Cape Town photography giant Orms has become an extensive creative franchise. The Orms vision has always been to provide professional and amateur photographers alike with the best and latest gear at reasonable prices, and to stock the largest range of products. Orms also strives to keep South African photographers at the forefront of technological advances, and continues to live up to its own high standards.

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Bellville, Cape Town, 7530  
South Africa

# CLUB SCORESHEET FOR: APRIL 2017

## HOW DO CLUB STAR ADVANCEMENTS WORK?

The points scored through the image awards at club competitions are accumulated and used as follows:

Every 'BRONZE' awarded during the year will represent 1 point, every 'SILVER' 2 points, every 'GOLD' 3 points, every 'MERIT' 4 points.

- 1 Star to 2 Star: 30 Points Must include 8 Gold awards
- 2 Star to 3 Star : 45 Points Must include 12 Gold awards
- 3 Star to 4 Star: 150 Points Must include 20 Gold awards + 10 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- 4 Star to 5 Star: 150 Points Must include 35 Gold awards + 30 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- 5 Star to Master : 300 Points Must include 100 Gold awards + 100 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- Master to Grand Master: 300 Points Must include 100 Gold awards + 170 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)

## NEWSFLASH!!

### STAR ADVANCEMENTS

1 to 2: Chris Leerkamp

3 to 4: Stephen  
Burgstahler



BEST BEGINNER:

Monique Jones



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**UNFORTUNATELY THE FINAL APRIL CLUB  
SCORES WERE NOT AVAILABLE AT THE TIME OF  
DISTRIBUTION.**

**WE WILL INCLUDE THIS WITH NEXT MONTH'S  
EDITION OF THE BELLOWS.**

**WE APOLOGISE FOR ANY INCONVENIENCE THAT  
THIS MAY CAUSE.**

## SALONS ACHIEVED FOR: APRIL 2017

Name	Surname	Acc	COM	2nd	1st	INT Acc	INT COM	Int Medal
David	Barnes	5	1					
Marius	Bothma	1						
Stephen	Burgstahler	8	1					
Karen	Donaldson	3	1					
Francois	du Bois	4						
Robert	Johnson	13	1			1		
Martin	Kleingeld	3						
Lynne	Kruger-Haye	3	1					
Marleen	la Grange	14	2			1		
Christo	la Grange	20						
Desmond	Labuschagne	5						
Rob	Minter	1						
Daniel	Rossouw	6						
Erik	Seket	2						
Andre	Stipp	6	1					
Mariana	Visser	6						
Clifford	Wyeth	2						
<b>Totals</b>		<b>103</b>	<b>8</b>		<b>2</b>			
<b>YTD June 2017</b>		<b>431</b>	<b>8</b>	<b>2</b>	<b>2</b>	<b>212</b>	<b>2</b>	<b>1</b>

Last laugh.....



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