

The Bellows

Official newsletter of the Tygerberg Photographic Society



Proud member of



"developing photographers"

Where: All Saint's Church, Baxter Road, Durbanville

When: 7pm Every 4th Wednesday of the Month

Website: <http://www.tygerphoto.co.za>

Editor's notes	Page 2
Committee and other contact details	Page 2
From the desk of the Chairman	Page 3
Last month:	
Winning images	Pages 4-7
Final scores for images submitted	Pages 8-9
Salon acceptances	Page 10-11
New members and visitors	Page 12
This month	
Birthdays	Page 12
Dates to Diarise	Page 12
Set subject and inspiration links	Page 13
Learn & Share	Page 13
Outing	Page 13
PSSA corner	Page 14
Thanks	Page 15
Appendices	
I Manipulation definition	Page 16
II PSSA Ethics Statement	Page 17
III Common abbreviations & useful links	Page 18
IV Set subjects for 2019	Pages 19-22

In this issue

EDITOR'S NOTES

Hello fellow Tygertogs,

My thanks to those of you who took the trouble to comment on my first attempt last month – it is much appreciated!

I can see already that this is a huge learning experience for me, and it will take a good few months before all ideas are formulated and implemented. "Bullet" has never been one of my nicknames, so please bear with me, share, and hopefully, enjoy the ride!

For this month, there are a few new features:

- New format for the last month's submission results. These have now been sorted in member name order, so one can easily find the results. A few Ed's comments have been added to the results.
- We have two members who have made a mark in the International Photographic Competition World, and these two gentlemen have kindly allowed me to share their superb photos with you. Hopefully this will become a regular feature!
- The information that stays standard month after month, e.g. PSSA Ethics Statement, has been removed from the main body of the newsletter, and will now rather be shown in an Appendices section after the monthly credits.
- This month we have a special section specifically for the PSSA and its members.

I would like to encourage more members, and especially our new members, to participate in the Prints section of our Monthly Competitions. There is something special about seeing one's work in print, and for those who might not know, A3 is the size most commonly used. Orms Bellville do a wonderful job – the ladies there are super special and always willing to help. Big bonus – as Orms is one of our sponsors, each A3 print will only cost you R25, instead of the normal price of R51,80. And great to frame and hang! If you think your photos look good on the screen, wait till you see them in print!

Please remember that there is a new close-off date each month for photo submissions via Photovault. Deadline time is now 23h59 on the last Friday before the meeting. This month, the deadline is 22 February.

Till next month – Cheers!



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And just like that, January has come and gone!! I wonder how many of us have actually managed to follow through on our new year's resolutions? Me, not so much.... I vowed to pick up my camera every day and take at least one meaningful photograph. I must confess, I haven't even managed that just using my cellphone!

So, with the arrival of February, it is now open season for salons, where we can measure ourselves against a much larger pool of photographers. For more information on this, please do check in at the PSSA website. Salon acceptances have always been a requirement for star advancements from 3 Star and up, so start early and find your rhythm there. If you are unsure of how to go about it, please do get in touch with any of the committee members for assistance.

Huge congratulations to our members who participated in those international salons over the festive season – Christo la Grange, Clifford Wyeth, Mariana Visser and Stephen Burgstahler – bringing home a total of 91 acceptances and a 1st place medal!!!

Spear-heading our "developing photographers" vision, Andre and Des are making sure that we get to grips with Macro/Close Up photography this month, so please do support the educational Learn & Share Evening on Wednesday, 13th of February, and then also the workshop at Stellenbosch Botanical Gardens the weekend thereafter. These events are not only for our newer photographers but are also excellent opportunities for our more experienced members to refresh techniques, maybe learn a thing or two, and to pitch in and assist those that may be struggling. Keep an eye on the email channels as further information will be forthcoming.

A huge thanks to our panel of judges last month! As always, Clifford Wyeth provided valuable feedback and Andre Stipp and David Barnes did an admirable job considering that this was their first time in the judging hotseat!!!

A round of applause also to Rob Minter for his first successful edition of The Bellows last month! Well done Rob, you are doing a fantastic job! ☺

I look forward to everyone's effort towards our Still Life/Table Top set subject this month. Have fun playing....

*With love,
Lynne*



Prints Open and Overall Winner
"Wilmarie" by Lynne Kruger-Haye



Prints Set Subject Winner
"Red Wine" by David Barnes



Digital Set Subject Winner
"Spinning wheel" by Christo la Grange



Digital Open Winner
"Eternal curves" by Johan Beyers



Prints Set Subject Runner-up
"Verona sunset" by Erwin Kruger-Haye



Prints Open Runner-up
"A mermaid is born" by Mariana Visser



Digital Set Subject Runner-up
"Kalk Bay" by Leney Stipp



Digital Open Runner-up
"Take off" by André Stipp



MEMBER SUBMISSIONS - JANUARY 2019 - FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Barnes	David	4	Digital Open	Shit happens	24	G
Barnes	David	4	Digital - Set Subject	evening walk	24	G
Barnes	David	4	Prints - Open	The young and the brave	24	G
Barnes	David	4	Prints - Set Subject	Red Wine	24	G~1S
Beyers	Johan	Master	Digital Open	Spotting prey 1k	24	S
Beyers	Johan	Master	Digital Open	Eternal curves	26	G~10
Beyers	Johan	Master	Digital - Set Subject	Kwaaiwater	24	S
Beyers	Neels	Master	Digital Open	Wild horse at sunrise	23	S
Beyers	Neels	Master	Digital Open	Wreck at Suiderstrand	22	S
Beyers	Neels	Master	Digital - Set Subject	Cape Town at night	22	S
Beyers	Neels	Master	Prints - Open	No thoroughfare	24	S
Burgstahler	Stephen	5	Digital Open	Contrary	23	S
Burgstahler	Stephen	5	Digital Open	Flying Owl-1	24	G
Burgstahler	Stephen	5	Digital - Set Subject	Doha Skyline-1	23	S
Coetzee	Hugo	3	Digital Open	The Old Broken Windmill	21	S
Coetzee	Hugo	3	Digital Open	Blouberg at Sunset	18	B
Coetzee	Hugo	3	Digital - Set Subject	The Shark Cloud	20	S
Collier	Kerryann	4	Digital Open	laser waves	21	S
Collier	Kerryann	4	Digital Open	future flower viewing	22	S
Collier	Kerryann	4	Digital - Set Subject	night breeze	21	S
du Bois	Francois	5	Digital Open	Where are the fly now.	23	S
du Bois	Francois	5	Digital Open	Enjoying the South Easter	22	S
du Bois	Francois	5	Digital - Set Subject	Kalkbay by night 2	23	S
du Bois	Francois	5	Prints - Set Subject	Boston Bridge	21	S
Erasmus	Merwe	3	Digital Open	Morris 600	23	G
Erasmus	Merwe	3	Prints - Open	In die Bos	23	G
Erasmus	Merwe	3	Prints - Set Subject	Skyline No 3	23	G
Greeff	Johan	3	Digital Open	Sonder Hoop	22	S
Greeff	Johan	3	Digital Open	Sunset over Water	22	S
Greeff	Johan	3	Digital - Set Subject	Early morning layers	21	S
Jones	Alta	3	Digital Open	Sunset over the mighty Zambezi	20	S
Jones	Alta	3	Digital - Set Subject	Smoky Candle	23	G
Jones	Richard	3	Digital Open	Ruins	20	S
Jones	Richard	3	Digital Open	Dreaming of the journey	20	S
Jones	Richard	3	Digital - Set Subject	The shell	21	S
Jones	Richard	3	Prints - Set Subject	Gooseberries	22	S
Kruger-Haye	Erwin	4	Digital Open	At full speed	24	G
Kruger-Haye	Erwin	4	Digital Open	Despair amongst plenty	26	G
Kruger-Haye	Erwin	4	Digital - Set Subject	Waterhole after sunset	23	S
Kruger-Haye	Erwin	4	Prints - Set Subject	Verona sunset	24	G~2S
Kruger-Haye	Lynne	5	Digital Open	Dreamy lily impressions	24	G
Kruger-Haye	Lynne	5	Digital Open	Venice Dreamscape	26	G
Kruger-Haye	Lynne	5	Digital - Set Subject	Doors to another universe	23	S
Kruger-Haye	Lynne	5	Prints - Open	Wilmarie	26	G~10~Overall
Ia Grange	Christo	5	Digital Open	Start of 2019	22	S
Ia Grange	Christo	5	Digital - Set Subject	Spinning Wheel 2	24	G~1S
Ia Grange	Christo	5	Prints - Open	Waterfront Cape Town	22	S
Ia Grange	Christo	5	Prints - Set Subject	Red Star	23	S
Labuschagne	Desmond	5	Digital Open	Treetop Landing	23	S
Labuschagne	Desmond	5	Digital Open	Modern Reflections	23	S
Labuschagne	Desmond	5	Digital - Set Subject	Night Lights	24	G
Labuschagne	Desmond	5	Prints - Open	Living on the Waterway	23	S
Lehner	Kurt	3	Digital Open	Family affair	24	G
Lehner	Kurt	3	Digital Open	Caracal 1 ground squirrel 0	22	S
Lehner	Kurt	3	Digital - Set Subject	Lightning trail	22	S
Malpas	Garth	1	Digital Open	Lady in red	22	G
Malpas	Garth	1	Digital Open	Eye of the horse	21	G
Malpas	Garth	1	Digital - Set Subject	Night Harbour	22	G
Malpas	Garth	1	Prints - Set Subject	24 hour day	23	G
Minter	Rob	5	Digital Open	Travelling in circles	24	G
Minter	Rob	5	Digital Open	Who me	25	G
Minter	Rob	5	Digital - Set Subject	Music maker	21	S
Nel	Ronel	3	Digital Open	Cycade fruit	20	S
Nel	Ronel	3	Digital Open	In flight	18	B
Nel	Ronel	3	Digital - Set Subject	Water orrel	21	S
Norfolk	Josie	4	Digital Open	Glacier	23	S
Norfolk	Josie	4	Digital Open	Juneau 2	23	S
Norfolk	Josie	4	Digital - Set Subject	Stone skimming	21	S
Pentz	Marc	1	Digital Open	Passing Left	22	G
Pentz	Marc	1	Digital Open	Solo cyclist	22	G
Read	John	3	Digital Open	Cape Dwarf Chameleon	21	S



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MEMBER SUBMISSIONS - JANUARY 2019 - FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Read	John	3	Digital Open	Street	23	G
Read	John	3	Digital - Set Subject	Beam me up Scotty	22	S
Rossouw	Daniel	4	Digital Open	Spoilt	20	S
Rudman	Rodney	3	Digital Open	Stokkies draai	24	G
Rudman	Rodney	3	Digital Open	Dunes at dawn	25	G
Seket	Erik	4	Digital Open	Reflections	22	S
Seket	Erik	4	Digital Open	Goal	21	S
Stipp	Andre	5	Digital Open	Take Off	26	G~20
Stipp	Andre	5	Digital Open	Rainbow Effect	23	S
Stipp	Andre	5	Digital - Set Subject	As the day breaks	24	G
Stipp	Andre	5	Prints - Open	Theewaterskloof	24	G
Stipp	Leney	2	Digital Open	Fleeing	24	G
Stipp	Leney	2	Digital Open	Black magic	24	G
Stipp	Leney	2	Digital - Set Subject	Kalk Bay	24	G~25
Stipp	Leney	2	Prints - Open	Black Architecture	20	S
Thompson	Helene	2	Digital Open	Surfing the Waves	21	S
Thompson	Ivor	3	Print Open	Landing safely	21	S
van Eeden	Barbara	4	Digital Open	Beautiful colours in nature	24	G
van Eeden	Barbara	4	Digital - Set Subject	Relaxation before bedtime	24	G
Venter	Coert	3	Digital - Set Subject	Bounce	22	S
Venter	Coert	3	Prints - Open	Pole Bum	22	S
Venter	Coert	3	Prints - Open	Too Late for Tea	22	S
Venter	Coert	3	Prints - Set Subject	Emergency Light Cycle	20	S
Venter	Isak	2	Digital Open	Rush Hour	22	G
Venter	Isak	2	Digital Open	City Dwellers	20	S
Venter	Isak	2	Digital - Set Subject	Shooting Star	22	G
Venter	Isak	2	Prints - Set Subject	Summer Nights	19	S
Visser	Mariana	4	Digital Open	Floating away	24	G
Visser	Mariana	4	Digital Open	It is an open book	20	S
Visser	Mariana	4	Digital - Set Subject	Their tongues are burning in our mouth	21	S
Visser	Mariana	4	Prints - Open	A mermaid is born	25	G~20
Vivier	Bennie	5	Digital Open	On the boardwalk	22	S
Vivier	Bennie	5	Digital Open	Brown hyena	23	S
Volmink	Jonathan	3	Digital Open	Jazz Hands	24	G
Weimann	Wayne	4	Digital Open	Buffaloes drinking	22	S
Weimann	Wayne	4	Digital - Set Subject	Reflection	20	S
Weimann	Wayne	4	Prints - Open	Eye to eye	24	G
Weimann	Wayne	4	Prints - Set Subject	Before the students come	19	B
Wyeth	Clifford	5	Digital Open	Waiting	20	S
Wyeth	Clifford	5	Digital Open	Our reflection	22	S
Wyeth	Clifford	5	Digital - Set Subject	3 Star	22	S
Wyeth	Clifford	5	Prints - Open	Saxaphone girl	22	S

Highlights

- The judges for the evening consisted of three of our members:
 - Cliffie Wyeth, who holds LPSSA recognition in both the colour and mono categories,
 - David Barnes, who holds LPSSA recognition in the colour category, and
 - André Stipp, one of our 5-star members who is currently involved in the 2-year JAP* course

Our sincere thanks to them for doing a great and efficient job!

- A total of 113 images was judged during the evening. Of those,
 - 44 received Gold awards,
 - 66 received Silver awards, and
 - 3 received Bronze awards.



SALON ACCEPTENCES

During the months of December and up to the middle of January each year there are no National Salons in South Africa.

However, four of our members did not relax (as they would have quite been entitled to do), but instead grabbed the opportunity to harvest the International salon market.

No less than **91 International Acceptances** were achieved during this time from a total of 8 different International Salons. The Salons entered were Canvas 2018, Serbia Grand Circuit, Natural World 2018, New York Salon, Bi-Continental Salon, FKNS Winter Salon, NAPD 2018, and the Trofue International Salon.

Of special mention is the Gold PSA Medal that Christo la Grange was awarded for his Mono image of the Namib Dunes.

INTERNATIONAL SALONS			
Members	Sum of Acc2	Sum of COM2	Sum of Medal
Christo la Grange	51		1
Clifford Wyeth	14		
Mariana Visser	2		
Stephen Burgstahler	24		
Grand Total	91		1

In addition to the participation in the International Salons, Benny Vivier received a medal for THIRD PLACE in the FIAP Nature Biennial 2018! That's 3rd in the WORLD! Sjoie!!!

28 Countries entered the Print section of the Nature Biennial and South Africa was placed 10th. And we were placed 4th out of the 33 countries that entered the digital section!

So, it's time to congratulate these stars that walk among us! Both Christo and Bennie have kindly agreed that I may share their special images with everyone, so time to turn the page and feast your eyes!



Proud member of



"Namid Dunes"
by Christo la Grange



"Golden Jump"
By Bennie Vivier



And finally, to end off our news for last month...

NEW MEMBERS – Welcome!

Annemie Cloete
Cecile Lerm
Rikus Lerm
Janet Puttock
Les Spurdens

And VISITORS – Thanks for joining us for Club evening!

Ethel Hutton
Elize Eveleigh

And so on to February...

HAPPENING THIS MONTH

**February
Birthdays**

Stacey Macqueen
Gary Scholtz
Gideon van Zyl

Congratulations!

DATES TO DIARISE

FEBRUARY

- 13** Learn and Share
- 16** 2nd Ermelo Fotoklub National Digital Salon Closes, CT Photographic International Salon closes.
- 17** Outing at Stellenbosch Botanical Gardens
- 19** TPS Committee Meeting
- 22** Closing date for TPS Photovault submissions
- 27** Club meeting

MARCH

- 02** 3rd Alberton National Digital Salon 2019 Closes
- 09** PECC National Digital Salon 2019 Closes



SET SUBJECT – FEBRUARY 2019

STILL LIFE / TABLETOP

ONLY IMAGES TAKEN FROM 01/10/2018 ARE ELIGIBLE FOR THE SET SUBJECT ENTRIES. SEE ALSO MANIPULATION DEFINITION AND PSSA ETHICS STATEMENTS IN THE ADDENDUM.

Still life photography is a genre of *photography* used for the depiction of inanimate subject matter, typically a small group of objects. It is the application of *photography* to the *still life* artistic style.

Tabletop photography is a branch of *still life photography* that focuses on capturing items that can be placed on a *table*. The most common photographic subjects of this genre are food photography and product photography, i.e. photographing a product for commercial purposes.

INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

Sample images. [Click here](#)

Complete guide – an article from Expert Photography, and well worth a read! [Click here](#)

25-minute video by Ted Forbes – make a cup of coffee, sit back and enjoy! [Click here](#)

LEARN AND SHARE

The first L&S session will be on Wednesday 13 February (the second Thursday is Valentine's Day) at our club premises. André Stipp has chosen to speak about **macro/close up photography**. Please attend even if you don't have a macro lens. Close up photography can be achieved in various ways. Do not feel intimidated. We are here to help and teach.



The cost of the evening is R10 per member, and this goes towards the hiring of the hall.

OUTING

The outing this month will be on Sunday 17 February, and will focus on what was discussed at the L&S meeting. Des Labuschagne has organised for participants to meet at the Stellenbosch Botanical Gardens. [Click here for map](#). Details to follow by email. The admission fee is R10.



PSSA CORNER

(Items of interest especially in the Western Cape)

One of our members who is very active in the PSSA has compiled a list and contact details of all the available judges in the Western Cape. It consists of all accredited JAP candidates, all PSSA Honour members, and other experienced judges, and specifies their availability to judge at Clubs and Salons. This is an ongoing project, and Christo would be most grateful to receive any new names of experienced judges. We have a number of TPS members who are also members at other clubs, and if they perhaps meet new judges that impressed them, please pass on their names. You can contact Christo at christo@imagnet.co.za.

He is also busy with a separate list of members of all the Clubs in the Western Cape that are willing to give lectures and/or workshops for their own Club or other Clubs in the region. If you fall into that category, please let Christo have a list of the subjects you would be willing to address. The object of this exercise is to promote photography in our region, and your help would be most appreciated. Members who are interested must please contact Christo as above, and soon please, as he would like the list to be ready for distribution by the end of February 2019.

Christo also keeps track of all the Salons acceptances. Up till recently it was very difficult to get the names of National Salon acceptances from Photo Vault. Fortunately, it has changed for the better, and members no longer need to inform him of National acceptances. For International Salon acceptances, however, it is a completely different ball-game, and he can only record your acceptances if he is informed. Please keep track of your personal scores on your monthly notifications and inform him of any discrepancies. Apart from adding it to your Club Score-card and showing a summary at the Club meetings, he also forwards the details to Phillip de Lange, who is keeping track of all the National and International Salon acceptances in the whole of the Western Cape. Needless to mention that TPS is by far the top achiever in National as well as International Salons.

Cape Town Photographic Society (CTPS) is hosting an International Salon, closing on 16 March 2019. This is the opportunity you have been waiting for. Rush to Photo Vault, scan the categories and get your images ready for submission. You are good enough to compete with the rest of the World!!

There is still time to register for the **Cape Photographer's Congress at Montagu** from 28/04/2019 till 02/05/2019. There is an awesome group of speakers, not to be missed. The program will soon be finalised and published on the PSSA website. You can find all the details by clicking [here](#).

Finally, The **Western Cape Photographic Forum** has their own Facebook page, where you can learn about events at your own and other Clubs etc. Just log into their page and request to join. Mention your club's name so that you can be welcomed on the page.



THANK YOU!

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

A special thank you to **Barbara van Eeden**, ably assisted by **Mariana Wolfie Visser**, for looking after us last month with the tea, coffee, and refreshments. Stars – both of you!

And as always, we would like to take this opportunity to thank our generous sponsors for their assistance in making our club so successful.

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APPENDIX I

MANIPULATION DEFINITION

Manipulation shall constitute any or all of the following modifications to the original image:

- *Adding an element to the image that was not contained in the original capture;*
- *Removing an element from the image that was contained in the original capture;*
- *Moving or repositioning an element of the image that was contained in the original capture.*

In the categories Nature and Photojournalism, manipulation is not allowed. In Open there is no restriction whatsoever in the way authors choose to post process an image.

The following actions are allowed and are NOT seen as manipulation:

- *Cropping*
- *Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and vertical/horizontal perspective adjustments;*
- *Removal of dust spots or scratch marks from sensor or scanned images;*
- *The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR);*
- *Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.*
- *Focus stacking to widen the depth of field especially in Macro photography. In the case of Nature and Wildlife, HDR and focus stacking will not be considered as manipulation and may be used provided that the end result is a faithful representation of the original scene.*
-

Please note: HDR and Focus stacking are not allowed in Photojournalism and Street Photography.



APPENDIX II

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 sanctions by the Board which could include loss of membership and/or awards and honours.



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APPENDIX III

COMMON ABBREVIATIONS

APS	Australian Photographic Society
APSSA	Associate of the PSSA
CAPA	Canadian Association of Art Photographers
CPA	Chinese Photographers Association
EPSSA	Expert of the PSSA
FIAP	The International Federation of Photographic Art
FPSSA	Fellow of the PSSA
JAP	Judging Accreditation Program
L&S	Learn and share
LPSSA	Licentiate of the PSSA
MPSSA	Master of the PSSA
PSA	The Photographic Society of America
PSSA	The Photographic Society of South Africa
RPS	The Royal Photographic Society of Great Britain
TPS	Tygerberg Photographic Society
WCPF	Western Cape Photographic Forum
PSSA Website	http://www.pssa.co.za/
TPS Facebook page	https://www.facebook.com/groups/309565272571054/
TPS Website	https://www.tygerphoto.co.za/
WCPF Facebook Page	Click here



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APPENDIX IV

SET SUBJECTS – 2019

ONLY IMAGES TAKEN FROM 01/10/2018 ARE ELIGIBLE.

JANUARY

LOW LIGHT / NIGHT PHOTOGRAPHY

Low light photography means long shutter speeds which translates to necessary camera support to get sharp images. Tripods, window mounts, beanbags or other means of stabilizing the camera and lens during the exposure is necessary.

Night photography (also called *night-time photography*) refers to the activity of capturing images outdoors at night, between dusk and dawn.

FEBRUARY

STILL LIFE / TABLETOP

Still life photography is a genre of *photography* used for the depiction of inanimate subject matter, typically a small group of objects. It is the application of *photography* to the *still life* artistic style.

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MARCH

NATURE / WILDLIFE

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. 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.



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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.

Images used in *Nature Photography* competitions may be divided in two classes: *Nature* and *Wildlife*. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, non-natural macro setup, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in *Wildlife* sections meeting the Nature Photography Definition above are *further defined* as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are *not eligible in Wildlife sections*. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. *Wildlife* images may be entered in *Nature* sections of salons and exhibitions.

APRIL

STORY TELLING / STREET PHOTOGRAPHY

Stories are integral to human culture and *storytelling* is timeless. In photographic practice, visual *storytelling* is often called a '*photo essay*' or '*photo story*'. The phrase 'a picture is worth a thousand words' itself justifies the art of visual *storytelling*, however this doesn't mean all photographs narrate a story.

Street photography is a genre of photography that features subjects in candid situations within public places and does not necessitate the presence of a street or even the urban environment. *Street photography* records scenes in public places that have not been posed. 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 judicial cropping.

MAY

BLACK AND WHITE (MONOTONE) / DUOTONE

Monochrome – manipulation allowed Monochrome is a *black and white* image. A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category. A black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.



By *definition*, Wikipedia describes *duotone* as: a halftone reproduction of an image using the superimposition of one contrasting colour halftone (traditionally black) over another colour halftone. This is most often used to bring out middle tones and highlights of an image.

JUNE

ALTERED REALITY / ABSTRACT

Abstract photography is an exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important, and the result is not intended to be anything.

Altered Reality is 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. 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.

JULY

LONG EXPOSURE / SLOW SHUTTER SPEED

Long-exposure, time-exposure, or slow-shutter speed photography involves using a *long-duration* shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. *Long exposure photography* is when we are using a much *longer* shutter speed, and it's usually used as a specific technique to achieve a certain effect. There's *no defined transition point* at which a shutter speed becomes slow enough to *define* your shooting as '*long exposure photography*'.

AUGUST

SCAPES

Manipulation is allowed. Scapes is a genre intended to show different spaces within the world, usually vast and unending. A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast. *Scapes (Urban and/or Rural)* is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. A horizon often (but not necessarily) forms part of a "scape".

Scapes may be natural or man-made. Derived terms include: • *Cityscape* • *Seascape* • *Nightscape* • *Snowscape* • *Streetscape* • *Urban scape* • *Sandscape*



SEPTEMBER

SPORT / SPORT ACTION / PHOTO JOURNALISM

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 Sport 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.

Photojournalism (PJ) – manipulation is not allowed. *PSA definition of PJ*: "Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. *Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted.* The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome. Derivations, including infrared, are not eligible."

OCTOBER

SEASONS

Manipulation is allowed. This theme is the opportunity to showcase images that clearly depict any of the *four seasons*, i.e. Winter, Summer, Autumn and Spring.

NOVEMBER

MACRO / CLOSE UP

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.

DECEMBER

NO COMPETITION – ANNUAL BREAK

