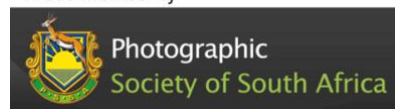


# The Bellows

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>

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## EDITOR'S NOTES

Hello fellow Tygertogs,

This month we have some more changes (hopefully improvements), plus a new feature. One of our members saw an article in the Mashonaland Photographic Society newsletter where photographers describe how they went about getting the winning images. He then sent me an email suggesting we do the same in our newsletter. Great idea, I thought, but would our winning photographer be willing to take the time to do a write-up and share the information? Well, as fate would have it, the member concerned was Erwin Kruger-Haye, and he just happened to be the overall winner for February! So - he couldn't very well refuse now, could he? You can read all about how he went about getting his winning image on page 8. Thanks Erwin for the suggestion – I hope to make this a new regular article. The sharing of information like this just supports the whole new theme of helping and teaching others!

On that note, the enthusiasm shown by the members for the new Learn and Share initiative has been fantastic. My congratulations to all concerned – it's really superb to see our experienced members getting involved and passing on their knowledge.

Also exciting is to see that a 1-star member found himself in the winning images for February! Great stuff Rikus Lerm – that's got to be a huge incentive for our newer members. Just shows what can be done when one puts one's mind to it!

Then – anyone know what this unusual-looking item is?

Well, if you are intrigued, you can read about it on page 8. A great idea, and you can find the instructions on how to make it [here](#). My thanks to John Read for permission to share.



And my sincere thanks again to all those who have taken the time and trouble to email or phone with comments and suggestions about the newsletter. They are always welcome and appreciated!

**Final reminder – Deadline for Photovault entries this month is 23h59 on Friday 22 March!** Time is running out already!

Till next month – Cheers!



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February has been a very successful month for us here at TPS, and I would like to touch on the following:

The standard of images submitted for competition has gone up a notch this month, and I wanted to acknowledge your hard work and thank you for your participation.

Usually after a competition evening one hears some grumbling (whispered very softly!) about the judge scoring lower than the member(s) would have liked, as he/she felt that the image(s) merited better scores as they felt that their image was good.

It is here that I would like to step in and just remind everyone that firstly, judging is subjective. One's opinion (as the judge) will always be clouded by one's personal bias, likes and dislikes, and as a judge one works very hard at suppressing that and evaluating an image on its merit. Many, many books have been written about judging photographs, and many, many discussions – whether at committee level or members congregating in the car park after a competition – have been conducted moaning about this. There is no right answer - take it from me! At JAP (where they try their very best to teach us about fair judging) we still argue at every turn!

My best and heartfelt advice to you is simply this: be your own harshest critic! Only submit your best work. If you feel that perhaps you could have done better, then be prepared to be called out on it and scored accordingly. This is the surest and quickest way of improving your skills and broadening your knowledge. If you are not sure about your submissions, approach one of the more senior members for mentoring and guidance. That is exactly what this year of learning is all about at TPS!

Talking about learning.... WOW, what an awesome evening we had at Learn & Share in February!!! Well done André, and thanks so much to all who attended!

To those of you who attended the practical session in Stellenbosch, thanks so much for making it one of the best ever attended outings hosted by TPS!!! Thank you Des for all the organizing and to those of you who mentored our members during this workshop. This is exactly the type of camaraderie and support that makes our club grow from strength to strength.

For the love of the photograph – keep clicking!

*With love,  
Lynne*



## WINNING IMAGES – FEBRUARY 2019

Digital Open and **OVERALL** Winner

"Dragonfly" by Erwin Kruger-Haye



Digital Set Subject Winner

"Knoffel" by Barbara van Eeden





Print Set Subject Winner  
"Still life" by Robert Johnson



Print Open Winner  
"Bend it like Beckham" by Rob Minter





Prints Set Subject Runner-up

"Rochester – 1" by Stephen Burgstahler



Prints Open Runner-up

"Arc de Illusions" by Andr  Stipp



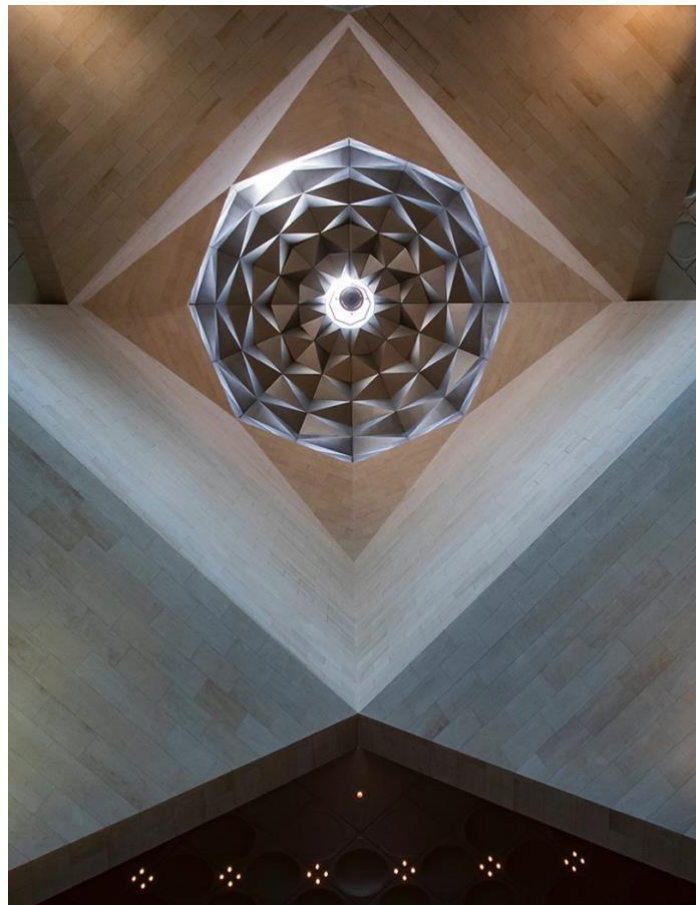
Digital Set Subject Runner-up

"Piesang grondboontjiebrood" by Rikus Lerm



Digital Open Runner-up

"Kaleidoscope" by Merwe Erasmus





## "HOW I GOT THE SHOT"

*Erwin Kruger-Haye*

Settings and equipment:

Shutter 1/200th

Aperture f/18

ISO 100

Sigma 105mm Macro on Canon 5D mk iv with Godox VN860 speedlight

I managed this shot thanks to the wise words of fellow members and a home-made flash diffuser. It was also taken at our club outing to the Stellenbosch Botanical Gardens.

Firstly John Read (a Macro Guru) taught me to only use Servo (Continuous for Nikon) mode and not Single Shot mode for Macro, as you are constantly moving, even if the subject is stationary. My camera has never been back on Single Shot mode.

John also sent the Chairman a link to a website that explained how to make a diffuser with plastic drawer lining and double-sided Velcro tape. Lynne bought the stuff at Mambos plastics, and it works out to around R25 per diffuser and folds up to nothing.

John also taught me to only use Manual (M) mode for macro and to use the exposure triangle to ensure correct exposure, and to remember that it's the flash and not the shutter speed that freezes the shot, and this is why I put my tripod back in the car!



Erwin receiving the floating trophy

I set my shutter speed, aperture and ISO, and then controlled my exposure by varying the strength of my flash. If the picture was too dark, I increased the flash and if too bright, I reduced the power of the flash. I also set my light metering mode to spot metering, as the subject is usually dead centre.

This is where André's Learn and Share evening gave me an idea. If I had not attended that evening, I would never have got the shot. He suggested putting a flash trigger on the camera and handholding the flash to change the angle. This had never crossed my mind while shooting dragonflies before.

I happen to own a trigger, so decided to take it along. I held the flash above the dragonfly in my left hand, the camera in my right, and shot a few images till I got one that I was happy with. The catchlights were on the top of the eyes for a change and my histogram - I set my camera to display it when I Chimp (also discussed at the Learn and Share evening) - showed that I had no blown highlights.

A few things that these my fellow members taught me and that I learned through trial and error was that as long as there is lots of separation between your bug and the background, the flash will always make the background black.

I import my photos through Lightroom and do basic White and Black clipping and clarity changes. I also used an adjustment brush to totally darken any light patches still visible in the background and lift the shadows on the wings and the stalk. I then pulled the image to Photoshop, where I used the clone/healing brush, played with levels and did the final crop.



## MEMBER SUBMISSIONS FEBRUARY 2019 – FINAL SCORES

| Lastname    | Firstname | Club Star Rating | Category Name         | Title                             | ScoreTotal | Awards       |
|-------------|-----------|------------------|-----------------------|-----------------------------------|------------|--------------|
| Barnes      | David     | 4                | Digital Open          | Hair show                         | 24         | G            |
| Barnes      | David     | 4                | Digital Open          | cold morning                      | 22         | S            |
| Barnes      | David     | 4                | Digital - Set Subject | Bubbles                           | 24         | G            |
| Barnes      | David     | 4                | Prints - Set Subject  | The plastic life of a model       | 24         | G            |
| Beyers      | Johan     | Master           | Digital Open          | DOVE IN FLIGHT 1K                 | 24         | S            |
| Beyers      | Johan     | Master           | Digital Open          | CHASING DOVES BW1K                | 24         | S            |
| Beyers      | Johan     | Master           | Digital - Set Subject | DRAGONFLY                         | 20         | S            |
| Beyers      | Neels     | Master           | Digital Open          | Zelts stairs                      | 24         | S            |
| Beyers      | Neels     | Master           | Digital Open          | Zelts dome                        | 24         | S            |
| Beyers      | Neels     | Master           | Prints - Open         | Jetty at sunset in orange         | 21         | S            |
| Bothma      | Marius    | 3                | Digital Open          | Splir Lights                      | 21         | S            |
| Bothma      | Marius    | 3                | Digital - Set Subject | Hot Cross Buns                    | 23         | G            |
| Bothma      | Marius    | 3                | Prints - Open         | Klipheuwel                        | 20         | S            |
| Bothma      | Marius    | 3                | Prints - Set Subject  | Love is in the air                | 23         | G            |
| Burgstahler | Stephen   | 5                | Digital Open          | CT Stadium-2                      | 26         | G            |
| Burgstahler | Stephen   | 5                | Digital - Set Subject | Rochester-2                       | 25         | G            |
| Burgstahler | Stephen   | 5                | Prints - Open         | Secretary-1                       | 24         | G            |
| Burgstahler | Stephen   | 5                | Prints - Set Subject  | Rochester-1                       | 25         | G-2S         |
| Busslahn    | Waldemar  | 1                | Digital Open          | Last light splendour              | 23         | G            |
| Busslahn    | Waldemar  | 1                | Digital - Set Subject | One got away                      | 21         | G            |
| Coetzee     | Dianne    | 2                | Digital Open          | Harley enjoying bird bath         | 20         | S            |
| Coetzee     | Dianne    | 2                | Digital - Set Subject | Light up my shell                 | 22         | G            |
| Coetzee     | Hugo      | 3                | Digital Open          | Botanical Abstract                | 21         | S            |
| Coetzee     | Hugo      | 3                | Digital Open          | A Dragonfly Posing                | 21         | S            |
| Coetzee     | Hugo      | 3                | Digital - Set Subject | Long before Digital Photography   | 22         | S            |
| Collier     | Kerryann  | 4                | Digital Open          | Light up the sky                  | 21         | S            |
| Collier     | Kerryann  | 4                | Digital Open          | Slate supper                      | 21         | S            |
| Collier     | Kerryann  | 4                | Digital - Set Subject | Still life cycle                  | 23         | S            |
| Donaldson   | Karen     | 4                | Digital Open          | Stream between the rocks          | 23         | S            |
| Donaldson   | Karen     | 4                | Digital - Set Subject | As you see it                     | 24         | G            |
| du Bois     | Francois  | 5                | Digital Open          | Enjoying the south Easter 2       | 22         | S            |
| du Bois     | Francois  | 5                | Digital Open          | Icon of Yesteryear                | 22         | S            |
| Erasmus     | Merwe     | 3                | Digital Open          | Kaleidoscope                      | 26         | G-20         |
| Erasmus     | Merwe     | 3                | Digital Open          | Dom Luis Bridge                   | 23         | G            |
| Erasmus     | Merwe     | 3                | Prints - Open         | Convair 580                       | 24         | G            |
| Johnson     | Robert    | 5                | Digital Open          | Working on fire                   | 23         | S            |
| Johnson     | Robert    | 5                | Digital Open          | Fruit Still life                  | 22         | S            |
| Johnson     | Robert    | 5                | Digital - Set Subject | Be still and know                 | 24         | G            |
| Johnson     | Robert    | 5                | Prints - Set Subject  | Still Life                        | 26         | G-1S         |
| Jones       | Alta      | 3                | Digital Open          | Up High On The Kopple             | 20         | S            |
| Jones       | Alta      | 3                | Digital - Set Subject | Pink Pastel                       | 24         | G            |
| Jones       | Alta      | 3                | Prints - Open         | Time To Read                      | 23         | G            |
| Jones       | Alta      | 3                | Prints - Set Subject  | Night out at the Shebeen          | 24         | G            |
| Jones       | Monique   | 3                | Digital Open          | Just a memory                     | 22         | S            |
| Jones       | Monique   | 3                | Digital Open          | rich in colour wise in water      | 20         | S            |
| Jones       | Monique   | 3                | Digital - Set Subject | Legacy in bloom                   | 23         | G            |
| Jones       | Richard   | 3                | Digital Open          | Drakensberg                       | 21         | S            |
| Jones       | Richard   | 3                | Digital Open          | The old butchery                  | 22         | S            |
| Jones       | Richard   | 3                | Digital - Set Subject | Old Faithful                      | 22         | S            |
| Jones       | Richard   | 3                | Prints - Set Subject  | Microscope                        | 23         | G            |
| Kruger-Haye | Erwin     | 4                | Digital Open          | Dragonfly                         | 27         | G-10-Overall |
| Kruger-Haye | Erwin     | 4                | Digital Open          | 1 sugar please                    | 25         | G            |
| Kruger-Haye | Erwin     | 4                | Digital - Set Subject | Wine Glasses                      | 23         | S            |
| Kruger-Haye | Erwin     | 4                | Prints - Open         | Painter at night                  | 25         | G            |
| Kruger-Haye | Lynne     | 5                | Digital Open          | Costly Sanctuary                  | 25         | G            |
| Kruger-Haye | Lynne     | 5                | Digital - Set Subject | Pears Still Life                  | 24         | G            |
| Kruger-Haye | Lynne     | 5                | Prints - Open         | Vanity Fair Beauty 3              | 23         | S            |
| Kruger-Haye | Lynne     | 5                | Prints - Set Subject  | Old Stuff Still Life              | 24         | G            |
| la Grange   | Christo   | 5                | Digital Open          | Bee in Bonnet                     | 24         | G            |
| la Grange   | Christo   | 5                | Digital - Set Subject | Balancing Macaroni                | 23         | S            |
| la Grange   | Christo   | 5                | Prints - Open         | Submerged Orange                  | 24         | G            |
| la Grange   | Christo   | 5                | Prints - Set Subject  | Dental Care                       | 23         | S            |
| La Grange   | Marleen   | 5                | Digital Open          | Do not be afraid of the snow wolf | 23         | S            |
| La Grange   | Marleen   | 5                | Digital Open          | Renancula with lice               | 23         | S            |
| La Grange   | Marleen   | 5                | Digital - Set Subject | Moon eggs                         | 22         | S            |



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## MEMBER SUBMISSIONS FEBRUARY 2019 – FINAL SCORES (cont.)

| Lastname    | Firstname | Club Star Rating | Category Name         | Title                         | ScoreTotal | Awards |
|-------------|-----------|------------------|-----------------------|-------------------------------|------------|--------|
| Labuschagne | Desmond   | 5                | Digital Open          | The Milky Way                 | 23         | S      |
| Labuschagne | Desmond   | 5                | Digital Open          | Pretty Pelican                | 21         | S      |
| Labuschagne | Desmond   | 5                | Digital - Set Subject | The Runners Timepiece         | 24         | G      |
| Labuschagne | Desmond   | 5                | Prints - Open         | Serene Seagull                | 21         | S      |
| Lerm        | Rikus     | 1                | Digital - Set Subject | Piesang grondboontjiebrood    | 25         | G-2S   |
| Malpas      | Garth     | 1                | Digital Open          | Natures Path                  | 21         | G      |
| Malpas      | Garth     | 1                | Digital - Set Subject | A Old Friend                  | 21         | G      |
| Malpas      | Garth     | 1                | Prints - Open         | Dusk till Dawn                | 21         | G      |
| Malpas      | Garth     | 1                | Prints - Set Subject  | Served Sparkling              | 24         | G      |
| Minter      | Rob       | 5                | Digital Open          | Power power power             | 24         | G      |
| Minter      | Rob       | 5                | Digital - Set Subject | Gone but not forgotten        | 24         | G      |
| Minter      | Rob       | 5                | Prints - Open         | Bend It like Beckham          | 27         | G-10   |
| Minter      | Rob       | 5                | Prints - Set Subject  | Memories                      | 24         | G      |
| Nel         | Ronel     | 3                | Digital Open          | Pritty eye                    | 19         | B      |
| Nel         | Ronel     | 3                | Digital Open          | Muddy shower                  | 19         | B      |
| Read        | John      | 3                | Digital Open          | Nursery Wed Fishing spider    | 23         | G      |
| Read        | John      | 3                | Digital - Set Subject | Bedside.                      | 23         | G      |
| Seket       | Erik      | 4                | Digital Open          | Picking up the Ball           | 23         | S      |
| Seket       | Erik      | 4                | Digital Open          | Rest                          | 23         | S      |
| Stals       | Anette    | 1                | Digital Open          | Busy Bee                      | 21         | G      |
| Stals       | Anette    | 1                | Digital Open          | Bumble Bee                    | 19         | G      |
| Stals       | Anette    | 1                | Digital - Set Subject | Femme Fatale                  | 24         | G      |
| Stipp       | Andre     | 5                | Digital Open          | Arches                        | 22         | S      |
| Stipp       | Andre     | 5                | Digital Open          | Missed catch                  | 22         | S      |
| Stipp       | Andre     | 5                | Digital - Set Subject | Double Vision                 | 23         | S      |
| Stipp       | Andre     | 5                | Prints - Open         | Arc de Illusions              | 26         | G-20   |
| Stipp       | Leney     | 2                | Digital Open          | Black winged Stilt            | 22         | G      |
| Stipp       | Leney     | 2                | Digital Open          | Falcon on the move            | 21         | S      |
| Stipp       | Leney     | 2                | Digital - Set Subject | Black Valentine               | 23         | G      |
| Stipp       | Leney     | 2                | Prints - Open         | Leaving for heaven            | 22         | G      |
| van Eeden   | Barbara   | 4                | Digital - Set Subject | Knoffel                       | 26         | G-1S   |
| Venter      | Coert     | 3                | Digital - Set Subject | Brownie Camera                | 21         | S      |
| Venter      | Coert     | 3                | Prints - Open         | Cheery Colours                | 24         | G      |
| Venter      | Coert     | 3                | Prints - Open         | Sad View                      | 22         | S      |
| Venter      | Coert     | 3                | Prints - Set Subject  | Frosty Glass                  | 22         | S      |
| Venter      | Isak      | 2                | Digital Open          | Strike                        | 21         | S      |
| Venter      | Isak      | 2                | Digital Open          | Planning Dinner               | 20         | S      |
| Venter      | Isak      | 2                | Prints - Open         | Street Musician               | 22         | G      |
| Venter      | Isak      | 2                | Prints - Set Subject  | Fruit and Wine                | 23         | G      |
| Visser      | Mariana   | 4                | Digital Open          | Fearless                      | 23         | S      |
| Visser      | Mariana   | 4                | Digital Open          | taking the dive               | 19         | B      |
| Visser      | Mariana   | 4                | Digital - Set Subject | Its all about pepper          | 24         | G      |
| Visser      | Mariana   | 4                | Prints - Set Subject  | all my eggs in one basket     | 22         | S      |
| Vivier      | Bennie    | 5                | Digital Open          | Staring                       | 21         | S      |
| Vivier      | Bennie    | 5                | Digital Open          | How many more                 | 24         | G      |
| Vivier      | Bennie    | 5                | Digital - Set Subject | Orange juice                  | 22         | S      |
| Weimann     | Wayne     | 4                | Digital Open          | Airborne                      | 23         | S      |
| Weimann     | Wayne     | 4                | Digital - Set Subject | A spoonful of music           | 23         | S      |
| Weimann     | Wayne     | 4                | Prints - Open         | Number 77                     | 24         | G      |
| Weimann     | Wayne     | 4                | Prints - Set Subject  | Pretty in Pink                | 23         | S      |
| West        | Michael   | 2                | Digital Open          | Shy water lilly               | 21         | S      |
| West        | Michael   | 2                | Digital Open          | Porsche entering the straight | 21         | S      |
| West        | Michael   | 2                | Digital - Set Subject | Oh dear no more wine          | 21         | S      |
| Wyeth       | Clifford  | 5                | Digital Open          | Standing proud                | 22         | S      |
| Wyeth       | Clifford  | 5                | Digital Open          | Parked                        | 24         | G      |
| Wyeth       | Clifford  | 5                | Prints - Open         | I see you                     | 22         | S      |



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## SCORES COMMENTARY

- In total, 121 images were judged during the evening. Of those,
  - 58 (48%) received Gold awards,
  - 60 (50%) received Silver awards, and
  - 3 (2%) received Bronze awards.
- The judge for the evening was Niël Goslett. He is a past president of Tafclub, and a Master Photographer at club level. Amongst other achievements, he has been Salon Director for 5 National and 1 International Salon. In addition, he has judged at various Eisteddfod, Club, National and International Salons.
- I think we can all agree that he did an exceptional job with the huge number of entries for the evening. Our sincere thanks to him for his efforts.

Here is Niël receiving our token of thanks from our Chairman, plus one of his images.



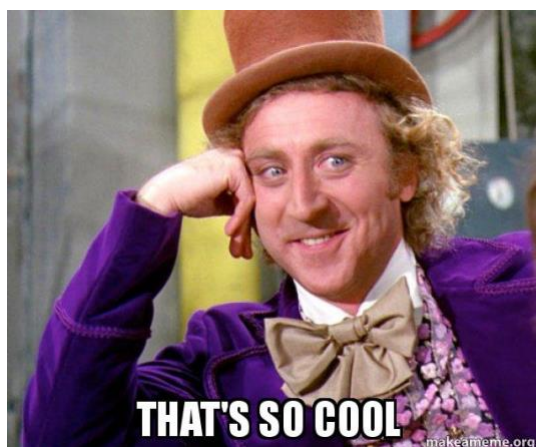


## SALON ACCEPTANCES - FEBRUARY 2019

### **Salons entered:**

Nelspuit National Salon; PSSA National Salon; Miroc Int Circuit; Iberico Int Circuit;  
Cross Continental Circuit; New Year Circuit; Balkan Salon; Victoria Int Salon; Bristol Int Salon

|                     | National    |          |          |          | International |          |          |
|---------------------|-------------|----------|----------|----------|---------------|----------|----------|
| Members             | Acceptances | COM      | 2nd      | 1st      | Acceptances   | COM      | Medal    |
| Andre Stipp         | 13          |          |          |          |               |          |          |
| Bennie Vivier       | 0           |          |          |          | 12            | 2        |          |
| Christo la Grange   | 11          |          |          |          | 37            | 2        |          |
| Clifford Wyeth      | 3           |          |          |          | 6             | 1        |          |
| Coert Venter        | 4           |          |          |          |               |          |          |
| David Barnes        | 3           |          |          |          |               |          |          |
| Desmond Labuschagne | 4           |          |          |          |               |          |          |
| Erwin Kruger-Haye   | 17          |          |          |          |               |          |          |
| Isak Venter         | 1           |          |          |          | 3             |          |          |
| Johan van Wyk       | 4           |          |          |          |               |          |          |
| Lynne Kruger-Haye   | 11          | 4        | 1        |          |               |          |          |
| Mariana Visser      | 6           |          |          |          | 6             |          |          |
| Marleen la Grange   | 12          |          |          |          | 38            | 3        | 1        |
| Neels Beyers        | 3           |          |          |          | 8             |          |          |
| Rob Minter          | 2           |          |          |          |               |          |          |
| Robert Johnson      | 3           |          |          |          |               |          |          |
| Stephen Burgstahler | 7           |          |          |          | 2             |          |          |
| <b>Grand Total</b>  | <b>104</b>  | <b>4</b> | <b>1</b> | <b>0</b> | <b>112</b>    | <b>8</b> | <b>1</b> |



*Ed's comment:*

Very cool indeed - Well done all!



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## COMMENTS ON THE SALON RESULTS

*By Christo la Grange (TPS\*)*

Again, a magnificent achievement. Our Club Members manage to get way above average Salon acceptances during this month yet again!

Congratulations to all the participants. You are doing exceptionally well.

### National Acceptances

No less than **104**, plus **4 Certificates of Merit** (COMs), as well as a **Runner-up medal awarded**. Please note that the 4 COM's as well as the Runner-up medal was all by a single club member and none less than our Chairman, Lynne Kruger-Haye.

### International Acceptances

In this very tough environment, the members of TPS did even better and no less than **112** acceptances were snatched from the World-Wide pool, plus **8 COMs** as well as **1 Medal**. Please also note that 3 of the COMs as well as the Medal was also from a single member, Marleen la Grange.

*It makes one think that to excel in Photography you must first make sure that you start off with double X-Chromosomes!!*

### NB:

I would like to mention that all members must please check their own figures with mine, finger errors might happen. Please contact me with any discrepancies.

I can get the National results from Photo Vault most of the time, but it is up to the individual member to send me his/her International results if he/she wants them to be included in the totals.

Please note that you must contact me with your results **before** the Friday night 24:00 preceding the Club Competition evening in order for them to be included in that month's totals, (or else they will stand over to the next month.)

Remember, you can snap at any time

Regards  
Christo la Grange  
083-287-6750

*\*Ed's comment:*  
Tygerberg Photo Statistician



Special thanks to Marleen la Grange and Lynne Kruger-Haye for sharing the images that won the prestigious salon awards mentioned above:

*"All alone at Namibia dunes"* by Marleen la Grange



*"Unrequited love"* by Lynne Kruger-Haye





## FEEDBACK ON FEBRUARY ACTIVITIES

### LEARN AND SHARE (Andrè Stipp)

- About 30 people attended the L&S. Brilliant. I think it's the most ever.
- We had to rush due to loadshedding. Did the 2 hour presentation in 1 hour.
- There was fantastic input by some of our senior members, which helped me tremendously.
- The feedback from members was very positive, and everyone walked away wiser.
- *Remember, its FREE (apart from a R10 contribution to hall hire costs)!*

**We'll build on this. Teach people about their equipment and how to be the architects of their images.**

### MONTHLY OUTING (Des Labuschagne)

- We had 24 people attending the outing at Stellenbosch Botanical Garden on the Sunday morning.
- Everyone was keen to try out the things they had learned at the Learn and Share evening, and it was an enthusiastic bunch.
- There was plenty on which to practice and I think everyone had a good time and enjoyed a good breakfast afterward.
- The consensus is that it was an overwhelming success.

**Thanks to all who attended. It indicated that there are good things to come in the club this year.**



The attendees that were still there when the group photo was taken

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

### NEW MEMBERS – Welcome!

Waldemar Bussiahn  
Annemie Cloete  
Stefan Els  
Elmarie Smedema  
Anette Stals

And so on to ...

### HAPPENING THIS MONTH AND NEXT

March  
Birthdays

Jaco Alberts  
Vic Els  
Luke Kruger-Haye  
Lynne Kruger-Haye  
Daniel Rossouw  
Erik Seket  
André Stipp  
Johan van Wyk  
Mercia van Wyk

Congratulations!

### DATES TO DIARISE

#### March

- 09** PECC National Digital Salon 2019
- 14** Learn and Share
- 16** Cape Town International PDI Salon – 2019
- 17** Outing
- 19** TPS Committee Meeting
- 22** **Closing date for TPS Photovault submissions**
- 27** Club meeting
- 29** 1st VSS Creative 4-in-1 Digital, Print, AV & School Salon 2019

#### April

- 27** 3rd HCPS National Digital Salon of Photography - 2019



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### NATURE / WILDLIFE

**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.**

*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.

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.





## INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

Wildlife sample images: [Click here](#)

Nature sample images: [Click here](#)

## LEARN AND SHARE

This month's Learn and Share evening takes place on Thursday 14 at 19h00. The subjects to be covered are Street Photography and Architecture. More details will follow by email.

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, and the group will meet in Cape Town at 08h00. Techniques and other things discussed at the L&S evening will be put to practical use.

Further details will follow by email.

## PSSA CORNER (repeat from last month)

*(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](mailto: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.

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 **Gerda Kleingeld**, 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.

**ORMS**  
BELLVILLE

Victoria Towers  
294 Durban Road  
Bellville 7530  
Tel: 021 910 1380  
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Website: [ormsdirect.co.za](http://ormsdirect.co.za)



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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.



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## 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       | <a href="http://www.pssa.co.za/">http://www.pssa.co.za/</a>   |
| TPS Facebook page  | <a href="https://www.facebook.com/groups/309565272571054/">https://www.facebook.com/groups/309565272571054/</a> |
| TPS Website        | <a href="https://www.tygerphoto.co.za/">https://www.tygerphoto.co.za/</a>                                       |
| WCPF Facebook Page | <a href="#">Click here</a>  |



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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.

*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.

#### 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.



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

