

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,

So that's the first quarter of 2019 now behind us already! Anyone else feeling old?

I thought it would be worthwhile just to have a quick look at these first three months, as it has been an exciting time for TPS. For me, the biggest impact has been the strides made with the Learn and Share initiative to help and assist our members, both new and old. André and Des have so far done an incredible job, and it really is great to see just how willing everyone is to share information and help with the drive for growth.

And it's not only the new members who are benefitting. Des makes the point in his comments later that last month was the first time he really got involved with Street Photography – and that's coming from a 5-star member. So the learning opportunity is there for all of us who are willing to embrace the opportunity.

It's also great to see how the club is expanding with members who have obtained an honours achievement from the PSSA. The latest member to make the grade is André Stipp, with a well-deserved LPSSA. I would encourage all PSSA members to have a shot at achieving this goal – it's not easy, and most of us who have tried have had at least 2 attempts before finally making it! If anyone is interested, and would like some guidance on how to go about entering, please just ask – there is a number of members who are willing to assist.

This edition has a small new feature, namely "Words of wisdom" (Page 21). This month the words reinforce what Lynne says in her message on Page 3.

A reminder – we have another early deadline for Photovault entries this month - 23h59 on Friday 19 April! NB: It's less than 3 weeks to go!

To end off, I would like to wish all those who are fortunate enough to be attending the Cape Photographers' Congress in Montagu at the end of the month, all the very best. Enjoy yourselves and if possible please let me have some feedback to pass on to members in next month's Bellows.

Till next month – Cheers!



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At the club competition evening last month, I announced that there will no longer be advance notice of who the judge/s will be going forward, and I would like to reiterate my reasons for doing so:

Over time, we have gotten to know most judges, and those who are unfamiliar – well, we simply stalk them on social media! The problem with this is that we get a feel for the judge's personal likes and dislikes, and we tend to structure our club submissions around these perceived biases.

On the one hand, you may be thinking "Well, this is a competition, so it is okay to try and glean every sliver of an advantage...." Sure, that may be, but how does it then actually help you grow and develop in the long run? Really?

It would be better if we just embraced the feedback on the image, regardless of the score. If you don't agree with your image's assessment, then set it aside. However – there will ALWAYS be something to take away from it, something to learn or maybe even something to just consider. *That* is growth!

Take away the pressure of the "perfect" submission. Shoot what you love. Aim for the best technique. Work on your processing. Take pride in your presentation. Submit your very best – always. It doesn't matter how you compare to the person next to you. Every pro was once a beginner!

Join in at the Learn & Share evenings, come along on the outings and build great friendships and find those people you can lean on for help, advice and support.

I would also like to take this opportunity to congratulate Andre Stipp on achieving his LPSSA! Very well done!

Congratulations also go to those of our members who participated in all the salons last month and achieved such phenomenal results! The TPS flag is certainly flying proudly!

And lastly, just a quick word of thanks to all of you for making my BIG birthday so special!!!

For the love of the photograph – keep clicking!

*With love,
Lynne*



WINNING IMAGES – MARCH 2019

Digital Set Subject and **OVERALL** Winner

"New born" by Andrè Stipp



Digital Set Subject Runner-up

"Gannet landing" by Erwin Kruger-Haye



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Print Set Subject Winner

"Sunflower seed bug" by John Read



Print Set Subject Runner-up

"Dragonfly" by Erwin Kruger-Haye



Digital Open Winner

"Join me for breakfast" by Erwin Kruger-Haye



Digital Open Runner-up

"Morning exercise" by Johan Beyers



Print Open Winner
"Shattered" by David Barnes



Print Open Runner-up
"White Inca Lilies" by Rob Minter



"HOW I GOT THE SHOT"

Andrè Stipp



Andrè receiving the floating trophy from Lynne

I had just received my new 500mm Nikon lens and was dying to test it.

We live approximately 600m from a park with a small dam which is home to various bird species.

Rushed down there and found the mother duck with 3 chicks. With her being very protective (I think they were a few days old), I had to sit down and wait for them to come closer....and two of them did!

Settings and equipment:

Nikon D850

Nikon 500mm prime lens

Nikon teleconverter 1.4

Tripod

F/8

700 mm focal distance

1/2000 sec

ISO 400

Metering mode - Pattern

The RAW image was processed with photoshop.



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MEMBER SUBMISSIONS MARCH 2019 – FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Barnes	David	4	Digital Open	One day I will be a pilot	25	G
Barnes	David	4	Digital - Set Subject	Underwater	23	S
Barnes	David	4	Prints - Open	Shattered	26	G~10
Barnes	David	4	Prints - Set Subject	Not so scary	22	S
Beyers	Johan	Master	Digital Open	Morning exercise	26	G~20
Beyers	Johan	Master	Digital Open	Taking a sip	24	S
Beyers	Johan	Master	Digital - Set Subject	Kwaaiwater	23	S
Beyers	Neels	Master	Digital Open	Kitesurfer crashing a wave	22	S
Beyers	Neels	Master	Digital Open	Zeits looking up	22	S
Beyers	Neels	Master	Digital - Set Subject	Wings spread out	24	S
Burgstahler	Stephen	5	Digital Open	Purple Water Lily	23	S
Burgstahler	Stephen	5	Digital Open	The Dells-1	23	S
Burgstahler	Stephen	5	Digital - Set Subject	Walking on Sunshine	24	G
Bussiahn	Waldemar	1	Digital Open	Eagle abode	24	G
Bussiahn	Waldemar	1	Digital Open	Dusty graze	23	G
Bussiahn	Waldemar	1	Prints - Open	Backlit bush	19	G
Bussiahn	Waldemar	1	Prints - Open	Cosmos mountain	22	G
Cloete	Annemie	1	Digital Open	Perfect pomegranate	22	G
Coetzee	Hugo	3	Digital Open	The Yellow Rose	24	G
Coetzee	Hugo	3	Digital Open	A Portrait of an ostrich	22	S
Coetzee	Hugo	3	Digital - Set Subject	A Pink Beauty	20	S
Collier	Kerryann	4	Digital Open	Future nature viewing	23	S
Collier	Kerryann	4	Digital - Set Subject	Inner beauty	24	G
du Bois	Francois	5	Digital Open	Red dunes of Sossusvlei	24	G
du Bois	Francois	5	Digital Open	Rooi Jakkals	23	S
Els	Stefan	1	Digital Open	Looking back	22	G
Els	Stefan	1	Digital - Set Subject	Into the forest	21	G
Erasmus	Merwe	3	Digital Open	Ship in the Night	24	G
Erasmus	Merwe	3	Digital Open	Africa Burn Sunset	24	G
Greeff	Johan	3	Digital Open	My hide away	24	G
Greeff	Johan	3	Digital Open	Hard at work	21	S
Greeff	Johan	3	Digital - Set Subject	Ladybird Macro	22	S
Greeff	Johan	3	Prints - Open	Boat Shock Protector	20	S
Johnson	Robert	5	Digital Open	Onion Still Life	24	G
Johnson	Robert	5	Digital Open	Fruit Still Life	22	S
Johnson	Robert	5	Prints - Open	City at night	24	G
Jones	Alta	3	Digital Open	Squirrel	24	G
Jones	Monique	3	Digital Open	Parliamentary Debate	22	S
Jones	Monique	3	Digital Open	New Life in an Old Tree	22	S
Jones	Monique	3	Digital - Set Subject	Lady in Red	22	S
Jones	Monique	3	Prints - Set Subject	Black and White in Nature	21	S
Jones	Richard	3	Digital Open	Cluster housing in nature	22	S
Jones	Richard	3	Digital Open	The river bank	22	S
Jones	Richard	3	Digital - Set Subject	Snail and the first winter rains	21	S
Jones	Richard	3	Prints - Set Subject	Tucked away in the undergrowth	21	S
Kruger-Haye	Erwin	4	Digital Open	Join me for breakfast	26	G~10
Kruger-Haye	Erwin	4	Digital Open	Kitesurfer	24	G
Kruger-Haye	Erwin	4	Digital - Set Subject	Gannet Landing	25	G~2S
Kruger-Haye	Erwin	4	Prints - Set Subject	Dragonfly	25	G~2S
Kruger-Haye	Lynne	5	Digital Open	Punishment 1	22	S
Kruger-Haye	Lynne	5	Digital - Set Subject	Connection	20	S
Kruger-Haye	Lynne	5	Prints - Open	Vimbaya Mono	24	G
Kruger-Haye	Lynne	5	Prints - Set Subject	Missed again	24	G
la Grange	Christo	5	Digital Open	Pied with Catch	24	G
la Grange	Christo	5	Digital - Set Subject	Burned Protea Cone	23	S
la Grange	Christo	5	Prints - Open	Cape Town at the Sea	24	G
la Grange	Christo	5	Prints - Set Subject	Pied in Flight_2	24	G
La Grange	Marleen	5	Digital Open	Wine cellar	23	S
La Grange	Marleen	5	Digital - Set Subject	Mommy wait for me	24	G
La Grange	Marleen	5	Prints - Open	Sadness	24	G
La Grange	Marleen	5	Prints - Set Subject	All in yellow	24	G
Labuschagne	Desmond	5	Digital Open	Sitting on a Park Bench	21	S
Labuschagne	Desmond	5	Digital Open	Then and Now	24	G
Labuschagne	Desmond	5	Digital - Set Subject	Water Lilly	22	S
Labuschagne	Desmond	5	Prints - Open	The Green Door	22	S
Lerm	Rikus	1	Digital - Set Subject	Rooivink Mannetjie	20	G
Minter	Rob	5	Digital Open	The peaceful little town of Nieu Bethesda	23	S
Minter	Rob	5	Prints - Open	White Inca lilies	25	G~20
Nel	Ronel	3	Digital Open	Clean my ears	21	S
Nel	Ronel	3	Digital Open	Muddy shower	22	S
Nel	Ronel	3	Digital - Set Subject	Son set	21	S
Pentz	Marc	1	Digital Open	Altitude 100 Meters	22	G
Pentz	Marc	1	Digital Open	A birds eye veiw	22	G
Read	John	3	Digital Open	The Warrior	22	S
Read	John	3	Digital - Set Subject	Blue Dropwing	24	G
Read	John	3	Prints - Set Subject	Sunflower Seed Bug	25	G~1S
Rudman	Rodney	3	Digital Open	Slangkop lighthouse	22	S
Scholtz	Gary	3	Digital Open	Big eye racer	24	G



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MEMBER SUBMISSIONS MARCH 2019 – FINAL SCORES (cont.)

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Scholtz	Gary	3	Digital - Set Subject	Sunset Wave	22	S
Scholtz	Gary	3	Prints - Open	Time after Time	24	G
Scholtz	Gary	3	Prints - Set Subject	Hard at work	24	G
Stipp	Andre	5	Digital Open	No Matter How Small	24	G
Stipp	Andre	5	Digital Open	Jacaranda Avenue	24	G
Stipp	Andre	5	Digital - Set Subject	New born	27	G~1S~Overall
Stipp	Andre	5	Prints - Open	Moment in Time	22	S
Stipp	Leney	2	Digital Open	Zuma behind bars	22	G
Stipp	Leney	2	Digital Open	Green eyes	24	G
Stipp	Leney	2	Digital - Set Subject	Take off	23	G
Stipp	Leney	2	Prints - Open	Colourful Celebration	21	S
Thompson	Helene	2	Digital - Set Subject	Searching the waters	22	G
Thompson	Helene	2	Prints - Open	Bonding	22	G
Thompson	Ivor	3	Digital Open	Cape Teals Departing	22	S
Thompson	Ivor	3	Digital - Set Subject	Landing	22	S
Thompson	Ivor	3	Prints - Open	Touch Down	22	S
Thompson	Ivor	3	Prints - Set Subject	Just Sparring	22	S
Van Wyk	Johan	3	Digital Open	Amazing tool	24	G
VAN WYK	JOHAN	3	Digital - Set Subject	RHINO DUSK	21	S
Van Wyk	Johan	3	Prints - Open	Dazzling	22	S
Van Wyk	Johan	3	Prints - Set Subject	Dated trees	24	G
Venter	Coert	3	Digital - Set Subject	Spread Wings	22	S
Venter	Coert	3	Prints - Open	Good Hair	20	S
Venter	Coert	3	Prints - Open	Young Lady	22	S
Venter	Coert	3	Prints - Set Subject	Taking Turns	22	S
Venter	Isak	3	Digital Open	Wet and Wild	22	S
Venter	Isak	3	Digital Open	Snack Attack	21	S
Venter	Isak	3	Digital - Set Subject	Dinner for Two	20	S
Venter	Isak	3	Prints - Set Subject	Lazy Sunday Afternoon	22	S
Visser	Mariana	4	Digital Open	Caleidoscope	24	G
Visser	Mariana	4	Digital Open	Time is waiting for no one	22	S
Visser	Mariana	4	Digital - Set Subject	Cacti	22	S
Visser	Mariana	4	Prints - Open	Self hug	24	G
Vivier	Bennie	5	Digital Open	Windsurf Sunset	22	S
Vivier	Bennie	5	Digital Open	Sea Scape Melkbosstrand	22	S
Vivier	Bennie	5	Digital - Set Subject	Olive thrush op n stokkie	22	S
Weimann	Wayne	4	Digital Open	Entrance to the Swartberg	22	S
Weimann	Wayne	4	Digital Open	Aston Martin	24	G
Weimann	Wayne	4	Digital - Set Subject	Family portrait	18	B
Weimann	Wayne	4	Prints - Set Subject	Black backed jackal	22	S
West	Michael	2	Digital Open	Honey Bee Delight	22	G
West	Michael	2	Digital Open	Hovering	22	G
West	Michael	2	Digital - Set Subject	Stretch those wings	20	S
Wyeth	Clifford	5	Digital Open	Entertainer	22	S
Wyeth	Clifford	5	Prints - Open	Eyeing you	23	S
Wyeth	Clifford	5	Prints - Open	Amber	22	S

SCORES COMMENTARY

- In total, 124 images were judged during the evening. Of those,
 - 57 (46%) received Gold awards,
 - 66 (53%) received Silver awards, and
 - 1 (1%) received Bronze awards.
- The judges for the evening were Francois du Bois and Christo la Grange. Both are 5-star TPS members and both have successfully completed the PSSA JAP course.
- Our sincere thanks to them both for their efforts – they did an admirable job.



SALON ACCEPTANCES - MARCH 2019

Salons entered:

Ermelo; Alberton; PECC; Obsession of Light; Boka Bay; Greek Photogr Circuit; Portugal; Ecuador; German GIP

	National				International		
Members	Acceptances	COMs	2nd	1st	Acceptances	COMs	Medals
Andre Stipp	10	2					
Christo la Grange	14	1			34		1
Clifford Wyeth	11				23		
Coert Venter	2						
David Barnes	4						
Desmond Labuschagne	10	1					
Erik Seket	1						
Erwin Kruger-Haye	15			1	22		
Gary Scholtz	4	1					
Isak Venter	2				11		
Lynne Kruger-Haye	18	3			22	1	1
Mariana Visser	9				6		
Marleen la Grange	9		1		42	4	
Neels Beyers	2						
Robert Johnson	6	2					
Stephen Burgstahler	9	1			22	2	1
Grand Total	126	11	1	1	182	7	3

ED's comment:



COMMENTS ON SALONS

By Christo la Grange

Dear Fellow TPS Members,

I keep track of all the National and International Salon results for TPS

In Club competitions you are about 80% in competition with yourself and 20% in competition with your fellow Club members.

In Salons (National or International), however, you compete 100% with the rest of the country or the rest of the World. By entering Salons, you get an understanding of where your work stands in comparison to the broader Photographic community.



Salon acceptances are also an integral part of Star advancement at TPS (and most of the other Photographic Clubs).

This month's results were the best ever in the history of Salon Acceptances at TPS. We at TPS get accustomed to all the Salon Acceptances that we see month after month, but this month was out of this world! Congratulations to all the participants.

National Acceptances:

Our members managed to achieve no less than **126** Acceptances,

Plus 11 COMs (Certificates of Merit)

Plus 1 Runner-up Medal

Plus 1 Best in Category Medal

International Acceptances:

Here our members did even better and accumulated **182** Acceptances,

Plus 7 COMs

Plus 3 Medals

If you are interested how the other clubs in the Western Cape are doing in comparison to TPS, you may find the Table below to be of value.

Remember, any photographer may enter for Salons irrespective of their Star rating. The sooner you start, the better, because Salon acceptances are required for all advancements higher than 3 star.

Please note that you must send me all relevant details of your International acceptances before midnight of the Friday preceding our competition days for them to be included for that particular month, otherwise they will stand over to the next month.

Regards

Christo la Grange

083-287-6750

Western Cape Photographic Clubs – 1 July 2018 onwards		
Acceptances in National Salons that qualify for the PSSA Impala Award		
Rank	Club	Totals
1	Tygerberg	684
2	Swartland	262
3	Cape Town	209
4	Tafelberg	186
5	Fish Hoek	96
6	Creative	60
6	Hermanus	60
7	Worcester	36
8	Weskus	4
	Total	1597



THE SALON AWARD-WINNING IMAGES

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

"CT Stadium" by Stephen Burgstahler



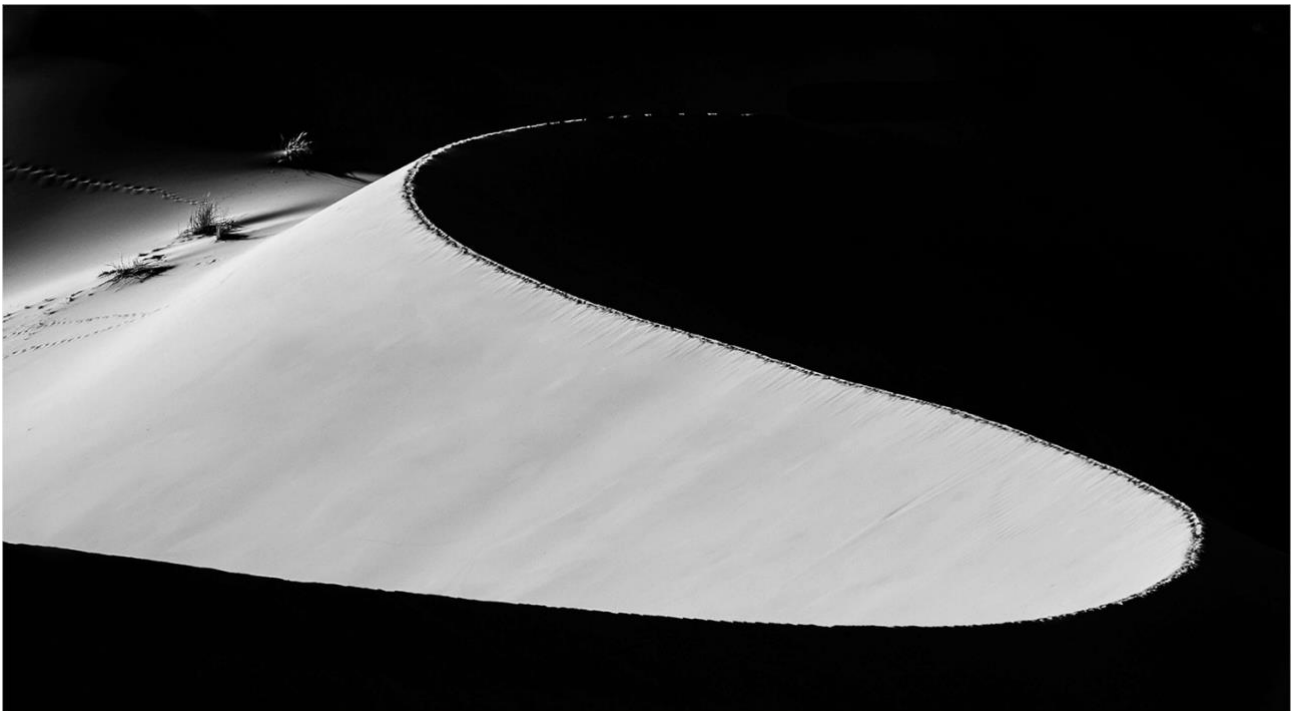
"Sunrise in Venice" by Erwin Kruger-Haye



"Into the underworld" by Lynne Kruger-Haye



"Namib Dunes" by Christo la Grange



"Colour run" by Marleen la Grange



Ed's comment: These are just



FEEDBACK ON MARCH ACTIVITIES

Ed's comments: I can't believe we've left the important tasks of Education mainly in the hands of these two delightful ~~hooligans~~ gentlemen! But more importantly, I can't believe what a fantastic job they are doing! Keep it up you two – you are doing this Club very proud indeed!

And my thanks to Christo for the photo!



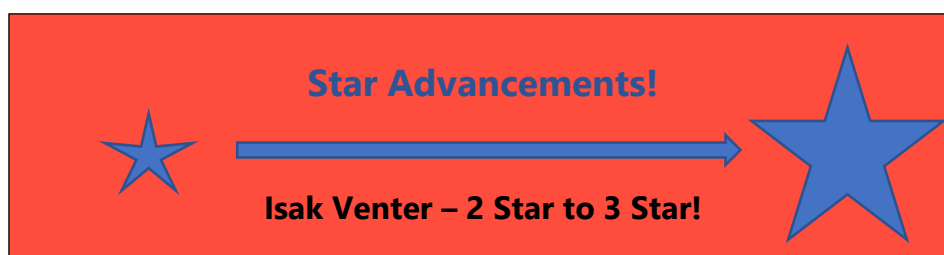
LEARN AND SHARE (Andrè Stipp)

- The subject was street/architecture photography.
- 26 members attended the L+S evening.
- John Read gave a briefing regarding street photography.
- Andrè spent time on the architecture side of things.
- There was lots of questions from the audience, which means they're enthusiastic.
- Member feedback regarding the February session was very positive.

MONTHLY OUTING (Des Labuschagne)

- March outing was again a success.
- We had around eighteen participants at various times. Some came a bit late and others left a bit early, but it was enjoyed by all.
- It turned out to be mainly a street photography outing and I for one learned a whole lot. It was my first attempt at this genre and will definitely be going into it in a more serious manner in the future.
- We ended with a nice social breakfast at the Wimpy, after which some of us walked around for a while longer shooting whatever we could find.
- The feedback was all positive, so I want to thank all the members who contributed to the success of the outing, and say please keep it up.

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



Visitors at our March meeting

Johan Viljoen - Swartland
Jan Marais - Paarl
Frieda Marais - Paarl

And so on to ...

HAPPENING THIS MONTH AND NEXT

April Birthdays

Wayne Weimann
Estelle Auret
Annemie Cloete
Jonathan Volmink
Ivor Thompson
David Barnes
Merwe Erasmus

Congratulations!

DATES TO DIARISE

April

- 11** Learn and Share
- 13** Outing
- 16** TPS Committee Meeting
- 19** Good Friday
- 22** Family Day
- 19** **Closing date for TPS Photovault submissions**
- 24** Club meeting
- 24** Start of Cape Photographers' Congress
- 27** Freedom Day
- 27** Hibiscus Coast 3rd Salon

May

- 11** 3rd Brandpunt Photoclub Salon



SET SUBJECT – APRIL 2019

STORY-TELLING / STREET PHOTOGRAPHY

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.

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 judicious cropping.

INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

Story-telling sample images and reading: [Click here](#)

Street photography sample images: [Click here](#)

LEARN AND SHARE

This month's Learn and Share evening takes place on Thursday 11 April at 19h00. The subjects to be covered are Scapes – all types. More details will follow by email.

The cost of the evening is R15 per member, and this goes towards the hiring of the hall.

More details to follow by email.

OUTING

The outing this month will be on Saturday 13 April, and the group will meet in Bloubergstrand at 16h30. Techniques and other things discussed at the L&S evening will be put to practical use.

Details and directions to the meet have already been sent via separate email.



PSSA CORNER

(Items of interest especially in the Western Cape)

Ed's note: My thanks to Christo la Grange for this information.

The FIAP (Federation Internationale De L'Art Photographique), or International Federation of Photographic Art, is hosting an annual world-wide competition between all the Countries who are affiliated with them. The objective is to determine the best Photographic Country.

It is like the Western Cape Inter-club competition, but only a world-wide platform.

Like most of the countries of the world, South Africa is also affiliated with FIAP. Each Country can submit 20 Images in a prescribed category.

Every year Jill Sneesby, from PSSA, evaluates the images sent in by photographers for National Salons. Out of those she picks the "Best of the Best" to represent South Africa.

It is with great pleasure that we can announce that two of André Stipp's images were chosen to represent South Africa. These follow below.

Congratulations André, and may South Africa win the competition this year.

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.



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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 **Leney Stipp** and **Gary Scholtz**, for looking after us last month with the tea, coffee, and refreshments. Stars – all 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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BELLVILLE

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MONTHLY CHUCKLE

Ed's note: Have to say that this reminded me of André while he was waiting for his baby ducklings!



WORDS OF WISDOM

Ed's note: For me these words really back up what Lynne had to say (Page 3). It really doesn't matter what other photographers are doing, how your photos compare to what they used to be like is the true measure of your success and progress.

"THE ONLY PHOTOGRAPHER YOU
SHOULD COMPARE YOURSELF TO IS
THE ONE YOU USED TO BE."

UNKNOWN

LIGHT STALKING



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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	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.

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



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