

# 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/>

Committee and other contact details	Page 2
Editor's notes	Page 3
From the desk of the Chairman	Page 4
Last month:	
Winning images from Club evening	Pages 5-8
How I got the shot	Page 9
Club competition submissions and comments	Pages 10-12
Salon acceptances and comments	Page 13-14
Award-winning images from Salons	Pages 15-16
Feedback on last month's activities	Page 17
Star advancements, Best beginner, Special mentions, Visitors	Page 18
This month and ahead:	
Birthdays	Page 19
Dates to diarise	Page 19
Set subject for this month plus inspiration links	Page-20
Learn & share	Page 21
Outing	Page 21
Members in the news	Page 22
PSSA corner	Page 23
Thanks	Page 24
Monthly chuckle	Page 25
Appendices	
I Manipulation definition	Page 26
II PSSA Ethics Statement	Page 27
III Common abbreviations & useful links	Page 28
IV Set subjects for 2019	Pages 29-32

## CONTACT DETAILS

### Committee

**Chairman**

Lynne Kruger-Haye LPSSA  
082 576 7776  
[chairman@tygerphoto.co.za](mailto:chairman@tygerphoto.co.za)

**Secretary**

Karen Donaldson  
083 342 7202  
[info@tygerphoto.co.za](mailto:info@tygerphoto.co.za)

**Treasurer**

Michael West  
083 253 3052  
[mw.west@icloud.com](mailto:mw.west@icloud.com)

**Photovault**

Martin Kleingeld  
084 588 5686  
[kleing@telkomsa.net](mailto:kleing@telkomsa.net)

**Outings & Prints**

Desmond Labuschagne  
082 850 1345  
[dlab@cybersmart.co.za](mailto:dlab@cybersmart.co.za)

**Education**

André Stipp LPSSA  
082 820 7078  
[andre@spinarator.co.za](mailto:andre@spinarator.co.za)

### Support Group

**Webmaster**

Jonathan Volmink  
082 397 9698  
[webmaster@tygerphoto.co.za](mailto:webmaster@tygerphoto.co.za)

**Visitors, Salons, and New members**

Christo la Grange LPSSA  
083 287 6750  
[christo@imagnet.co.za](mailto:christo@imagnet.co.za)

**Newsletter Editor**

Rob Minter LPSSA  
083 300 2053  
[editor@tygerphoto.co.za](mailto:editor@tygerphoto.co.za)

## EDITOR'S NOTES

Hello fellow Tygertogs,

While in the middle of putting together this month's newsletter, the clock has ticked over and all of a sudden we are into the second half of 2019! And after seeing this month's Set Subject challenge, sometimes I wish we could apply slow-shutter speed techniques to the days as they fly by!

This month's newsletter includes some new additions to the normal fare – there is a page entitled "Members in the news", which I hope will be ongoing – and it will be, just as long as there is good news! Next month, the section will focus on our latest member to reach "Master" status, and I hope to follow that up with some information on the other two members who already enjoy that honour.

My thanks to Trudi du Toit from the PSSA for the Member article this month. It is taken directly from the May edition of the PSSA Western Cape Newsletter. It features André Stipp, someone who has really embraced the love of photography and has grown unbelievably over the few years that he has been with TPS. An inspiration for all of us!

The other changes are these:

- at last month's Club meeting, a slide with some guidelines on how images are scored for judging purposes was presented. I have included these in this month's newsletter, plus added a link to what I think is a very well-thought out article on the subject. These notes will feature as an Addendum to future newsletter publications.
- Finally, where applicable, links to brochures on upcoming Salons have been included with the closing dates for entries. See page 19 for details.

Getting back to my comments in the first chapter – when you want to do something, the best time to do it is right there and then. We had our Salon last month, and I had every intention of supporting it, but am embarrassed to say that by the time I got around to doing it, I was away on holiday with appalling internet connections. So it never happened! My sincere apologies to all the folk who gave their time to organize and control the event – it's the first time since I joined over five years ago that I haven't participated in our salon, and should have supported you!

My thanks to Freda Marais, our June overall winner, for the details on her image. See page 9. The "How I got the shot" section (originally suggested by Erwin Kruger-Haye – thanks Erwin!) has been very popular with members, and hopefully future monthly winners will also be willing to share the information with the rest of us.

To end off this month, I would like to again thank all those of you who contribute to the newsletter, whether directly or indirectly. (Christo – really missed your photos this month, though I know you would have taken them if you could have!) And I ask again that if anyone has any suggestions or contributions for future editions, please contact me at [editor@tygerphoto.co.za](mailto:editor@tygerphoto.co.za) – I would love to hear from you.

Till next month – Cheers!



# From the desk of the Chairman

So this month sees the finalising of our TPS salon, and HUGE thanks go to all involved! From the judges, to the organising, to the finances - but I have to mention the following people specifically: Martin Kleingeld, Francois du Bois, and Bennie Vivier - the enormous amount of work put in by you is truly valued and incredibly appreciated. We thank you!

To our members who assisted, judged and entered - thank you for your efforts! It is through such teamwork that our TPS flag is able to fly so high!

This month also sees the first half of 2019 done and dusted, so it is a good time to take stock and perhaps recalibrate one's goals. As far as our club strategy is concerned I think the committee has acquitted itself admirably in terms of making this year a one of learning and of growing our junior members. The outings/workshops have been held in line with our Learn & Share events, and based upon the feedback from quite a few members both have proved to be an enormous success.

We have also successfully hosted our salon and look forward to celebrating with you at the exhibition on Thursday 11th of July. This evening will be held in place of the July Learn & Share evening.

If you have any ideas or suggestions for our club, please do feel free to get in touch with me!

For the next half of 2019, give those salon entries a go.... you might do a "Wayne Weimann" and bag a medal on your first go!

So, from a beautiful sunset here on the banks of the Crocodile River in the Kruger Park..... chat soon and keep on clicking!

*With love,  
Lynne*

## WINNING IMAGES– JUNE 2019

Digital Set Subject and **OVERALL** Winner

*"Dune abstract" by Freda Marais*



Digital Set Subject Runner-up

*"Cement and steel spiral" by Gary Scholtz*





## WINNING IMAGES - JUNE 2019 (cont.)

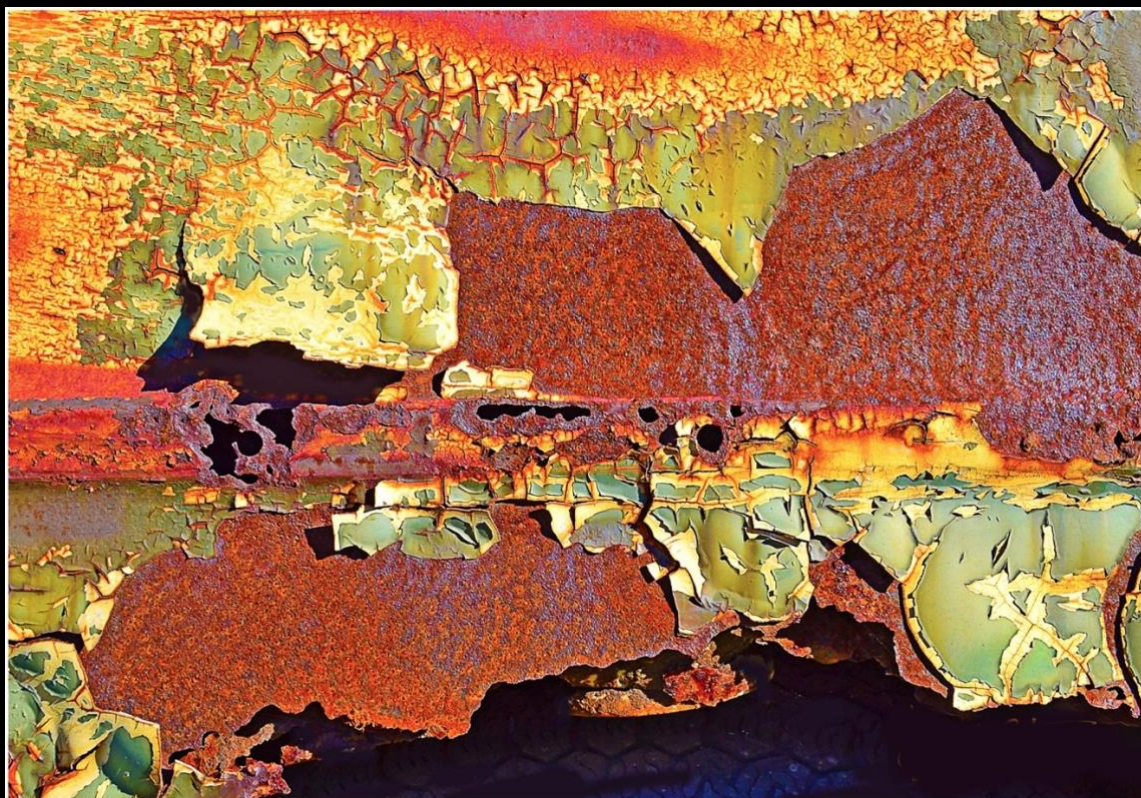
Digital Open Winner

*"Cross over"* by André Stipp



Digital Open Runner-up

*"Beyond repair"* by Hugo Coetzee





## WINNING IMAGES JUNE 2019 (cont.)

Print Set Subject Winner

*"Baobab reflections"* by Stephen Burgstahler



Print Set Subject Runner-up

*"Off to the big wild world"* by David Barnes



## WINNING IMAGES JUNE 2019 (cont.)

Print Open Winner

*"The storm"* by Gary Scholtz



Print Open Runner-up

*"Running on water"* by André Stipp





## **"HOW I GOT THE SHOT"**

*By Freda Marais*

### ***"Dunes abstract"***

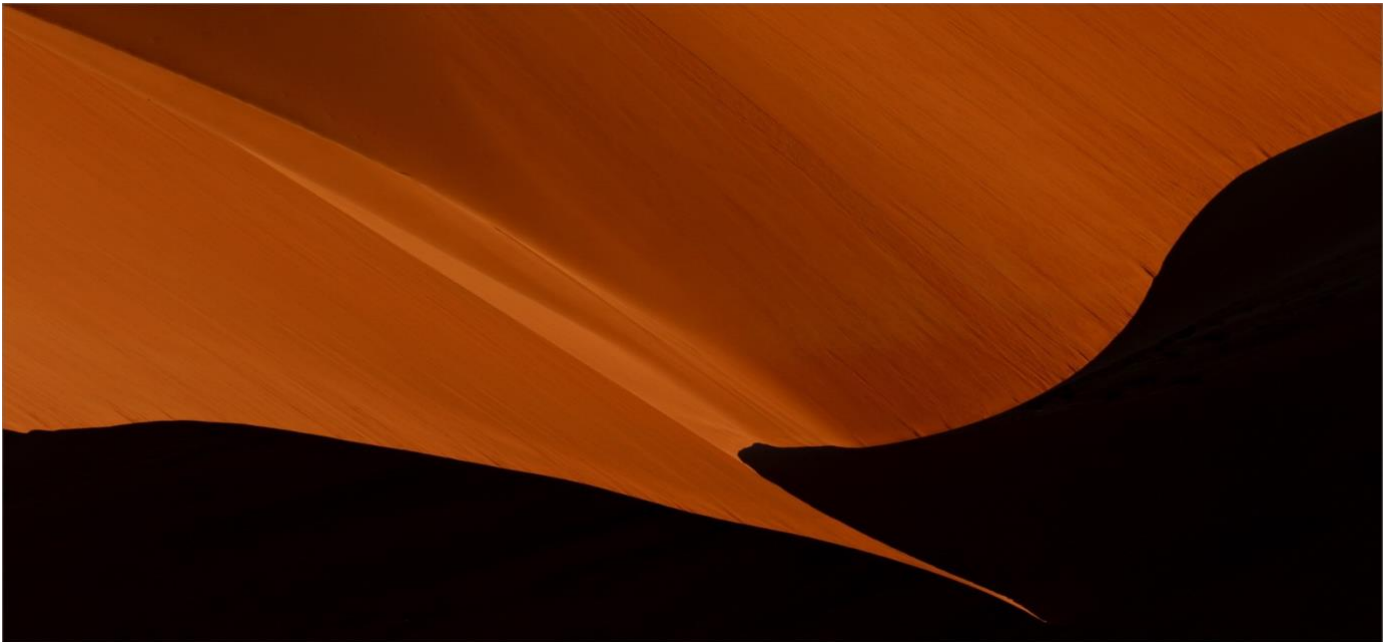
*Camera and settings:*

- *Canon 70D with a Canon 70-300 f/4-5,6 IS II USM lens*
- *Pattern metering*
- *ISO 100*
- *Speed: 1/200 sec*
- *F Stop: 6,3*
- *Focal length: 165mm*

The image was taken at the Sossusvlei dune area in Namibia, early morning, to catch the long dark shadows.

In post processing the contrast was increased and the orange of the dunes slightly enhanced. It was cropped from a slightly larger image with the "abstract" in mind, to focus on visual design elements, and then flipped upside down to increase the abstraction.

*Ed's note: Here is the image again. Have a look at the innovative way in which it has been cropped. Definitely something to bear in mind as an option for presentation of future images.*



## MEMBER SUBMISSIONS JUNE 2019 – FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Barnes	David	5	Digital Open	Eyeliner	24	G
Barnes	David	5	Digital Open	Love You	22	S
Barnes	David	5	Digital - Set Subject	Tea Time	23	S
Barnes	David	5	Prints - Set Subject	Off to the big wide world	24	G~2S
Beyers	Johan	Master	Digital Open	Kogelbaai	22	S
Beyers	Johan	Master	Digital Open	Yawning	24	S
Beyers	Johan	Master	Digital - Set Subject	Multiple colours	22	S
Beyers	Neels	Master	Digital Open	Perskes	22	S
Beyers	Neels	Master	Digital - Set Subject	City in red	22	S
Beyers	Neels	Master	Prints - Open	Kitesurfer leaving a wave	22	S
Bothma	Marius	3	Digital Open	Under the Grand stand	22	S
Bothma	Marius	3	Digital Open	The calm before the game	22	S
Bothma	Marius	3	Digital - Set Subject	Get on to the other side	20	S
Bothma	Marius	3	Prints - Open	Thirsty Elf	22	S
Burgstahler	Stephen	5	Digital - Set Subject	Volcanic	22	S
Burgstahler	Stephen	5	Prints - Open	Who Are You-1	24	G
Burgstahler	Stephen	5	Prints - Open	Encouragement	23	S
Burgstahler	Stephen	5	Prints - Set Subject	Baobab Reflections	24	G~1S
Bussiahn	Waldemar	2	Digital Open	End of the day	22	G
Bussiahn	Waldemar	2	Digital - Set Subject	Brokeness	22	G
Coetzee	Hugo	3	Digital Open	Polishing will not fix it.	21	S
Coetzee	Hugo	3	Digital Open	Beyond Repair	24	G~20
Coetzee	Hugo	3	Digital - Set Subject	SA Reserve Bank	22	S
Donaldson	Karen	4	Digital Open	Shapes in Architecture	22	S
Donaldson	Karen	4	Digital Open	Together we stand	22	S
Donaldson	Karen	4	Digital - Set Subject	Abstract patterns	23	S
Donaldson	Karen	4	Prints - Set Subject	Colour and petals	21	S
du Bois	Francois	5	Digital Open	Cape Town Stadium	21	S
du Bois	Francois	5	Digital Open	Bateleur take off	21	S
du Bois	Francois	5	Digital - Set Subject	The eye of the hurricane	21	S
du Bois	Francois	5	Prints - Set Subject	The shock wave	24	G
du Toit	Nelis	3	Digital Open	Pillars and curves	24	G
du Toit	Nelis	3	Digital - Set Subject	Memoirs of a tree	23	G
Greeff	Johan	3	Digital Open	Tiny Mushroom	22	S
Greeff	Johan	3	Digital Open	Facing the sun	21	S
Greeff	Johan	3	Digital - Set Subject	Trawler and Harbour lights1	22	S
Jones	Alta	3	Digital Open	The Art Lies In The Old Border Fence	22	S
Jones	Alta	3	Digital - Set Subject	The Magic Tea Pot	21	S
Jones	Alta	3	Prints - Open	Peonies	22	S
Jones	Alta	3	Prints - Set Subject	Head Of Roses	20	S
Jones	Richard	3	Digital Open	The moon remains a puzzle	21	S
Jones	Richard	3	Digital - Set Subject	The man in the moon is a myth	22	S
Jones	Richard	3	Prints - Set Subject	Teaching penguins to fly	22	S
Kruger-Haye	Erwin	4	Digital Open	The Landscape Photographer	22	S
Kruger-Haye	Erwin	4	Digital Open	Fresh from a dive	22	S
Kruger-Haye	Erwin	4	Digital - Set Subject	Cricket	21	S
Kruger-Haye	Erwin	4	Prints - Open	Nossob Sunrise	20	S
Kruger-Haye	Lynne	5	Digital Open	Wilmarie Mono	23	S
Kruger-Haye	Lynne	5	Digital - Set Subject	Broken	24	G
la Grange	Christo	5	Digital Open	Dandelion Reflections	22	S
la Grange	Christo	5	Digital - Set Subject	Resurrection	22	S
la Grange	Christo	5	Prints - Open	Withered Dandelion	22	S
la Grange	Christo	5	Prints - Set Subject	Ballerina in the Woods	24	G
La Grange	Marleen	5	Digital Open	Strand building mandala	23	S
La Grange	Marleen	5	Digital - Set Subject	Tears of the past	22	S
La Grange	Marleen	5	Prints - Open	Trans Agulhas 2019	24	G
La Grange	Marleen	5	Prints - Set Subject	Do not be afraid of the snow wolf	22	S
Labuschagne	Desmond	5	Digital Open	Hout Bay Harbour	22	S
Labuschagne	Desmond	5	Digital Open	The End of the Day	22	S
Labuschagne	Desmond	5	Digital - Set Subject	Abstract Architecture	24	G
Labuschagne	Desmond	5	Prints - Open	Cattle Egret	24	G
Marais	Freda	1	Digital Open	Glass Curves	22	G
Marais	Freda	1	Digital Open	Kaas en wyn	22	G
Marais	Freda	1	Digital - Set Subject	Dune Abstract	25	G~1S~Overall
Marais	Jan	5	Digital Open	Guitar Woman	23	S
Marais	Jan	5	Digital Open	KWV 10	22	S
Marais	Jan	5	Digital - Set Subject	Wildegans vlekveer	22	S
Minter	Rob	5	Prints - Open	Waterblommetjies	24	G
Minter	Rob	5	Prints - Open	Pure elegance	22	S
Minter	Rob	5	Prints - Set Subject	Ikea lily	19	B
Nel	JP (Ohna)	1	Digital Open	Footprints in the sand	20	G
Nel	JP (Ohna)	1	Digital Open	Suzys Portrait	20	G
Nel	JP (Ohna)	1	Digital - Set Subject	Shades of Green	21	G
Nel	JP (Ohna)	1	Prints - Open	Droplets world	20	G
Nel	Ronel	3	Digital Open	Preekstoel	20	S

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

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards
Nel	Ronel	3	Digital Open	Butterfly	20	S
Nel	Ronel	3	Digital - Set Subject	Redpoppy time in UK	22	S
Pentz	Marc	2	Digital Open	I am out of here	20	S
Pentz	Marc	2	Digital Open	Cooling down	22	G
Pentz	Marc	2	Digital - Set Subject	Penguin Foot prints	22	G
Read	John	3	Digital Open	Jumping Spider	22	S
Read	John	3	Digital Open	Nose Fly	22	S
Read	John	3	Digital - Set Subject	Star Seeds	22	S
Rossouw	Daniel	4	Digital Open	Power lines	21	S
Rossouw	Daniel	4	Digital Open	Dizzy looking up	21	S
Scholtz	Gary	3	Digital Open	City Sunrise	23	G
Scholtz	Gary	3	Digital - Set Subject	Cement and steel spiral	24	G~2S
Scholtz	Gary	3	Prints - Open	The storm	24	G~10
Scholtz	Gary	3	Prints - Set Subject	My City abstract	22	S
Seket	Erik	4	Digital Open	Golden Eagle	24	G
Seket	Erik	4	Digital Open	Loosening up	20	S
Stals	Anette	1	Digital Open	Misty Morning	22	G
Stals	Anette	1	Digital Open	Go Girl	22	G
Stipp	Andre	5	Digital Open	Cross Over	24	G~10
Stipp	Andre	5	Digital Open	Natures Puzzle	24	G
Stipp	Andre	5	Digital - Set Subject	Face to Face	20	S
Stipp	Andre	5	Prints - Open	Running on Water	24	G~20
Stipp	Leney	3	Digital Open	Flamingo	22	S
Stipp	Leney	3	Digital Open	No 3321	22	S
Stipp	Leney	3	Digital - Set Subject	Circle of colors	22	S
Stipp	Leney	3	Prints - Open	Peaceful Flamingo	22	S
Van Wyk	Johan	3	Digital Open	Dropped Catch 2	22	S
Van Wyk	Johan	3	Digital - Set Subject	Tangled Forest	20	S
Van Wyk	Johan	3	Prints - Open	Colours Of Devotion 2	23	G
Van Wyk	Johan	3	Prints - Set Subject	Suburban Train	22	S
Venter	Coert	3	Digital - Set Subject	My Wall	22	S
Venter	Coert	3	Prints - Open	Extraterrestrial	23	G
Venter	Coert	3	Prints - Open	Octagenarian	22	S
Venter	Coert	3	Prints - Set Subject	Unmasked	22	S
Venter	Isak	3	Digital Open	Wheely	21	S
Venter	Isak	3	Digital Open	G force	20	S
Venter	Isak	3	Digital - Set Subject	Blurred Vision	22	S
Venter	Isak	3	Prints - Set Subject	Upside down	22	S
Visser	Mariana	4	Digital Open	Imagine	23	S
Visser	Mariana	4	Digital Open	Glasball abstract	22	S
Visser	Mariana	4	Digital - Set Subject	Argitektoniese abstrak	22	S
Visser	Mariana	4	Prints - Set Subject	Katelin in abstract	23	S
Vivier	Bennie	5	Digital Open	Skud die stof af	23	S
Vivier	Bennie	5	Digital Open	I am wet and the dove got away	23	S
West	Michael	2	Digital Open	Thirsty Bush Buck in Etosha	20	S
West	Michael	2	Digital Open	Effects of drought in Namibia	21	S
West	Michael	2	Digital - Set Subject	Crazy canal waterfall	22	G
Wyeth	Clifford	Master	Digital - Set Subject	Early morning	22	S
Wyeth	Clifford	Master	Prints - Open	Nature creeping up	22	S
Wyeth	Clifford	Master	Prints - Open	Information stand	22	S
Wyeth	Clifford	Master	Prints - Set Subject	Christchurch	20	S

## SCORES COMMENTARY

- In total, 126 images were judged during the evening. Of those,
  - 37 (29%) received Gold awards,
  - 88 (70%) received Silver awards, and
  - 1 (1%) received a Bronze award.
- Of all the images submitted, only one (the overall winner) received more than 24 points!
- The judges for the evening were Antenie Carstens and our very own Joe Inns. Our sincere thanks to them both for their time, expertise, and valuable feedback.



## SCORES COMMENTARY (cont.)

IMAGE SCORING GUIDELINES (points out of 30)	
POOR (0 – 15)	FAIR (16 – 20)
Not in focus (unless on purpose) Exposure issues (over / under) Does not fit Set Subject rules Just a snapshot No impact	Basic techniques correct Light / colour well-handled Average composition Little impact
GOOD (21 – 26)	WOW (27 – 30)
Techniques correct Good composition Well processed Well presented Has impact	Brilliant quality Great technically Excellent composition Draws one in / tells a story An image to own Great impact

- Please note that the above is a general guide only, and the list is not exhaustive. For further reading on the subject, please have a look at the following link:

[MKD Criteria for judging a photo contest](#)

- It is also important to note that some judges will value some of these areas more than others. We are all different in our approach to photography, and as a result we are all different in what we value in a photograph.

## SALON ACCEPTANCES – MAY 2019

### **Salons entered:**

Brandpunt; 15th Up & Coming; TPS; Sandton; Vigex Print Salon; Malmo-Sweden; Exhibition Vision; Vila Almenaro; Quillat; Apollon.

	National				International		
Members	Sum of Acc	Sum of COM	Sum of Runner-Up	Sum of 1st	Sum of Acc-2	Sum of COM2	Sum of Medal
Alida Heine	4						
Alta Jones	2						
Andre Stipp	12	2					
Barbara van Eeden	3						
Carolyn Kewley	4						
Christo la Grange	17	3	1		10	2	
Clifford Wyeth	4						
Coert Venter	5						
David Barnes	3						
Desmond Labuschagne	13	1					
Erik Seket	7						
Erwin Kruger-Haye	9	2					
Francois du Bois	4						
Freda Marais	2						
Gary Scholtz	10	2					
Isak Venter	3						
Jan Marais	12	1					
Johan van Wyk	15	1		1			
Kerryann Collier	2						
Lynne Kruger-Haye	8	7		1			
Mariana Visser	3						
Marleen la Grange	17	1			11	2	
Monique Jones	1						
Neels Beyers	10						
Ohna Nel	7						
Richard Jones	1						
Robert Johnson	5						
Stephen Burgstahler	5				8		1
<b>Grand Total</b>	<b>188</b>	<b>20</b>	<b>1</b>	<b>2</b>	<b>29</b>	<b>4</b>	<b>1</b>

## COMMENTS ON SALONS

By Christo la Grange

We at TPS are all used to our enthusiastic Club members achieving Salon Acceptances. To receive 100 acceptances per month is quite average for us, but to put it in perspective, most Clubs are very proud to receive 10 per month.

This month we received no less than 188 National Acceptances.....an outstanding achievement!! On top of that we must add 20 COMs, plus 1 Runner-up and 2 Silver PSSA Medals as well!! What helped was the fact that we at TPS hosted our own Salon and no less than 23 members received acceptances!

The Salons of Brandpunt, Sandton and the Junior Competition were also major contributors.

It is also worth mentioning that 3 of our members also did very well with their International entries and received 29 Acceptances, plus 4 COM's and a Medal as well.

It all boils down to the fact that TPS has an abundance of photographic talent! We can be very proud of our Club's achievements.

It was also quite exciting to see the names of some of our members for the 1<sup>st</sup> time on the list of Acceptances, e.g. Alida Heine, Alta Jones, Monique Jones, and Ohna Nel.

All of us can probably still remember the extreme excitement after our 1<sup>st</sup> Salon Acceptance. Congratulations to all of you!

Regards,  
Christo la Grange

*Ed's note 1: I have received a request from Phillip de Lange, the Competition Co-ordinator for the WESTERN CAPE Junior & Youth COMPETITION 2019, encouraging any member who is 3-star or less to enter the competition. Entry is FREE! And a great way to start on the road to salon entries! We have a number of members who would qualify and stand a great chance of getting acceptances. Closing date for entries is 27 July. [Brochure here.](#)*

*Ed's note 2: My thanks to all members who have agreed to share their award-winning images with the rest of us. These follow on the next two pages.*





## AWARD-WINNING IMAGES FROM THE SALONS

*"No jokes" by Stephen Burgstahler*



*This won a VAPS Gold Medal (Third place) in the VIGEX International Photographic Print Salon (Australia).  
The category was: Differences in Society*

*"Kite fishing" by Johan van Wyk*



## AWARD-WINNING IMAGES FROM THE SALONS (Cont.)

*"Into the underworld"* by Lynne Kruger-Haye



*"Lilly pride"* by Christo la Grange





## FEEDBACK ON JUNE ACTIVITIES

### LEARN AND SHARE (André Stipp)



**Thursday 13 June**

We had about 20 people who attended the meeting. They braved the cold and we had a very successful evening. Some of the folk present were very experienced in this topic (bulb, long/slow shutter speed photography) and shared their knowledge.

We all walked away wiser.

Regards,  
André

### MONTHLY OUTING (Des Labuschagne)



**Wednesday 19 June**

Unfortunately, due to bad weather and a lack of positive response from members, the evening was cancelled.

All the best,  
Des.

*ED's note: These two guys put in a great deal of effort to help members expand their knowledge and expertise. So it's*





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



**STAR ADVANCEMENTS**

Marc Pentz - 1 Star to 2 Star  
Leney Stipp - 2 Star to 3 Star  
**Clifford Wyeth - 5 Star to Master**

A red rectangular box with two blue stars on either side of a blue arrow pointing from left to right. The text is centered within the box.



**BEST BEGINNER**

JP (Ohna) Nel

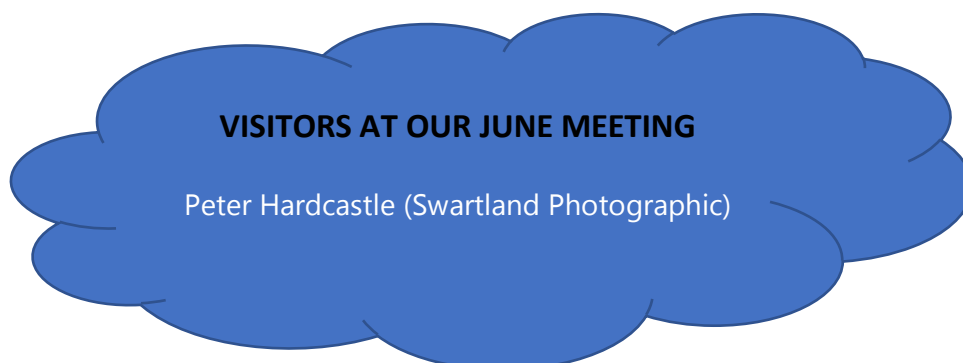
A green rectangular box with the text centered.



**PSSA AWARDS**

Stephen Burgstahler – DPSSA  
Clifford Wyeth - DPSSA

A light blue rectangular box. On the left is the PSSA logo, which features a deer and the letters PSSA. The text is centered to the right of the logo.



**VISITORS AT OUR JUNE MEETING**

Peter Hardcastle (Swartland Photographic)

A blue cloud-shaped box with the text centered inside.



## HAPPENING THIS MONTH AND NEXT

July  
Birthdays

Karen Donaldson  
Doug Gildenhuys  
Joe Inns  
Alta Jones

Congratulations!

### DATES TO DIARISE

#### TPS – July

**NB: No L&S meeting this month**

- 11 TPS Salon meeting
- 16 Committee meeting  
Club outing (evening event) to be advised via email
- 19 Closing date for Photovault submissions**
- 24 Club monthly meeting

#### Other – July

- 05 Closing date for Worcester 1<sup>st</sup> Salon. Brochure available [here](#)
- 12-13 Astro photography workshop in the Cederberg with Juan Venter – see email from Lynne
- 20 Closing date for Pretoria 3<sup>rd</sup> Salon. Brochure available [here](#)
- 27 Closing date for WC Junior and Youth Salon. Brochure available [here](#)
- 29 Closing date for Photo Society of America Portfolio Distinctions

#### Other – August

- 03 On the rocks 1<sup>st</sup> National Salon. Brochure available [here](#)
- 10 PSSA National AV Salon. Brochure available [here](#)
- 17 6<sup>th</sup> Vereeniging Photo Society Salon. Brochure available [here](#)
- 31 Krugersdorp Salon. Brochure available [here](#)

## LONG EXPOSURE / SLOW SHUTTER SPEED

**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.**

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**'.

## INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

[Photo examples](#)

[Something different](#)

[Stars](#)

[Light-stalking – various articles](#)



## LEARN AND SHARE – JULY 2019

Unfortunately, there will not be a Learn & Share session this month due to the fact that our exhibition evening for our recent Salon is taking place on the second Thursday of the month.

Cheers,  
Andrè.

*Ed's note: Herewith a copy of Lynne's email regarding the evening:*

You are invited!!!

Please do join us for Soup & Sherry, in the celebration of all the accepted, Certificate of Merit awarded, and winning images of our salon.

When: Thursday 11th of July at 7pm

Where: the Church Hall at the All Saints Anglican Church, Baxter Road, Durbanville

Please do RSVP for catering purposes to Karen Donaldson on 083 342 7270 or email to me at [lynnekhphoto@gmail.com](mailto:lynnekhphoto@gmail.com)

We look forward to celebrating with you!

Kind regards,  
Lynne

## OUTING – JULY 2019

Details to follow via email, but the Outing will focus on long exposure / slow shutter speed photography.

Regards,  
Des.

This was an article in the May edition of the PSSA Western Cape Newsletter: My thanks again to Trudi du Toit for allowing me to re-publish it here.

### Andre Stipp (LPSSA) is a fast learner

In just five years after he decided to learn more about photography, Andre Stipp of Tygerberg Photographic Society has become a passionate and dedicated amateur photographer who is making a name for himself locally and internationally. He also recently earned LPSSA Colour Honours.



"At the end of 2014 I decided that I wanted to learn more about photography," he says. He met Desmond Labuschagne, a 5-Star member from Tygerberg Photographic Society (TPS), in January of the next year and under Desmond's capable mentorship and tutelage he started learning about photography. He also followed his advice to buy a Nikon 07100 and Photoshop. They spent many evenings together, working on images.

"He (Desmond) introduced me to TPS and I joined immediately. With members like Christo and Marleen la Grange, Clifford Wyeth and Bennie Vivier, I felt quite intimidated, but they also inspired me."

He has been a TPS member for more than four years and is currently a committee member responsible for education. It took him just over three years to be promoted to 5-Star level.

Andre joined PSSA in 2018 and in June entered his first panel for LPSSA (only PSSA members may apply for honours). "I got eight credits and was a bit upset – little realising how tough it really is to submit a panel where all the images are accepted." (You need 10 credits for an LPSSA panel)

But, his second attempt in January this year was successful, and he can now proudly write the title LPSSA behind his name.

He is also attending the current JAP course. "The whole idea is to arm myself with as much information as possible which will, of course, benefit my own photography," says Andre. "I am inclined to be analytical and I must therefore work hard on the creative aspects of photography."

And from the article "WC members excel in PSSA competitions and salons" in the same newsletter:

*Furthermore, two images by Andre Stipp from Tygerberg Photographic Society had been among the entries selected from the PSSA National Salon as well as from Honours entries to represent PSSA in the FIAP Colour Biennial – the theme being Slow Shutter Speed Seascapes. Andre's images Riptide and Long Beach had been selected.*

**Well done André!**



## PSSA ARCHIVES

A request from Antenie Carstens – the Director in charge of PSSA Archives. He is looking for any of our Congress photos from over the years, digital format or prints as he is collating them into PSSA Archives. Please contact Antenie by email [antenie@adept.co.za](mailto:antenie@adept.co.za) or by cellphone on 0733037125 to assist where you can.

## PSSA HONOURS INTEREST GROUP

This group was formed by Antenie Carstens via the Western Cape Photographic Forum.

There are about 20 attendees who meet bi-monthly in the same venue as the JAP Students in Pinelands.

Successful and unsuccessful panels are presented to the group, and Antenie (who is a PSSA Panel judge for Honours himself) helps in the discussion with the decision making process.

Any member of any club in the WC can attend and even non-PSSA members are welcome (Although if you want to submit a panel, you must be a PSSA member).

Quite a few of the members of TPS already belong to this Interest Group, so if you feel you would like to join, please contact Christo la Grange for details.



## 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** and **Gerda Kleingeld**, ably assisted by **Gary Scholtz**, for looking after us last month with the tea, coffee, and refreshments. Stars one and all!

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  
Email: [sales-north@orms.co.za](mailto:sales-north@orms.co.za)  
Website: [ormsdirect.co.za](http://ormsdirect.co.za)



I bought Fifty Shades of Grey in hopes that it would help me understand White Balance.

I was very wrong.

your  cards  
someecards.com



---

## APPENDIX I

### MANIPULATION DEFINITION

---

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

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

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

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

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

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



---

## APPENDIX II

### PSSA ETHICS STATEMENT

---

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

---

## APPENDIX III

### COMMON ABBREVIATIONS

---

APS	Australian Photographic Society
APSSA	Associate of the PSSA
CAPA	Canadian Association of Art Photographers
CPA	Chinese Photographers Association
DPSSA	Diamond Award from the PSSA
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>

---

## 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