

The Bellows

Official newsletter of the Tygerberg Photographic Society



"developing photographers"

Proud member of



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,

It's quite an eye-opener realizing that the end of the year is just around the corner! For those of you keen to get some salon acceptances under your belt, have a look at the list of upcoming salons on page 15 – there is a complete list of all the remaining salons happening this year! There are no salons in December, and then the calendar will tick over and you will have to wait till 2020 before the next batch.

I mentioned last month that I was hoping to complete the series on our club's Master photographers, but the work commitments of the last gentleman in question has meant a bit of a delay. However, as a most acceptable substitute, the three members who obtained LPSSAs this year agreed to allow me to share their application entries with you. To save some space, I have managed to squeeze all the images onto three individual pages, so the images are a little smaller than the normal for this newsletter, but they still give you an idea of just how much work goes into getting accepted! No snapshots here! They can all be found on pages 18 through 21.

A nice new addition to this month's Bellows is Appendix VI (thanks Lynne!) – a listing and description of our set subjects for 2020. There are some real beauts here, and I urge you to have a good read through the list and keep it in the back of your mind wherever you may be. Sometimes when one is away on vacation, opportunities for some set subject photos present themselves, and it great to then take advantage!

Our last set subject for this year (November) is Macro photography, and the outing on Sunday 13th will present some great opportunities. While I normally only offer some inspiration links for the set subject for the current month (and these can be found on page 16), I found this ["Introduction to macro photography"](#) video quite interesting, and you might like to have a look before joining the outing.

To end off I would like to say how pleased I was to finally meet Trudi, Nicol du Toit's wife, at our meeting. She is the editor of the monthly Western Cape PSSA newsletter, and has been most helpful when I have asked for advice and permission to share articles. I have met Nicol before, but it really was great to have him and Trudi make the time to join us for Club night, and here he is presenting Lynne and Christo with medals they received at the German International Salon.



Till next month – Cheers!

From the desk of the Chairman



Here at TPS, September usually heralds huge excitement and a flurry of activity! We start finalizing our entries for the Interclub Competition, booking the end of year function, and start tallying up the entire year's scores to determine our category winners! On top of that, we also have an AGM to prep for..... loads of work and your committee is knee-deep in it!

The Interclub selection was no easy feat. We had some very good images to choose from, and with the regulations of the competition, had to make some very hard decisions. In the end it was simple, and it came down to TPS submitting a panel that showcases our very best. With every image, we asked ourselves "Can this one stand on its own merit? Does it make our panel stronger?" Remember, we have very big shoes to fill if we want to hoist that trophy aloft again this year!!

Our AGM is also around the corner. We have some gaps to fill on our committee and some support roles that may need filling. Please do consider jumping on board with us? Many hands do make light work☺ If you are not able to make that meeting, please do submit your proxy as it is vital in our decision-making going forward.

After last week's competition evening, the great virtual abacus of Christo la Grange will be put to work as we start calculating the various winners of the star categories for 2019. How it works is that whatever star grading you were at 1 October 2018, or at the point of joining after that during the year, that will be the category in which you will compete. There is no penalty for any star advancement in the interim, as we only take into account the actual scores of your images submitted, regardless of award. So, fingers crossed and I wish you all of the best!!!

Don't forget that Dr Johan Kloppeers will be sharing his take on Creative Photography at our Learn & Share evening, and that the workshop for October will be based on Macro, and will be held at the Stellenbosch Botanical Gardens. Please do keep an eye on the communication channels for all the details.

In closing, I just want to share with you something that has become very apparent lately, and it is simply this: "Comparison is also a thief of creativity" I was chatting with one of our members the other day, and she mentioned that she felt at a very low point in terms of her creativity, because her work was not like this one's or that one's. My advice to her (and anyone else feeling similarly) is to just stay in your lane. Focus on you and what you do. What other people are up to, photographing, editing like or even charging for their work, is actually none of your business. Instead, take all that anxiety and fear of not being good enough, and plow it into your growth and your photography.

We don't all see the same, so we can't all shoot the same. Make your own kind of magic. That way there is no-one and nothing to compare to. Be you and DARE GREATLY!

To Christo and Marleen, you are in our prayers and we wish Christo a speedy recovery.

Have an awesome October!

*With love,
Lynne*

WINNING IMAGES– SEPTEMBER 2019

Digital Set Subject and **OVERAL** Winner

"Wolfburn" by Wayne Weimann



Digital Set Subject Runner-up

"Windsurfer" by Erwin Kruger-Haye



WINNING IMAGES – SEPTEMBER 2019 (cont.)

Digital Open Winner

"Egret flapping wings" by Johan Beyers



Digital Open Runner-up

"Painted reed frog"
by John Read



WINNING IMAGES - SEPTEMBER 2019 (cont.)

Print Set Subject Winner

"Kitesurfer" by Erwin Kruger-Haye



Print Set Subject Runner-up

"Focus on the goal line"
by Leney Stipp



WINNING IMAGES SEPTEMBER 2019 (cont.)

Print Open Winner
"Grace" by Lynne Kruger-Haye



Print Open Runner-up
"In conversation" by Carolyn Kewley



HOW I GOT THE SHOT

"Wolfburn"

by
Wayne Weimann

Camera Settings

Camera:	Canon 7D Mk II
Lens:	Canon 100-400mm
Aperture:	f/ 5,0
Exposure:	1/80 sec
Focal length:	100mm
ISO:	200
Post processing:	Photoshop CC



Wayne receiving the trophy from Christo Giliomee

My photo was taken at the Killarney International Raceway on 6 July this year. I love going to Killarney and enjoy the raw power from the various classes of cars and motor bikes.

If I have a favourite, it is this class of the V8 Masters – a group of Ford Mustangs with V8 engines. They are painted in the livery of the sponsor and driver, and apart from some individual tweaking, they are pretty similar. As a result, the racing is usually intense and the skill of the driver comes to the fore.

When I go to Killarney, I have a few spots around the circuit that I enjoy, especially as I love the panning shots like this one. At club, you will have seen a number of these over the years, but I do like this one and I like to think that my skill level has got better over the years.

It is important to have the right equipment, and I use a Canon 7D Mk II with a 100-400 lens. This lens is super sharp and is my go-to lens for motor racing.

I usually shoot on Aperture Priority to allow me to control the amount of blur that I want. Post Processing is done in Photoshop CC

I usually take a few hundred photos in a morning, and have learnt to be ruthless with what I keep.

The skill of panning requires a steady hand and a sense of the motion being experienced on the track. This is definitely a case of practice makes perfect as I have found that it takes experimentation to get the best result. I usually try different settings from the same area and see what works better.

As far as post processing goes, this was done in Photoshop, with a minimal amount of changes. I like to crop these photos tight to avoid as much of the background busyness as I can. A level photo is important and then just some basic adjustments to exposure, contrast and brightness, to get the right balance.

I always chuckle at "judge" comments about being able to see the drivers eyes..... NOT Easy

MEMBER SUBMISSIONS SEPTEMBER 2019 – FINAL SCORES

Lastname	Firstname	Club Star Rating	Category	Title	ScoreTotal	Awards	Comments
Barnes	David	5	Digital Open	Muddy	22	S	
Barnes	David	5	Digital Open	Courage	24	G	
Barnes	David	5	Digital - Set Subject	Put your best foot forward	25	G	
Barnes	David	5	Prints - Set Subject	Township soccer	22	S	
Beyers	Johan	Master	Digital Open	Body Dunes	24	S	
Beyers	Johan	Master	Digital Open	Egret flapping wings	26	G-10	DO Winner
Beyers	Neels	Master	Digital Open	Posing for a photo	22	S	
Beyers	Neels	Master	Digital - Set Subject	Kitesurfer kicking a wave	24	S	
Beyers	Neels	Master	Prints - Open	Foam on the shore	22	S	
Beyers	Neels	Master	Prints - Set Subject	Kitesurfer looking into the sun	24	S	
Burgstahler	Stephen	5	Digital Open	Hungry Eyes	20	S	
Burgstahler	Stephen	5	Digital Open	1412-1	24	G	
Burgstahler	Stephen	5	Digital - Set Subject	No Jokes	25	G	
Bussiahn	Waldemar	2	Digital Open	Lifeguard house Los Angeles	20	S	
Bussiahn	Waldemar	2	Digital Open	Desert foliage Nevada	20	S	
Coetzee	Hugo	3	Digital Open	A Bay Silhouette	18	B	
Coetzee	Hugo	3	Digital Open	Winter in Northland	20	S	
Coetzee	Hugo	3	Digital - Set Subject	Three Buddies in Long Street	22	S	
Collier	Kerryann	4	Digital Open	Father and son	23	S	
Collier	Kerryann	4	Digital Open	my ball	20	S	
Collier	Kerryann	4	Digital - Set Subject	Lights camera action	22	S	
Donaldson	Karen	4	Digital Open	Going in close	24	G	
Donaldson	Karen	4	Digital Open	Flower Petals	23	S	
du Bois	Francois	5	Digital Open	Chobe Sunset	22	S	
du Bois	Francois	5	Digital Open	Kalkbaai Sunrise	20	S	
Els	Stefan	1	Digital Open	Vivid dusk	20	G	
Els	Stefan	1	Digital - Set Subject	The Bull Always Wins	22	G	
Els	Stefan	1	Prints - Open	Clouds on expired film	18	G	
Els	Stefan	1	Prints - Set Subject	Entrepreneur	22	G	
Erasmus	Merwe	3	Digital Open	Big Cat Sundowner	20	S	
Erasmus	Merwe	3	Digital Open	Skeleton Coast	20	S	
Jackson	Marion	5	Digital Open	Speeding By	23	S	
Jackson	Marion	5	Digital Open	Fly in Plant	21	S	
Jones	Alta	3	Digital Open	Springbok Mountain Rocks	18	B	
Jones	Alta	3	Digital - Set Subject	Passing The Finishing Line AT LAS	18	B	
Jones	Alta	3	Prints - Open	Kokerboom	18	B	
Kewley	Carolyn	5	Digital Open	Phylla pubescens	20	S	
Kewley	Carolyn	5	Digital Open	Forest Escape	22	S	
Kewley	Carolyn	5	Digital - Set Subject	Catch me if you can	18	B	
Kewley	Carolyn	5	Prints - Open	In Conversation	25	G-20	PO Runner-up
Kruger-Haye	Erwin	4	Digital - Set Subject	Windsurfer	26	G-25	DS Runner-up
Kruger-Haye	Erwin	4	Prints - Open	Hornbill	22	S	
Kruger-Haye	Erwin	4	Prints - Open	205 Seconds in Kalk Bay	25	G	
Kruger-Haye	Erwin	4	Prints - Set Subject	Kitesurfer	25	G-15	PS Winner
Kruger-Haye	Lynne	5	Prints - Open	Grumpy Old Men	25	G	
Kruger-Haye	Lynne	5	Prints - Open	Grace	26	G-10	PO Winner
Ia Grange	Christo	5	Digital Open	You are not Alone	22	S	
Ia Grange	Christo	5	Digital - Set Subject	Downhill Ride	24	G	
Ia Grange	Christo	5	Prints - Open	Dining Room Sun City	22	S	
Ia Grange	Christo	5	Prints - Set Subject	Wind in my Hair	23	S	
Labuschagne	Desmond	5	Digital Open	Contented Hippo	23	S	
Labuschagne	Desmond	5	Digital Open	Leaving Windhoek	21	S	
Labuschagne	Desmond	5	Digital - Set Subject	Drought conditions at Victoria Fal	22	S	
Labuschagne	Desmond	5	Prints - Open	Abandoned	22	S	
Marais	Freda	1	Digital Open	Vier in n ry	24	G	
Marais	Freda	1	Digital Open	Not Going Anywhere	20	G	
Marais	Jan	5	Digital Open	Desert Floor Detail	20	S	
Marais	Jan	5	Digital Open	Waiting	23	S	
Minter	Rob	5	Digital Open	Sunset at the Strand	20	S	
Minter	Rob	5	Digital Open	Autumn in Genadendal	20	S	
Minter	Rob	5	Digital - Set Subject	Landgrab	22	S	
Pentz	Marc	2	Digital Open	Early morning Stretch	22	G	
Pentz	Marc	2	Digital Open	That tasted nasty	18	S	
Pentz	Marc	2	Digital - Set Subject	Safe after night at sea	20	S	
Pentz	Marc	2	Prints - Set Subject	Bounding hound.	18	S	
Read	John	3	Digital Open	Painted Reed Frog	24	G-20	DO Runner-up
Read	John	3	Digital Open	Dance Fly	24	G	
Seket	Erik	4	Digital Open	Hurry up please	20	S	
Seket	Erik	4	Digital - Set Subject	One Two Three Bungee	20	S	
Smit	Derrick	3	Digital Open	Stormsriver Seascape	22	S	
Smit	Derrick	3	Digital Open	Reflections	23	G	
Smit	Derrick	3	Digital - Set Subject	Delayed flight at Lagos airport	20	S	
Stipp	Andre	5	Digital Open	Swakopmund	24	G	
Stipp	Andre	5	Digital Open	Man versus Desert	22	S	
Stipp	Andre	5	Digital - Set Subject	Master Class	24	G	
Stipp	Andre	5	Prints - Open	Sunset in Motion	22	S	

MEMBER SUBMISSIONS SEPTEMBER 2019 – FINAL SCORES (cont.)

Lastname	Firstname	Club Star Rating	Category	Title	ScoreTotal	Awards	Comments
Stipp	Leney	3	Digital Open	Sossus Vlei	22	S	
Stipp	Leney	3	Digital Open	Grumpy	22	S	
Stipp	Leney	3	Digital - Set Subject	Lady Surfer	24	G	
Stipp	Leney	3	Prints - Set Subject	Focus on the goal line	24	G~2S	PS Runner-up
Van Wyk	Johan	4	Digital Open	Flight trail	24	G	
Van Wyk	Johan	4	Digital - Set Subject	Crowd favourite	24	G	
Van Wyk	Johan	4	Prints - Open	Wrinkles	22	S	
Van Wyk	Johan	4	Prints - Set Subject	Determination	23	S	
Venter	Coert	3	Digital Open	Goth Pin-up	20	S	
Venter	Coert	3	Digital - Set Subject	Aerial Gymnast	24	G	
Venter	Coert	3	Prints - Open	Pixie Friends	24	G	
Venter	Coert	3	Prints - Set Subject	Score	23	G	
Venter	Isak	3	Digital Open	The Pianist	22	S	
Venter	Isak	3	Digital Open	What a Day	22	S	
Venter	Isak	3	Digital - Set Subject	Smell the Rubber	22	S	
Weimann	Wayne	4	Digital Open	Shy Malachite	23	S	
Weimann	Wayne	4	Digital Open	Good advertising	21	S	
Weimann	Wayne	4	Digital - Set Subject	Wolfburn	26	G~1S~Overall	DS and OVERALL WINNER
Weimann	Wayne	4	Prints - Set Subject	Up and over	23	S	
West	Michael	2	Digital Open	Through the doorways	20	S	
West	Michael	2	Digital - Set Subject	Phew that was close	18	S	
Wyeth	Clifford	Master	Digital Open	Anfield	24	S	
Wyeth	Clifford	Master	Digital - Set Subject	Burgriver international race	20	S	
Wyeth	Clifford	Master	Prints - Open	Fresco stairs	21	S	
Wyeth	Clifford	Master	Prints - Open	Start of the day	24	S	

SCORES COMMENTARY

- As a general comment, a really poor month for us scoring-wise. Overall the scores achieved were well below what we can and should produce!
- In total, 101 images were judged, with an average score awarded of 22,0.
 - 33 received Gold awards (32,6%),
 - 63 received Silver awards (62,4%), and
 - 5 received Bronze awards (5,0%)
- For the 8 months, January to August 2019, a total of 964 images had been judged, with an average score of 22,6.
 - 415 received Gold awards (43,0%),
 - 517 received Silver awards (53,6%),
 - 27 received Bronze awards (2,8%), and
 - 5 were disqualified (0,6%)
- Our judge for the evening was Christo Giliomee from Tafclub. Our sincere thanks to him for his time, expertise, and valuable feedback.

SALON ACCEPTANCES – AUGUST 2019

Salons entered:

Vereniging National; Narawa International; Pentaprism International

	National				International		
Members	Accepts	COMs	R-U	1st	Accepts	COMs	Medal
Andre Stipp	3						
Carolyn Kewley	4						
Christo la Grange	3				9		
Clifford Wyeth	1						
Coert Venter	2						
Desmond Labuschagne	2						
Johan van Wyk	2						
Leney Stipp	5						
Mariana Visser	2						
Marleen la Grange	5	1			17		
Neels Beyers	2						
Rob Minter	2						
Stephen Burgstahler	1						
Grand Total	34	1	0	0	26	0	0

COMMENTS ON SALONS

By Christo la Grange LPSSA DPSSA AFIAP



Although the acceptance numbers are lower than previous months, one must take into account that there was only a single National Salon (Vereniging).

But out of this single Salon, TPS members did very well indeed as 13 of our members participated and accumulated 34 Acceptances.

Again it was our female members that scored the highest (Carolyn Kewley, Marleen la Grange, and Leney Stipp)

It must be something in their genes!

The past month only produced 2 International Salons, and again Marleen la Grange was the top scorer.

I just want to stress that if you are interested in International Salons and obtaining FIAP Distinctions later, it is wise to choose those Salons that are FIAP accredited from the start.

Regards
Christo

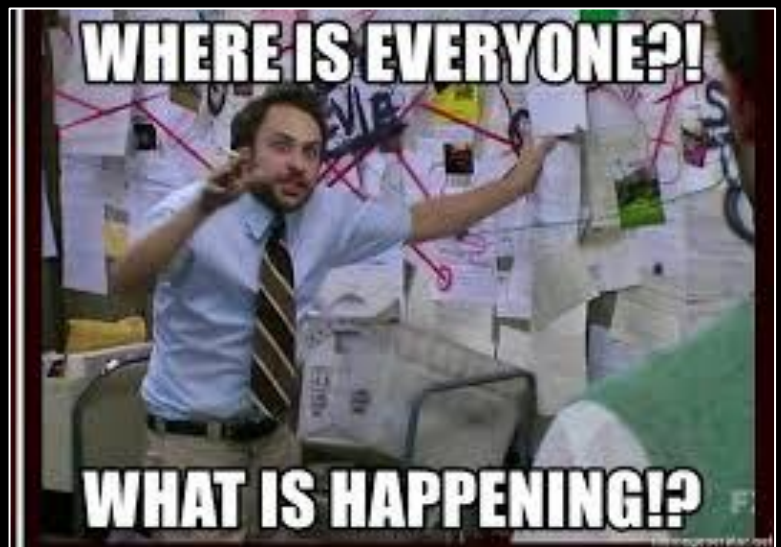
AWARD-WINNING IMAGES FROM THE SALONS

Ed's note: This is a sorry-looking section of the newsletter this month, with only one Salon participant, Marleen la Grange, receiving a COM! But at least it was for this brilliant image, which is entitled

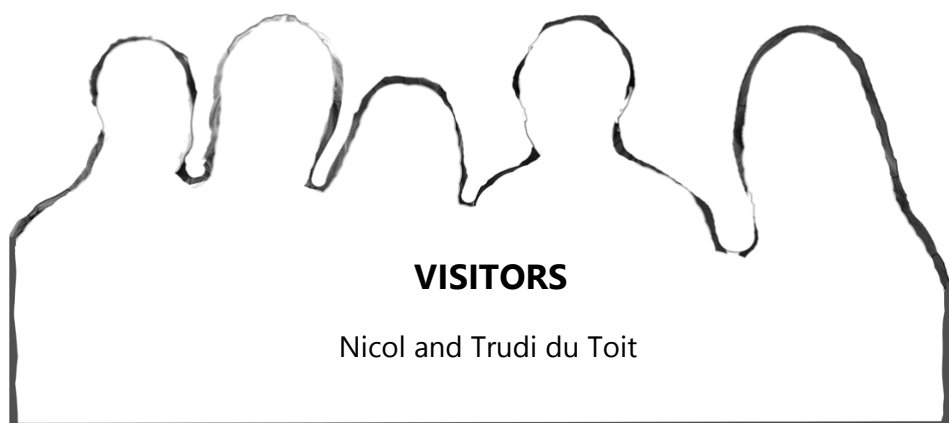
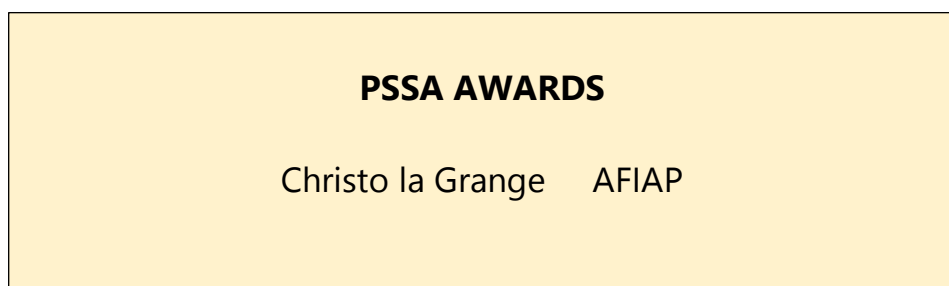
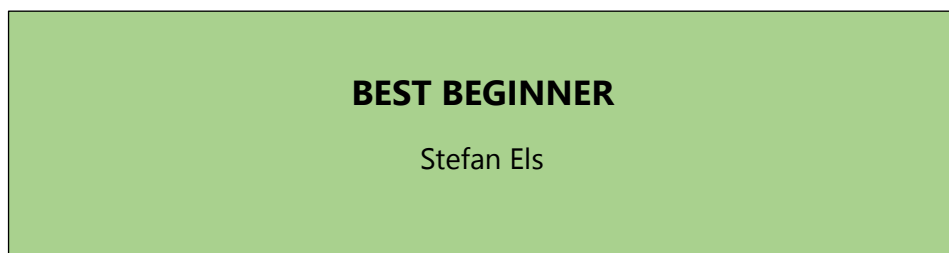
"Boarding in the rain"



Ed's comment (lol).....



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



HAPPENING THIS MONTH AND NEXT



DATES TO DIARISE

TPS – October

- 10 Learn and Share
- 13 Outing at Stellenbosch Botanical Gardens (entrance fee R15)
- 15 Committee meeting
- 18 Closing date for Photovault submissions**
- 23 Club monthly meeting and **Annual General Meeting.**

Other – October

- 12 SAVAS Salon. Brochure available [here](#)
- 16 4th International Circuit Edenvale Salon. Brochure available [here](#)
- 21 Cross Continental Circuit Salon. Brochure available [here](#)
- 25 Western Cape Interclub Evening
- 26 Vanderbijlpark Salon – Print and Digital. Brochure available [here](#)

Other – November

- 2 16th PSSA Up and Coming Competition. Brochure available [here](#)
- 9 AFO PDI Salon. Brochure available [here](#)
- 23 Bloemfontein PDI Salon. Brochure available [here](#)

ONLY IMAGES TAKEN FROM 1/10/2018 ARE ELIGIBLE FOR THE SET SUBJECT ENTRIES. SEE ALSO MANIPULATION DEFINITION AND PSSA ETHICS STATEMENTS IN THE ADDENDUM.

SEASONS

Or as Carole King so beautifully put it, "Winter, Spring, Summer, or Fall")

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.

INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

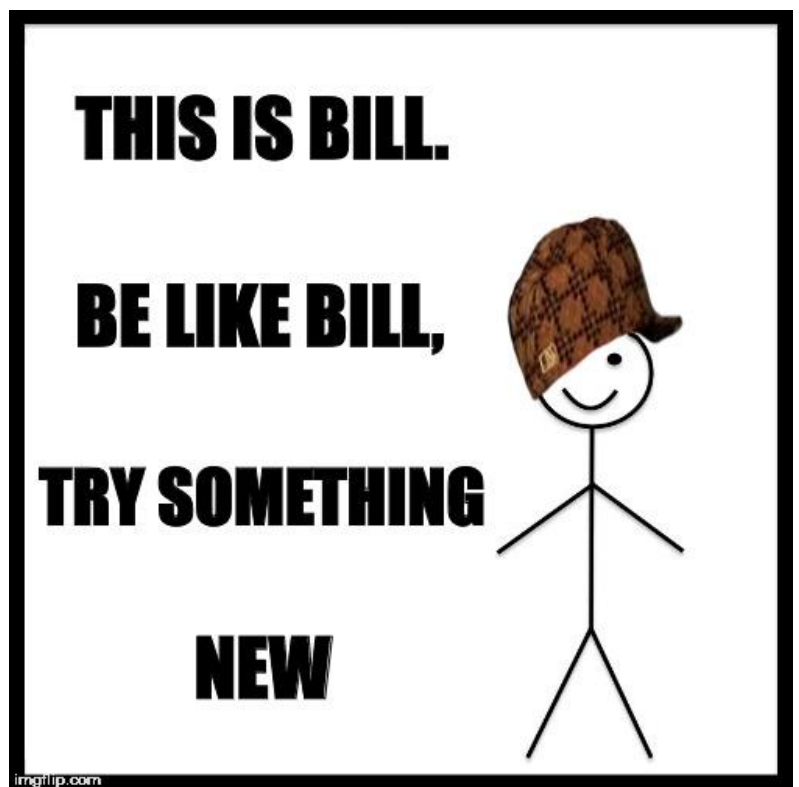
[Winter photos](#)

[Spring photos](#)

[Summer photos](#)

[Autumn photos](#)

Ed's comment: If the above links give you that "Same old, same old" feeling, then maybe it's time to "Be like Bill"!



LEARN AND SHARE – OCTOBER 2019

Date: Thursday 10 October 2019
Place: Church Hall
Time: 19h00

Dr Johan Kloppers will be doing a presentation on creative photography. A separate email will be sent with more details, and the information will also be available on our Facebook TPS page..

OUTING – OCTOBER 2019

Date: Sunday 13 October 2019
Place: Stellenbosch Botanical Gardens (R15 entrance fee, which includes a R5 discount voucher for the restaurant)
Time: 09h30 Meet in front of the restaurant

This month's outing will be hosted by John Read. A separate email will be sent with more details, and the information will also be available on our Facebook TPS page and WhatsApp group.

“I THINK THAT EMOTIONAL CONTENT IS AN
IMAGE'S MOST IMPORTANT ELEMENT, REGARDLESS
OF THE PHOTOGRAPHIC TECHNIQUE. MUCH OF THE
WORK I SEE THESE DAYS LACKS THE EMOTIONAL
IMPACT TO DRAW A REACTION FROM VIEWERS, OR
REMAIN IN THEIR HEARTS.”

ANNE GEDDES

LIGHT STALKING

MEMBERS IN THE NEWS

We have had a number of members who have achieved various Honours and Awards during this year, but, as mentioned before, this month we highlight three members who have done themselves and our Club proud, by achieving their LPSSAs (Licentiate of the Photographic Society of South Africa).

For a change they are all male, which I hope our lady members take as a challenge ☺. The photos that earned them their honours follow on the next three pages, and they are shown in alphabetical order, namely David Barnes, Erwin Kruger-Haye, and André Stipp. All images are shown, except for one from Erwin, which he has not as yet submitted in a club competition. My thanks to them all for sharing.



David Barnes



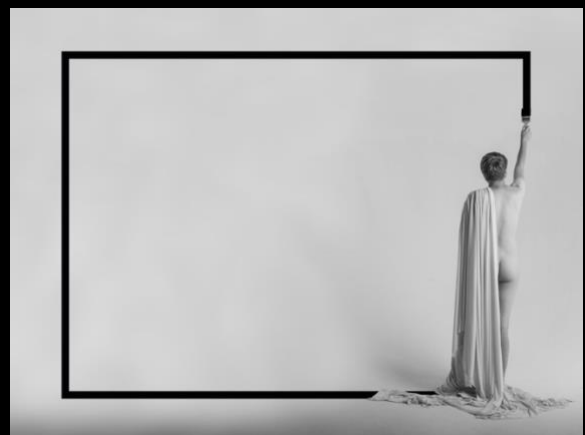
Erwin Kruger-Haye



André Stipp

MEMBERS IN THE NEWS (cont.)

David Barnes LPSSA



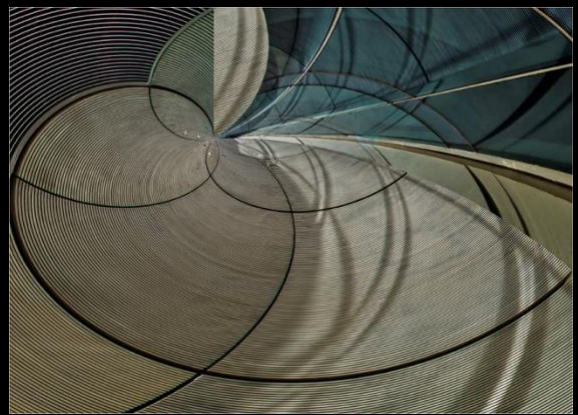
MEMBERS IN THE NEWS (cont.)

Erwin Kruger-Haye LPSSA



MEMBERS IN THE NEWS (cont.)

André Stipp LPSSA



FIAP ("FEDERATION INTERNATIONALE DE L'ART PHOTOGRAPHIQUE")
(The International Federation of Photographic Art)

An AFIAP (Artist) distinction is awarded to Photographic Artists who's artistic qualities, technique and production of work, have been acknowledged through the participation in International Salons under FIAP Patronage.

Criteria needed before a candidate can apply for the AFIAP distinction:

1. He/she must have taken part in International Salons under FIAP Patronage for at least 1 year.
2. He/she must obtain at least 40 acceptances with at least 15 different Images (A colour image or its counterpart in Mono, count only as a single image).
3. At least 5 of these 15 images must have 3 acceptances each.
4. The acceptances must have been obtained in at least 15 different International Salons.
5. He/she must have entered Salons that spanned over at least 8 different Countries (Circuits count only as one country).
6. Multiple acceptances of a single image in Circuits count only as a single acceptance
7. At least 4 of these acceptances must be in Prints.

In the Western Cape, Peter Hardcastle (from Swartland), and our very own Christo la Grange, were recently awarded their AFIAP Honours also got his, plus 4 others in the rest of the country. They now share this distinction with Marleen la Grange, who was awarded her AFIAP last year.



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 Leney Stipp** 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

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EVER SINCE BUYING A DIGITAL CAMERA, I
CAN ONLY THINK OF IT'S POSITIVE
POINTS. THERE AREN'T ANY NEGATIVES.

LIGHT STALKING

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

AFIAP	Artist International Federation of Photographic Art
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	http://www.pssa.co.za/
TPS Facebook page	https://www.facebook.com/groups/3_9565272571_54/
TPS Website	https://www.tygerphoto.co.za/
WCPF Facebook Page	Click here

APPENDIX IV

SET SUBJECTS – 2019

ONLY IMAGES TAKEN FROM 1/10/2018 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

APPENDIX V

IMAGE SCORING GUIDELINES

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

- 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.

APPENDIX V

SET SUBJECTS – 2020

ONLY IMAGES TAKEN FROM 1/10/2019 ARE ELIGIBLE.

JANUARY CITY LIFE

Also described as Urban Landscape Photography. This genre looks for photographic possibilities in the cities and urban areas where we live and work.

A few perspectives you could consider are:

Cityscape Photography – urban landscapes *that go beyond* the capturing of the big picture cityscape that is usually quite polished and clean.

Life around Architecture – here we are less interested in the buildings and its architectural style and more interested in what happens in and around it.

Candid Street Photography – but more focussed on the city itself - and the people who live and work in it.

Urban Landscape photography is often gritty, it's not always pretty and it can be quite abstract.

This is not meant to be a focus on architecture, however buildings (or parts thereof) may naturally form a part of your composition

Manipulation is NOT allowed

FEBRUARY HANDS OR FEET

Use hands or feet to tell a story. Composition and mood will be of paramount importance here.

Manipulation is allowed

MARCH ABSTRACT / ALTERED REALITY

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.

Manipulation is allowed

APRIL THE NATURAL WORLD

This month embraces all of *nature and wildlife photography*. Pay attention to lighting, strong composition and appropriate depth of field. Attempt to portray your subject in an unusual way so that your viewers are treated to a unique perspective.

Manipulation is NOT allowed

MAY POLLUTION

This topic falls within the realm of *photojournalism*, and to a degree within *street photography*.

Use your lens to make an impactful image

Manipulation is NOT allowed

JUNE H2O IN ANY FORM

In case you missed the periodic table in Chemistry, this topic is all about water – in any of its many shapes or forms. Show us your splash photography, close-up water droplets, steam or sea spray!

Manipulation is allowed

Patterns and shapes occur all around us. Fields can have it, some buildings do it, and even the birds and the bees are in on it! Strong composition and the considered use of colour will definitely be to your advantage. Make sure that you have a point of interest or something to lead the eye towards.

Manipulation is allowed

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.

Manipulation is NOT allowed

Catch a moment or stage a moment, but we need to feel when we see. Use the breadth of your craft to show an image powerful enough to evoke an emotion within your viewer.

Ensure that all the elements of a great photograph are present, particularly when snatching a moment. Even though the weight of the requirement for this category is the mood, attention to the technical side will greatly increase your impact.

Manipulation is allowed

Architectural photography is the photographing of buildings and similar structures that are both aesthetically pleasing and accurate representations of their subjects. This genre requires careful consideration of your subject and a high level of technical attention. Make use of your gear correctly, i.e. Use a tripod and a shutter release

Also attempt to show more than a snapshot. Consider composition, lighting and how you are going to edit your image.

Manipulation is allowed

NOVEMBER YOUR FAVOURITE IMAGE THIS YEAR

Obviously, this image may not have been entered into the monthly club competition at TPS before. This is like the open category, but please make it obvious why THIS image is the one! Make sure that your title allows the viewer to "get it"

Manipulation is allowed

DECEMBER NO COMPETITION

