

The Bellows

Official Newsletter of the Tygerberg Photographic Society



"developing photographers"

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

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



Proud member of the

Photographic
Society of South Africa

In this issue



Cover: The six TPS members who successfully completed the PSSA JAP course in November 2019.

Back row (from left): Merwe Erasmus, Stephen Burghstahler, David Barnes

Front row (from left): Gary Scholtz, Lynne Kruger-Haye, André Stipp

See Merwe's article on his personal JAP journey on Page 28.

Photo by Christo la Grange

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Visitors, Salons, New members

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EDITOR'S NOTES



Hello fellow Tygertogs,

Wow! What a bumper month with which to finish 2019! It's been a great edition to put together, and I hope you all enjoy the read. My personal goal this year was to keep improving the read month by month, and with the incredible help from members, I think we've succeeded. And it's going to be difficult task to improve it any further. However, we'll try – that's a promise!

To start with, I would really like to thank Johan Beyers for finding the time to write about his photographic journey so that I could share his story with you. This completes the series of articles on the Master Photographers in the club, following on the stories from his brother Neels Beyers, and, of course, our latest Master, Clifford Wyeth. Johan has also been incredibly generous, and rather than just three images normally requested, has sent through 5 pages from his portfolio collection!!! A special Xmas gift for us all! His article can be found on Page 22. One thing I learnt from looking at those images – if you have the opportunity to travel – take it with open arms – even if it's a business trip - and keep your camera with you at all times!

There is a fair emphasis this month on judges and judging. We had, of course, the news of the six members who passed the JAP exams. This is a fantastic achievement, and my sincere congratulations go to all of you! The photo from Christo of the successful six inspired the idea for a different and more exciting front page for the newsletter. Johan Beyers, in his article, also spends some time talking about judging, and in addition to going through the two years of study, Merwe Erasmus agreed to write a short article on his experience of the course. You can find it on Page 28, and I hope all this will inspire you to take on that same journey.

The TPS Annual Function was also held last month, and there is a short report on Page 29 about the evening. A comprehensive list of all this year's trophy winners can be found on Page 30. Sincere congratulations to all of them – winners amongst very stiff competition!

Getting back for a moment to changes/improvements to the newsletter. I have spent some time looking at the various newsletters put out by photographic clubs around the country. Mainly to get some fresh ideas. And a lot of the newsletters contain various education articles and items which I believe would only be of interest to a select few. And anyway, these topics can be found on the internet if one has a specific need. From my side, one of the main reasons I joined the club was to learn more about photography, and to see and be inspired by great images. I believe a lot of you feel the same way. So – as far as possible the newsletters going forward will contain more and more of your beautiful images, all presented in half-page size so that one can really get the benefit of them. Some of the appendices that I used to include have fallen away, mainly to keep the newsletter focused on us and our club. If anyone has any suggestions on improving the newsletter, I really would love to get them! You know how to get hold of me!

Don't forget that there are lots of holidays coming up, and entries for January's Set Subject (City life) are due early in the month (17th)! It's not an easy topic, so it's worthwhile to start doing some planning now!

To close, I would like to congratulate Lynne on a fantastic first year as Chairman, and thank her and the Committee for entrusting me with the responsibility of writing our newsletter. Finally, I would like to thank all of you who have been so generous with your content contributions and kind comments. I wish you all a magnificent Festive Season and a brilliant New Year.

Till next month (and year) – Cheers!

From the desk of the Chairman



And just like that, we've wrapped up 2019 at TPS. Just a blink, and this year has flown by.

It has been a year of many, many achievements and growth, both for us as a club and for our members individually. From awards won, medals and COM's raked in, Honours achieved, star advancements, new member growth, exciting learning and workshop opportunities, and incredible friendships made.... We are truly blessed.

I want to thank each of you for your commitment to TPS, your contribution to our club, and your commitment to yourself for developing and improving your craft.

I want to thank you for taking the feedback (sometimes not that great) and using it to push your skills and grow your knowledge. I want to thank you for your courage in submitting your work for scrutiny and critique, giving TPS a huge base from which to choose quality images for our Interclub panel.

To our 2019 TPS Awards winners, congratulations and very well done! Your hard work has certainly paid off. The full list can be found on Page 30.

I want to thank every member of our committee for 2019, and all those who fulfilled such valuable support roles. Without you, our club would not function as efficiently, nor thrive so competitively.

To the incoming committee for 2020, I thank you for volunteering your time and your skills to help grow and manage our club. I look forward to an incredible year with you.

To all our members, I wish you a peace-filled and blessed Christmas season, and an amazing year ahead.

*With love,
Lynne*

Print Open and **OVERALL** Winner

"Tudar Rose"
by David Barnes



Print Open Runner-up

"Rhino sunset" by Johan van Wyk



WINNING IMAGES – NOVEMBER 2019 (Cont.)

Print Set Subject Winner
"Drop" by Erwin Kruger-Haye



Print Set Subject Runner-up
"Male dominance" by Christo la Grange



WINNING IMAGES – NOVEMBER 2019 (Cont.)

Digital Open Winner

"Cape Ruby" by Jan Marais



Digital Open Runner-up

"Beetle larvae predator wasp" by John Read



WINNING IMAGES – NOVEMBER 2019 (Cont.)

Digital Set Subject Winner

"Bee on apple" by Christo la Grange



Digital Set Subject Runner-up

"Tulip macro" by Bennie Vivier



"HOW I GOT THE SHOT"

"Tudor Rose"

by David Barnes

Camera Settings

Camera:	Canon 5D Mk III
Lens:	Canon 24-105mm
Aperture:	f/ 9,0
Exposure:	1/125 sec
Focal length:	28mm
ISO:	100
Post processing:	Photoshop



David receiving trophy from Christo

My idea was to do a Shakespeare-themed shoot, so I started collecting props with that in mind a few months ago:

- The hat and shoulder flowers are from China Town
- The neck piece from a wonderful shop in Observatory called "Bangbang Vintage Market"
- The black shirt from Stuttafords' woman's section (and yes - I did get a strange look from the cashier)
- The idea was to have everything black except the rose on the hat so I spray painted the flowers on the shirt shoulders and hat black.

Off to the studio I went, and I then came home with a bunch of pics that I couldn't use. I only noticed later that the one sidelight was too bright and all the blacks had a white glow on them. Quite disappointing. But then a few weeks later I had the opportunity to do another shoot with the same model. (Thanks Marianna). This time I bounced the light and it worked fine. I ended up with 38 pics of different poses and lighting to choose from. The one with the cocked hat was chosen as it has a lovely sweeping line on the brim. The model was able to give me a serious stare without too much effort.

So what was changed in post processing?

- The butterfly was moved from on top of the shoulder to lower down to get a better balance and diagonal line of the reds
- Darkened the chest and neck piece so as not to compete with the face
- Burnt a lot of bright spots away on the flowers on the hat and shoulders
- Removed all loose hair strands that made the hair look messy
- Brightened the face, removed blemishes and softened the skin
- The eyes were put back into colour and highlighted to make them more piercing
- The red rose on the hat was blown out and only half visible, so a nicer rose was cut and pasted in its place
- The background is sand in a river bed. I chose it because the lines in the sand follow the flow of the hat brim

The final photo has thirteen layers and six adjustment layers, and took two months from idea to finish. Again, I had lots of fun making the pic, and it really is rewarding when other people can see what I saw. I hope I at least inspired some people to also go out, do that bit extra, and get that "Lucky Shot".

MEMBER SUBMISSIONS NOVEMBER 2019 – FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards	Comments
Barnes	David	5	Digital Open	The cost of war	22	S	
Barnes	David	5	Prints - Open	Tudor rose	26	G~10~Overall	PO and Overall Winner
Beyers	Johan	Master	Digital Open	Confusion	23	S	
Beyers	Johan	Master	Digital Open	Sunrise Charge	24	S	
Beyers	Johan	Master	Digital - Set Subject	Oriental Lilly	22	S	
Beyers	Neels	Master	Digital Open	Posing in BoKaap	24	S	
Beyers	Neels	Master	Digital - Set Subject	Foam in a dam	22	S	
Beyers	Neels	Master	Prints - Open	Dune at Sossus	22	S	
Beyers	Neels	Master	Prints - Set Subject	Clivia miniata	22	S	
Bothma	Marius	3	Digital Open	Going home	18	B	
Bothma	Marius	3	Digital - Set Subject	Strawberry	19	B	
Bothma	Marius	3	Prints - Open	Where is Freedom	19	B	
Bothma	Marius	3	Prints - Set Subject	Always Garlic	20	S	
Burgstahler	Stephen	5	Digital Open	Kolmanskop Doors-1	24	G	
Burgstahler	Stephen	5	Digital Open	Casualty	19	B	
Burgstahler	Stephen	5	Digital - Set Subject	Ill Bee Back	21	S	
Burgstahler	Stephen	5	Prints - Set Subject	In My World-1	20	S	
Cloete	Annemie	1	Digital - Set Subject	Teardrops from heaven	24	G	
Cloete	Annemie	1	Prints - Open	Waiting for change	21	G	
Cloete	Annemie	1	Prints - Set Subject	Stuck between a spike and a hard place	20	G	
Els	Stefan	2	Digital Open	Seahorse Droplet	18	S	
Els	Stefan	2	Digital - Set Subject	Strawberry me	19	S	
Els	Stefan	2	Prints - Set Subject	Unfolding	20	S	
Jackson	Marion	5	Digital Open	Vegetables	22	S	
Jackson	Marion	5	Digital - Set Subject	Lily	24	G	
Jones	Alta	3	Digital - Set Subject	Grainy Layers Of A Single Dahlia	24	G	
Jones	Alta	3	Prints - Open	Waterblommetjie	21	S	
Jones	Alta	3	Prints - Set Subject	Waterwise And Beautiful	20	S	
Jones	Richard	3	Digital Open	Looking for the needle in the haystack	22	S	
Jones	Richard	3	Digital - Set Subject	Mosquito larva	24	G	
Jones	Richard	3	Prints - Open	Coming in to land	23	G	
Jones	Richard	3	Prints - Set Subject	Food thief	20	S	
Kewley	Carolyn	5	Digital Open	Orange and blue	21	S	
Kewley	Carolyn	5	Digital Open	Waiting	25	G	
Kewley	Carolyn	5	Digital - Set Subject	Black and White	22	S	
Kruger-Haye	Erwin	4	Digital Open	morning walk	24	G	
Kruger-Haye	Erwin	4	Digital - Set Subject	Bee on flower	23	S	
Kruger-Haye	Erwin	4	Prints - Open	Waterfall	23	S	
Kruger-Haye	Erwin	4	Prints - Set Subject	Drop	24	G~1S	PS Winner
la Grange	Christo	5	Digital Open	Full Moon at Sun City_2	24	G	
la Grange	Christo	5	Digital - Set Subject	Bee on Apple	26	G~1S	DS Winner
la Grange	Christo	5	Prints - Open	Strawberry Delight	24	G	
la Grange	Christo	5	Prints - Set Subject	Male Dominance	24	G~2S	PS Runner Up
Labuschagne	Desmond	5	Digital Open	Splashing through the Surf	23	S	
Labuschagne	Desmond	5	Digital Open	Sucking up Nectar	23	S	
Labuschagne	Desmond	5	Digital - Set Subject	Magnificent Nature	25	G	
Labuschagne	Desmond	5	Prints - Open	Sunrise on a Cloudy Day	23	S	
Marais	Freda	2	Digital Open	Yellow Flower	22	G	
Marais	Freda	2	Digital Open	Flower Twirl	20	S	
Marais	Freda	2	Digital - Set Subject	Sommer net n vlieg	23	G	
Marais	Jan	5	Digital Open	Early morning drink	23	S	
Marais	Jan	5	Digital Open	Cape Ruby	26	G~10	DO Winner
Marais	Jan	5	Digital - Set Subject	Juvenile Red Roman	23	S	
Marais	Jan	5	Prints - Open	The man from Brazil	23	S	
Minter	Rob	5	Digital Open	Razor wire in the Bo-Kaap	18	B	
Minter	Rob	5	Digital Open	Ever decreasing circles	24	G	
Minter	Rob	5	Digital - Set Subject	Planet soap bubble	23	S	
Pentz	Marc	2	Digital Open	Look into my eyes	21	S	
Pentz	Marc	2	Digital Open	Are you Mary	20	S	
Pentz	Marc	2	Digital - Set Subject	Not Breakfast-Bugs and Eggs	21	S	
Pentz	Marc	2	Prints - Set Subject	For the sweet tooth-Jelly Beans	20	S	
Read	John	3	Digital Open	Flower crab spider	24	G	
Read	John	3	Digital Open	Beetle larvae predator wasp	25	G~20	DO Runner Up
Read	John	3	Digital - Set Subject	Cone headed Mantid	22	S	
Seket	Erik	4	Digital Open	Early Evening	20	S	
Seket	Erik	4	Digital Open	Bzzzz	22	S	
Seket	Erik	4	Digital - Set Subject	Holding on	22	S	
Smit	Derrick	3	Digital Open	Pale chanting goshawk breakfast	25	G	
Smit	Derrick	3	Digital Open	Late lunch	25	G	
Smit	Derrick	3	Digital - Set Subject	Luscious lashes	22	S	
Smit	Derrick	3	Prints - Open	Kgalagadi maanhaar	23	G	
Stipp	Andre	5	Digital Open	Vulture	24	G	

MEMBER SUBMISSIONS NOVEMBER 2019 – FINAL SCORES (cont.)

Lastname	Firstname	Club Star Rating	Category Name	Title	ScoreTotal	Awards	Comments
Stipp	Andre	5	Digital Open	Every drop counts	23	S	
Stipp	Andre	5	Digital - Set Subject	Dont come closer	20	S	
Stipp	Andre	5	Prints - Open	How small we are	24	G	
Stipp	Leney	3	Digital Open	Bee eater	25	G	
Stipp	Leney	3	Digital Open	Colorful Suffering	20	S	
Stipp	Leney	3	Digital - Set Subject	Mono Flower	23	G	
Stipp	Leney	3	Prints - Open	Long way to go	23	G	
Van Wyk	Johan	4	Digital Open	Heritage icon	24	G	
Van Wyk	Johan	4	Digital - Set Subject	Perfect scale	20	S	
Van Wyk	Johan	4	Prints - Open	Rhino sunset	24	G~2O	PO Runner Up
Van Wyk	Johan	4	Prints - Set Subject	Bosveld Bob Marley	20	S	
Venter	Coert	4	Digital Open	Symbolic	23	S	
Venter	Coert	4	Digital - Set Subject	Oggend Miertjie	17	B	
Venter	Coert	4	Prints - Open	Flying Doll	23	S	
Venter	Coert	4	Prints - Set Subject	Guarding the Nest	19	B	
Visser	Mariana	4	Digital Open	Bodyscape 1	23	S	
Visser	Mariana	4	Digital Open	Natuur se helikopter	20	S	
Visser	Mariana	4	Digital - Set Subject	Gedraai	22	S	
Visser	Mariana	4	Prints - Open	Lady with hat	22	S	
Vivier	Bennie	5	Digital Open	Cheetah Portrait	24	G	
Vivier	Bennie	5	Digital Open	Searching for a bug	23	S	
Vivier	Bennie	5	Digital - Set Subject	Tulip Macro	25	G~2S	DS Runner Up
West	Michael	2	Digital Open	Namibian Quiver Trees	18	S	
West	Michael	2	Digital Open	Etosha Sunset	18	S	
West	Michael	2	Digital - Set Subject	SARB R5 Coin	18	S	
Wyeth	Clifford	Master	Digital Open	Street Trio	19	B	
Wyeth	Clifford	Master	Digital Open	New growth	23	S	
Wyeth	Clifford	Master	Digital - Set Subject	Sea sand patterns	19	B	

SCORES COMMENTARY

- Overall the scores achieved showed a marginal improvement over the last two months. However, still well below our achievements for the prior 10 months.
- In total, 100 images were judged, with an average score awarded of 22,1.
 - 35 received Gold awards (35%),
 - 56 received Silver awards (56%)
 - 9 received Bronze awards (9%) and
 - 0 were disqualified (0%)
- For the previous 10 months, January to October 2019, a total of 1169 images had been judged, with an average score of 22,5.
 - 482 received Gold awards (41,2%),
 - 643 received Silver awards (55,0%),
 - 34 received Bronze awards (2,9%), and
 - 10 were disqualified (0,9%,
- So for the 2019 year in total, 1269 images had been judged, with an average score of 22,4!**
 - 517 received Gold awards (40,7%),**
 - 699 received silver awards (55,1%),**
 - 43 received Bronze awards (3,4%, and**
 - 10 were disqualified (0,8%)**
- Our judges for the evening were Christo la Grange, Chris Herselman from Helderberg Photographic Society, and Chris Coetzee from Cape Town Photographic Society. Our sincere thanks to them all for their time, expertise, and effort.

SALON ACCEPTANCES – NOVEMBER 2019

Salons entered: SAVAS; Van Lichtenbijn; Nordic; Balkan; Olympic; Cross Continental; Camera Obscura; Grand Eurasia; PSNZ; PSSL, AFO

	National Salons				International Salons		
Members	Accepts	COMs	R-U	1st	Accepts	COMs	Medals
Alida Heine	8						
Andre Stipp	7						
Bennie Vivier	3						
Christo la Grange	9	1			33	2	1
Clifford Wyeth	3				2	1	
Coert Venter	3						
Daniel Rossouw	1						
David Barnes	8	1					
Derrick Smit	6						
Des Labuschagne	7						
Erik Seket	2						
Freda Marais	1						
Jan Marais	4	1					
Johan van Wyk	5						
Leney Stipp	14	2					
Lynne Kruger-Haye	6	2		1			
Mariana Visser	7				4		
Marleen la Grange	18	1			51	4	
Neels Beyers	4	1			17		
Rob Minter	7						
Stephen Burgstahler	4				15		
Wayne Weimann	2						
Grand Total	129	9	0	1	122	7	1

COMMENTS ON SALONS

By Christo la Grange LPSSA DPSSA AFIAP



Dear Tygertogs,

No comments on the salons this month, as the figures speak for themselves.

For your information, I have compiled a summary of Salon results for the full year 2019. Makes interesting reading indeed. See next page.

It was such a wonderful year, and a real joy to see how you excel in your photography and prove it with your Salon Acceptances.

We are by far the most active Salon Club in the Western Cape.

Enjoy a wonderful and Blessed Christmas and use the opportunity to gather awesome Images for 2020.

Regards,
Christo.

SALON ACCEPTANCES – FULL YEAR (28/11/2018 – 27/11/2019)

Members	National Salons				International Salons		
	Accepts	COMs	R-U	1st	Accepts	COMs	Medals
Alida Heine	24						
Alta Jones	2						
Andre Stipp	70	8			5		
Barbara van Eeden	6	2					
Bennie Vivier	3				12	2	
Carolyn Kewley	32	2					
Christo la Grange	91	8	1		250	7	3
Clifford Wyeth	34				67	2	
Coert Venter	29	1			1		
Daniel Rossouw	1						
David Barnes	29	2		1			
Derrick Smit	6						
Des Labuschagne	65	3					
Erik Seket	12	1					
Erwin Kruger-Haye	63	3		1	25		1
Francois du Bois	10						
Freda Marais	9			1			
Gary Scholtz	16	3					
Isak Venter	11				15		
Jan Marais	27	3					
Johan van Wyk	49	2		2			
Kerryann Collier	2				1		
Kurt Lehner	2						
Leney Stipp	45	4					
Lynne Kruger-Haye	73	24	4	2	29	1	1
Mariana Visser	37	2			44	1	
Marleen la Grange	103	4	1	1	239	20	1
Monique Jones	3						
Neels Beyers	42	1			38		
Ohna Nel	10						
Richard Jones	4						
Rob Minter	20	2					
Robert Johnson	16	2					
Stephen Burgstahler	45	3			100	3	3
Wayne Weimann	2						
Grand Totals	993	80	6	8	826	36	9

Ed's notes:

- The images that follow are all with compliments of the respective authors, and my thanks go to them for allowing me to share them with everyone. They are all proof positive of the unbelievable talent in our Club.
- As you are probably aware, it is acceptable to enter the same image into different salons. So an image can receive multiple awards. Where an image has received a special award in a previous month and displayed in that Particular Bellows, it is not repeated this month.
- Images displayed are in the order received from authors – first in, first up.

"Portrait of a dancer"

by Lynne Kruger-Haye



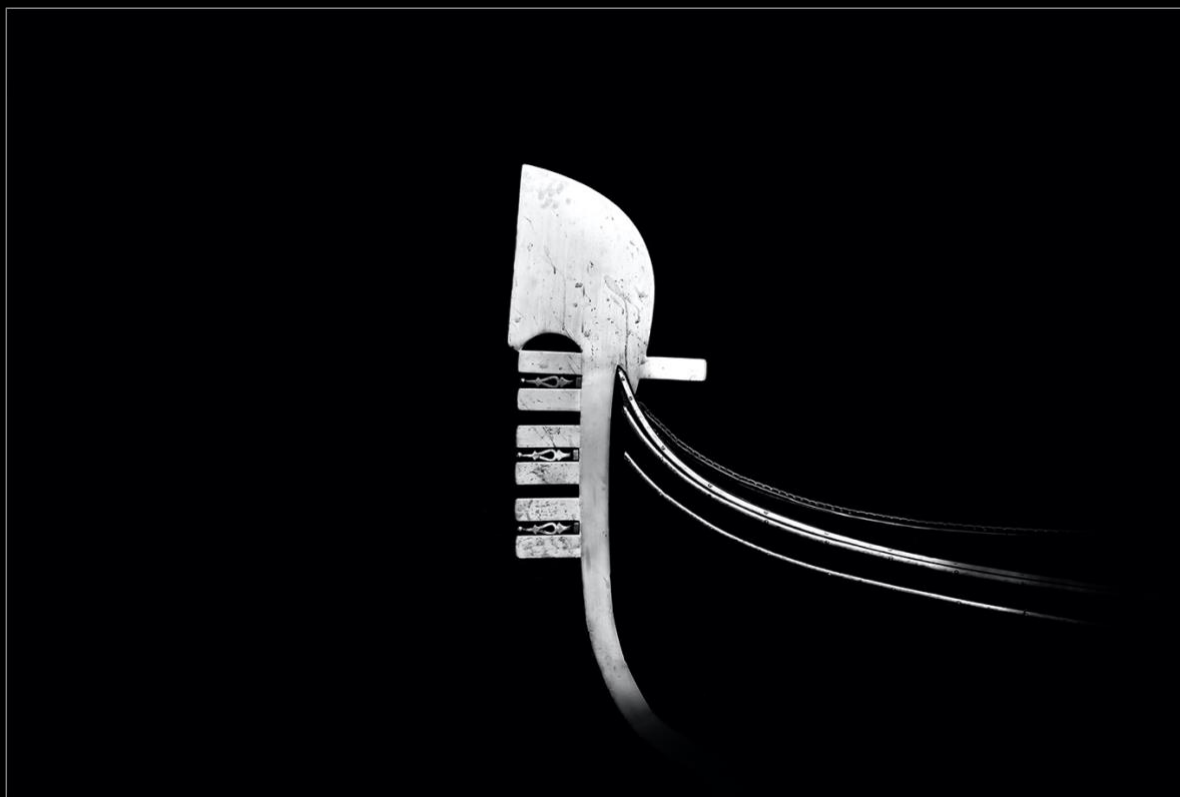
"The ravages of time"

by Lynne Kruger-Haye

AWARD WINNING IMAGES FROM THE SALONS –2019

"Minimalistic details of a gondola"

by Lynne Kruger-Haye



"Sugar coated strawberry"

by Christo la Grange



"Colour in motion"

by Christo la Grange



"Mono secretary bird"

by Leney Stipp



"Swakopmund"

by Leney Stipp



"The flutist"

by Jan Marais



Learn and Share – 14 November 2019

Another year gone. Time really flies as one gets older!

We started the year with a goal in mind to convey as much info as possible to our members, seniors and juniors. I believe just by looking at the Learn and Share attendance numbers that much has been achieved over the year.

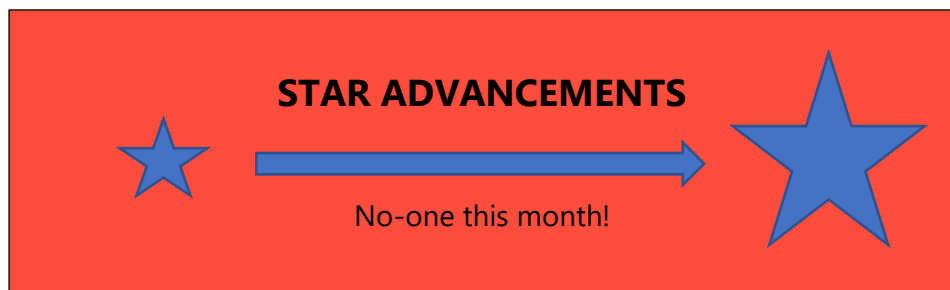
The last meeting was attended by about 20 people. Some very knowledgeable members shared valuable info from which all could learn. Babsie and Lynne kindly took on the kitchen duties.

I have had very positive feedback and Joe Inns will continue this program in 2020. I shall help if needed.

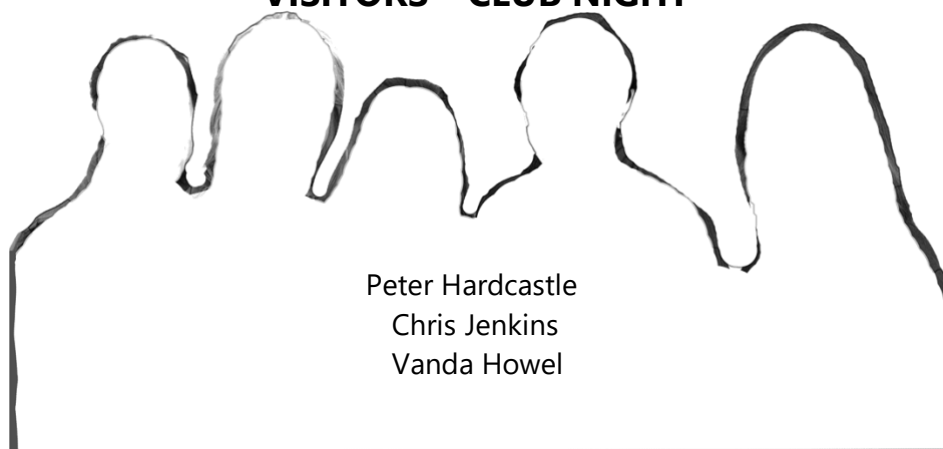
Regards,
André.



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



VISITORS – CLUB NIGHT



The evening's judges (from left) Chris Coetzee, Christo la Grange, and Chris Herselman, with David Barnes

HAPPENING THIS MONTH AND NEXT

December
Birthdays

- 1 Nelis du Toit
- 1 Monique Jones
- 12 John Read
- 14 Coert Venter
- 15 Mariana Visser
- 20 Bennie Vivier
- 21 Barbara van Eeden
- 22 Christo la Grange

Congratulations

DATES TO DIARISE

TPS – December 2019

Nothing of importance!

TPS – January 2020

More details to follow next month

17 NB!!! Photovault entries due

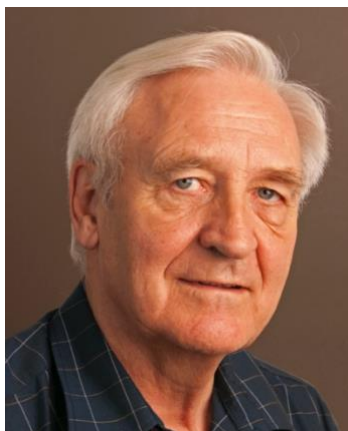
22 Club evening

“THE CAMERA HAS ALWAYS BEEN A GUIDE, AND
IT’S ALLOWED ME TO SEE THINGS AND FOCUS
ON THINGS THAT MAYBE AN AVERAGE PERSON
WOULDN’ T EVEN NOTICE.”

DON CHADWICK

LIGHT STALKING

Johan Beyers - Master Photographer



I started dabbling with Photography 60 years ago. I used my brother Neels's black and white printing dark room to do my printing, using his old chemicals.

My particular style of photography was mostly inspired by a Canadian photographer, Freeman Patterson. He never used the terms "Rule of thirds" or "Composition". Instead, he used terms like "Visual Design" "Balance" and "Visual Weight". I attended 2 of his local Photographic Workshops at Kammieskroon, and then later near his home in Shampers Bluff, Canada.

(<http://www.freemanpatterson.com>)

At this time my business of building bottling machinery took me to many countries in the world, and being a nature lover, I always took my camera with me. At this time the hobby of Photography started getting out of control. This also resulted in my wife getting a collection of shoes. Every time I bought a new camera or lens she got a pair of new shoes!

Now getting to styles of Photography, we should go back to the styles of painting of the Great Masters, Rembrandt, van Gogh, Picasso, and closer to home, Pierneef, Boonzaaijer, Maggie Laubser and Gregoir. All had style. Their work was and is instantly recognizable. Van Gogh sold only one painting in his whole life. He was so frustrated that he lost his sanity and cut off one of his ears. His works now fetch the highest prices of any artist at international art auctions.

The questions now arise - is style in Photography a bad thing? Do we forsake style to be the flavour of the month? Do we try to please the particular judges on a particular evening, instead of continuing our strive for perfection? I would argue "definitely no" to all questions.

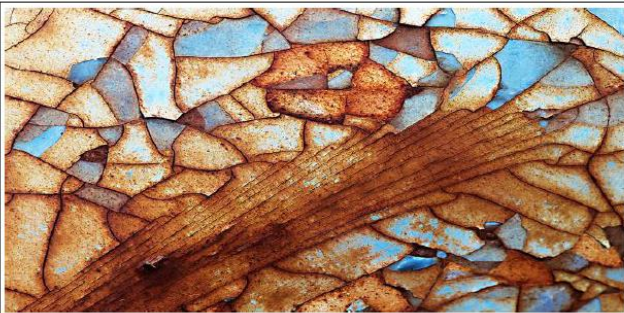
Coming back to Photography at club level. On a particular night with different judges, or particularly with a single judge, the results could definitely be different. I am not saying club judging is bad, I simply argue that a particular judge may favour the wildlife or portraiture type photography and will mostly favour that type of photography no matter how objective he or she is trying to be. Judging is always subjective and any judge awards points from his or her own perspective. This is particularly important to remember for new members, who may think that they have produced a good photo and then the judge of the night shot it down and awarded the image a low mark. We should simply accept the result and move on, no matter how difficult it may be.

We should always try new approaches and different facets of photography. If you are a studio photographer, transfer your unique style to landscapes or nature photography. If you are more comfortable with landscapes, try abstracting the landscapes using your own style. If you like reportage, try wildlife and nature, but use your own unique style and put your thumbprint on your work. So my message is : Go out there and do your own thing using your own unique style.

Johan Beyers

PORTFOLIO IMAGES – 1 of 5

Johan Beyers



RUSTY EXPLOSION



ETERNAL SWIRLS



INTO THE BLUE



GULL IN FLIGHT



CARMINE WITH CATCH



TROUPANT



NESTING MATERIAL



TAKING A SIP



HAWK EAGLE

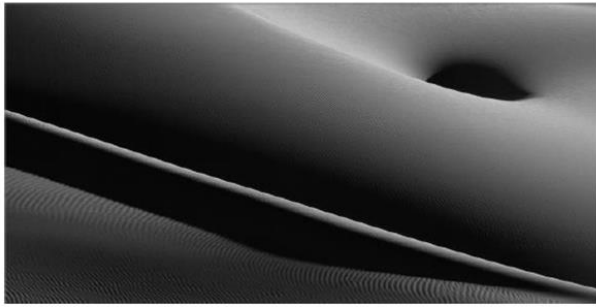
beyers.jal@gmail.com



DETERMINATION

PORTFOLIO IMAGES - 2 of 5

Johan Beyers



BELLY BUTTON



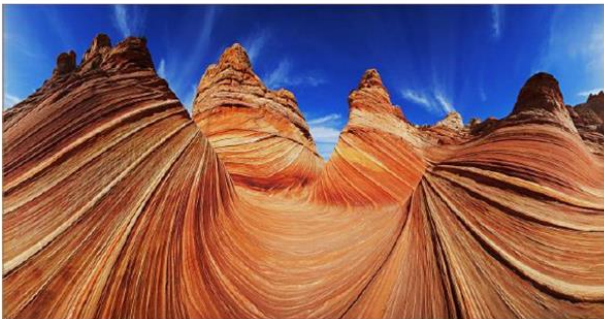
BODY DUNES



BOABAB TREES



SANDFALL



ETERNAL CURVES



HOUSE ON FIRE



THE ELDERS



CANYON TO THE HORNS



TORRES REFLECTION



SUNRISE OVER THE FALLS

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PORTFOLIO IMAGES - 3 of 5

Johan Beyers



CHICAGO



SHANGHAI SKYLINE



HONG KONG LASER SHOW



MAGIC CASTLE



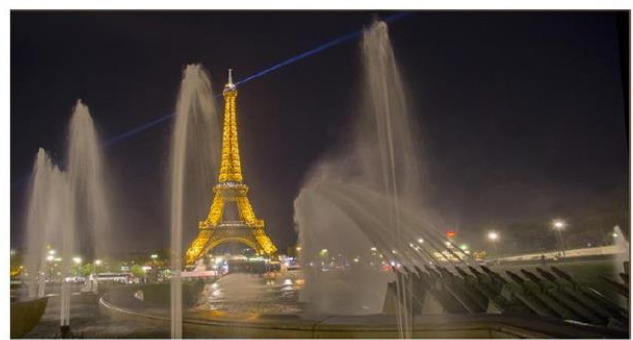
FLOATING PYRAMID



PYRAMID REFLECTION



DUBAI FOUNTAINS



EIFEL FOUNTAINS



ICE ON VOLCANIC BEACH



POWER FALLS

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PORTFOLIO IMAGES – 4 of 5

Johan Beyers



INDIAN MONKEY



BUTTERFLY



CONFUSION



MUDBATH



WEDDLE SEAL



HUMPBACK BREACH



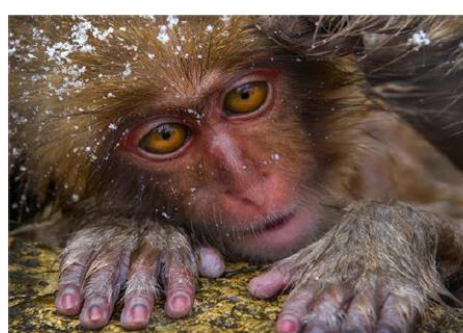
DRIPPING WET



BEAR WITH CATCH



BABY LOVE



BABY SNOWMONKEY

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PORTFOLIO IMAGES – 5 of 5

Johan Beyers



CUTBACK



OUT OF CONTROL



FIGHTERS



NUMBER 88



FLOATING ON AIR



HARVEST TIME



INDIAN FARMER



MORNING EXERCISE



HERDING HORSES



HORSE FIGHT

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My personal journey

by Merwe Erasmus

In late 2017 I attended a Saturday morning course on judging, presented by Jan Marais. I learned a lot that morning - primarily I learned to my surprise that I know very little, but I enjoyed the event and the challenge was born to dig deeper into understanding what makes a good and successful image.

A few weeks later I applied and was accepted to be part of the Judging Accreditation Program presented by the Western Cape Judging Forum.

In short, we attended lectures on the first Saturday of each month for a period of two years, with the aim of learning how to judge photographs. In reality it turned out to be much, much more. We were exposed to a high quality program of subjects and lecturers to help us gain knowledge of, and identify, the many different genres of photography, how to recognise the effective elements in photographs, how to assess the images, and what measures we can use to attach a score to the images.

In the first year we learned about visual design, i.e. how to build a photograph, and what the role and effect of each element that one chooses to include in the image will have on the overall appreciation of the image. Other subjects were visual literacy, wildlife, levels of judging (club, salon and honours), abstract photography, altered reality, social documentation, and macro photography. Our lecturers were either successful professionals in their field, academics, or artists, and we learned from each of them.

After a month or two I could not wait for the first Saturday of the month to arrive, and then we were exposed to such vexing questions as the difference between a diagonal line and an oblique line, and the role each plays in an image.

One added bonus of attending the course was that we came to know and befriend photographers from other clubs. We heard about how they run their clubs, and about the challenges they faced, and we all learnt from each other in this aspect.

One last word of thanks to the organising committee, who worked hard (and without any pay) to arrange lectures and notes, and who motivated us to complete the course and to finally take the dreaded exam.

We all have an opinion when we see a photograph, but it is something very different to motivate, vocalise and defend your opinion, all the while not letting your personal preferences cloud the matter. Then you have to give a score, keeping in mind the score you gave to a prior image and the need to be consistent. So next time you listen to a judge, be kind!

Ed's note: This happens to me more times than I would like!



TPS YEAR-END FUNCTION

Our year-end function was held at Oppiekoffie, Glen Garry, Brackenfell, on Friday evening 29 November 2019. It was a great venue and a most enjoyable evening overall

The next page contains a list of the various winners for their achievements during 2019, for each of the Star categories. Each of the top achievers received an engraved trophy.

There were special trophies for:



Photographer of the year
Erwin Kruger-Haye



Image of the year (top scorer at Interclub)
Johan Beyers

Christo la Grange received the Impala Certificate for the top Club achiever of the Year from Nicol du Toit (PSSA Regional Director Western Cape)



All photos kindly taken by Marleen la Grange.

TPS YEAR-END FUNCTION (Cont.)

All the year's winners

<u>Category</u>	<u>Position</u>	<u>Points total</u>	<u>Member</u>
Photographer of the year	1st	1052,84	Erwin Kruger-Haye
	2nd	1021,14	André Stipp
	3rd	1018,53	Christo la Grange
Image of the year			Johan Beyers
5-Star/Master	1st	1021,14	André Stipp
	2nd	1018,53	Christo la Grange
	3rd	1009,84	Des Labuschagne
4-Star	1st	1052,84	Erwin Kruger-Haye
	2nd	1009,57	David Barnes
	3rd	904,17	Stephen Burghstahler
3-Star	1st	782,87	Johan van Wyk
	2nd	748,17	Richard Jones
	3rd	673,5	Alta Jones
2-Star	1st	884,57	Isak Venter
	2nd	407,67	Michael West
	3rd	89,5	Luke kruger-Haye
1-Star	1st	945,92	Leney Stipp
	2nd	488,0	Marc Pentz
	3rd	392,0	Waldemar Bussiahn

HOW IS THE PHOTOGRAPHER OF THE YEAR CHOSEN?

This award is based on the HIGHEST total score for all images judged at monthly meetings in each section (Print and Digital). The scores achieved at each club competition during the year from October till September the next year is accumulated to get the total points.

The members with the highest total points irrespective of grades, at the end of the year will qualify for the 'Photographer of the Year' award.

The number of times achieving the "overall winner" and "category winner" at club competitions will be used to determine the winner in case of a tie.

HOW IS THE IMAGE OF THE YEAR CHOSEN?

The Image that scores the highest point in either Print or Digital sections at the Western Cape Interclub Competition, will be awarded the image of the year at our Prize giving Function.

The regional Representative of PSSA shall be asked appoint the winner in case of a tie.

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, Gerda Kleingeld, and Gary Scholtz** for looking after us last month with the tea, coffee, and refreshments. Stars all three 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

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 (see Appendix II) 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 (see Appendix II) 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 (see Appendix II) IS allowed

APPENDIX I

SET SUBJECTS – 2020 (cont.)

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 (see Appendix II) 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 (see Appendix II) 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 (see Appendix II) IS allowed

JULY PATTERNS AND SHAPES

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 (see Appendix II) IS allowed

AUGUST SPORT

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 (see Appendix II) IS NOT allowed

APPENDIX I

SET SUBJECTS – 2020 (cont.)

SEPTEMBER EMOTION

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 (see Appendix II) IS allowed

OCTOBER ARCHITECTURE

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 (see Appendix II) 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 (see Appendix II) IS allowed

DECEMBER NO COMPETITION

APPENDIX II

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.