

Volume 5 No 01

January 2020

# The Bellows

Official Newsletter of the Tygerberg Photographic Society



"developing photographers"

**Where:** All Saint's Church, Baxter Road, Durbanville  
**When:** 7pm Every 4th Wednesday of the month  
**Website:** <http://www.tygerphoto.co.za/>



*Proud member of the*  
**Photographic  
Society of South Africa**

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*Happy New Year!*



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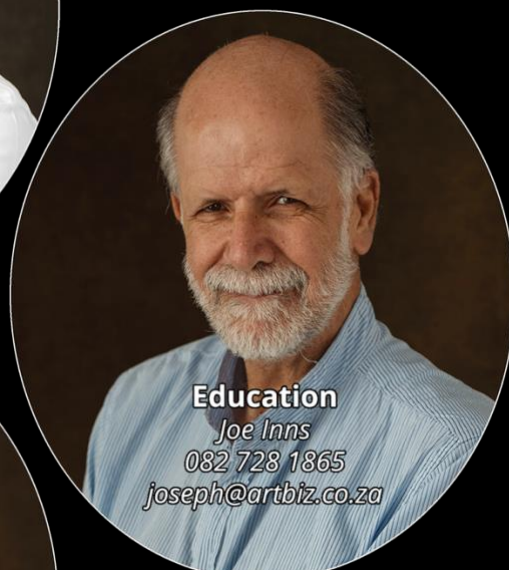
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## EDITOR'S NOTES



Hello fellow Tygertogs,

And as they say "That's a wrap!". Well – it is for 2019, and I can hardly believe that my first year of editing The Bellows is already done and dusted! My thanks again to all of you who have taken the time to either write or phone with compliments or suggestions for improvements– they are all muchly appreciated.

So now we start of 2020, with the first edition of volume 5! Not having had a Club meeting in December, many of the regular features will not be there in this issue, so it's a bit shorter than usual. But there is still lots to share and hopefully stimulate!

The major feature with which we start off the New Year is the publication – for the first time in your newsletter – of all the images selected and entered to represent TPS in last year's Interclub competition. I, like many of you, did not attend the actual function last year, and I hope seeing this selection of images will inspire you to take some really special images this year, and have some of those selected to represent TPS this year! It's a great honour - not an easy task by any manner of means, but what a fabulous goal to set oneself! It is New Year's Resolution time after all!

It was reported in the December issue that Johan Beyers walked off with the trophy for "TPS Image of the Year", and his shot features on our front cover this month (and obviously as part of the Interclub selection). Johan has also very kindly taken the trouble to tell us "How he got the shot", and it's a fascinating read. For me, just the effort involved to get the shot makes the image a winner! He ends off with some sound advice, and you can read all about it on pages 18 and 19. Thanks Johan!

Some of you will have noticed that the page giving Committee contact details has changed somewhat. Apart from some changes in responsibilities, as was discussed during recent Club evenings, Karen Donaldson resigned as a Committee member after diligently serving us for many years. At the same time, Joe Inns was appointed to the Committee and takes on the function of Education, with André Stipp assuming the responsibility for Photovault, Michael West taking on the Secretary function, and Martin Kleingeld again doing what he did so well for us in recent years – the Treasurer function. I am delighted to inform you that, subsequent to our Club meeting in November, Ohna Nel has been co-opted as a new Committee member, and takes on the role of Housekeeping. A sincere welcome to both Joe and Ohna – you now complete a great team!

And then we have a very special announcement! Starting this month, we have a new feature into your newsletter. And that is, a special short feature on getting to know the judge who will be in the hot seat at our Club meeting later in the month! Personally, I think this is magical news, and knowing a little about the person(s) who will judge one's work – their likes and perhaps dislikes, what they are looking for, etc., etc. can only help to achieve good scores as one progresses along this never-ending journey of learning. It's quite a turnaround from what we experienced last year, but I think a wonderful change for the better! My thanks to all involved in the decision.

All that's left is for me to wish you all "Happy New Year" – and may your collection of images this year be the best you have produced!

Till next month – Cheers!

# From the desk of the Chairman



And just like that, we welcome in 2020..... a new year, a new decade, and a brand new opportunity to work on making our dreams come true!

Here at the Tygerberg Photographic Society, we are super excited to share our year ahead with you.

We, as a committee, have put our heads together and have identified several key items that we will be focussing on during this year, such as:

1. Clearer communication – to constantly keep you informed and updated
2. Member tracking – helping you move forward with your personal photographic objectives
3. Member development – offering Learn & Share and Workshop sessions to build knowledge and skills
4. Special interest groups – to encourage the development of member-run special interest groups such as AV's, landscape photography etc
5. And of course, last but not least – to win Interclub 2020!

My message for you, above all, is to remember that we are here because we share the love of photography, and enjoy the friendships of those who share our passion. Let us continue to uplift, support and encourage each other as this is what makes TPS great!

To you and your families, I wish you a safe, peaceful and prosperous year ahead!

*With love,  
Lynne*



## 2019 INTERCLUB – PRINT ENTRIES

*"The reading room"*

by David Barnes



*"Morning exercise"*

by Johan Beyers



## 2019 INTERCLUB – PRINT ENTRIES (Cont.)

*"In conversation"*

by Caroline Kewley



*"Painter at night"*

by Erwin Kruger-Haye





## 2019 INTERCLUB – PRINT ENTRIES (Cont.)

*"Broken"*

by Lynne Kruger-Haye



*"Wilmarie"*

by Lynne Kruger-Haye





*"Agitation"*

by Christo la Grange



*"The storm"*

by Gary Scholtz

*"Fibonacci in red"*

by Gary Scholtz



*"Zipper"*

by André Stipp





## 2019 INTERCLUB – PRINT ENTRIES (Cont.)

*"Black Valentine"*

by Leney Stipp



*"It's raining"*

by Clifford Wyeth





## 2019 INTERCLUB – DIGITAL ENTRIES

*"After dinner coffee"*

by David Barnes



*"Taking a sip"*

by Johan Beyers



## 2019 INTERCLUB – DIGITAL ENTRIES (Cont.)

*"Cape Town stadium"*

by Stephen Burgstahler



*"Despair amongst plenty"*

by Erwin Kruger-Haye





*"Spinning wheel"*

by Christo la Grange



*"Mystery and mayhem"*

by Kurt Lehner





## 2019 INTERCLUB – DIGITAL ENTRIES (Cont.)

*"The flutist"*

by Jan Marais



*"The artisan"*

by John Read



*"No matter how small"*

by André Stipp



*"Turf tussle"*

by Johan van Wyk



## 2019 INTERCLUB – DIGITAL ENTRIES (Cont.)

*"Into the light"*

by Bennie Vivier



*"Wolfburn"*

by Wayne Weimann





## "HOW I GOT THE SHOT"

### "Taking a sip"

by Johan Beyers

#### Camera Settings

Camera:	Canon EOS 1DX
Lens:	Canon EF 16-35mm f2,8L II USM
Aperture:	f/20
Exposure:	/60 sec
Focal length	25mm
ISO:	1000



*Johan receiving the award from Lynne*

During 2013 I wanted to sell my long lens to "Outdoor photography" in Pretoria. The Manager said that they were planning a photographic scouting trip to Japan in the winter and I could join the trip instead of getting cash for my lens.

After doing some homework about photo opportunities in Japan during winter. I decided to join the trip after being surprised at the possibilities:

- There were the snow monkeys that came to the volcanic hot water pools to warm up in Jigokudani in the Japanese Alps of the Japanese main Island.
- The Stellar sea eagles also migrate south from Russia where there is no food in winter, to Hokkaido, the Northern Island of Japan. These are largest Eagles in the World. To view them one must take a boat trip from Rausu into the sea ice where they catch fish and devour them on the drift ice.
- The red crowned cranes also migrate south from Northern China to feed and do their mating dances in the snow in certain areas of Hokkaido.
- Then there are the Whooper swans that also migrate to the frozen Lake Kussharo. Along the edge of the frozen lake there are some pools of water formed by hot springs. This presents some amazing opportunities for photography - but in temperatures -32 degrees C!!!. I have been to Antarctica, but this was a lot colder!

On the second day of swan photography I pinched some bread from the breakfast table to see if I could get the swans a little closer for photography. This worked but they were still not close enough. So I put a rock in the water and mounted my remote control camera with flash on a small tripod on the rock. I used a small plastic tube as a pea-shooter to get the pieces of bread close to the camera. This worked, and when a swan bent down for the bread, I shot a few frames and got the shot I wanted - "Taking a Sip"

Some purists may say this is cheating but my view is you are not disturbing or harming the animal you can use a bit of imagination to get the shot.

## “HOW I GOT THE SHOT”(Cont.)

The best tip I can give any wildlife photographer is “Move as if you are in a pot of honey”. By this I mean move S L O W L Y and stay LOW. If you are LOW AND SLOW the animal will see you as less of a threat. This technique applies both when you are approaching the animal or leaving the scene. When you leave in a hurry, you chase the animals away and spoil the opportunity for other photographers.

Johan Beyers



*Johan kitted out for the shoot*



*Two photographers from the group braving the conditions*





# *Moving forward*



January Birthdays

1 Sidney Africa  
 1 Derrick Smit  
 3 Francois du Bois  
 3 Lynne Shone  
 19 Johan Greef  
 24 Stefan Els  
 24 Helene Thompson  
 25 Rikus Lerm  
 28 Alida Heine  
 28 Elmare Smedema

Congratulations

January 2020

## Dates to Diarise

### PS – January 2020

- 14 TPS Committee meeting
- 17 **NB!!! Photovault entries due**
- 22 Club evening

### Other – January 2020

- 18 10<sup>th</sup> TAF Digital salon (Brochure available [here](#))
- 25 1<sup>st</sup> Madiba Bay National PDI and Prints salon. Brochure available [here](#)
- 25 PSSA Honours applications close. You can read about it all [here](#)

### Other – February 2020

- 15 5<sup>th</sup> PSSA International salon. Brochure available [here](#)
- 15 Alberton PDI salon. Brochure available [here](#)
- 29 Western Cape Photo Forum PDI salon. Brochure available [here](#)

## OUR JUDGE FOR THE MONTH

**Peter Hardcastle APPSA AFIAP**

Peter lives in Malmesbury, and is a member of the Swartland Fotografieklub. He has been practicing photography since 1982, and his favourite genres are portraits, scapes, and nature.

The theme for this month is City Life, so images of various subjects in a public cityscapes environment would be just what the doctor ordered. Peter considers effective and balanced exposure, balanced composition, and appropriate processing, to be essential parts of a great image. In the same vein, all over-processing, e.g. saturation, contrast, and sharpness, should be avoided.



Peter's advice when preparing photos for submission this month are:

- Plan what you have in mind
- Try different settings for different effects, and finally
- Bracketing is always a handy function, especially when capturing an action, and you don't have time as a luxury

When asked where he would like to see club photography in the future, he responded: *"Photography is an art and not a competition. The youth should be motivated to join clubs and add a new dimension to photography. They tend to be more daring and fearless when it comes to thinking outside the box".*

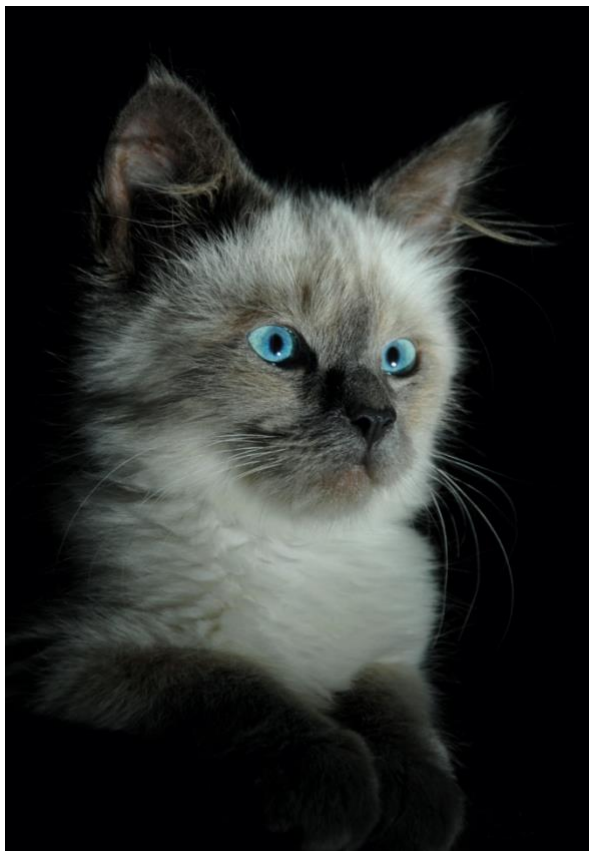
*Ed's note: Some of Peter's photos follow below and on the next page*



*Forgotten quay*



## OUR JUDGE FOR THE MONTH (Cont.)



*Night warrior*



*Strategic window washer*



*I am watching you*



*Touch of romance*

**ONLY IMAGES TAKEN FROM 1/10/2019 ARE ELIGIBLE FOR THE SET SUBJECT ENTRIES. SEE ALSO MANIPULATION DEFINITION IN THE ADDENDA.**

### 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***

### INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

For a wide selection of images, click [here](#)

And for some more images, click [here](#)

For some specialist City life togs and their different styles, click [here](#)

"ANYONE CAN TAKE A PICTURE OF POVERTY;  
IT'S EASY TO FOCUS ON THE DIRT AND HURT OF THE  
POOR.  
IT'S MUCH HARDER—AND MUCH MORE NEEDFUL—TO  
PRY UNDER THAT DIRT AND REVEAL THE BEAUTY AND  
DIGNITY OF PEOPLE..."

DAVID DUCHEMIN

LIGHT STALKING



## 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.

And as always, we would like to take this opportunity to thank our generous sponsors for their assistance in making our club so successful.

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Punctuation matters...

You said "No more lenses"      I said "No, more lenses!"





## 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:

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*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

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*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

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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.)



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## SEPTEMBER      EMOTION

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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***

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## OCTOBER      ARCHITECTURE

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*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***

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## NOVEMBER      YOUR FAVOURITE IMAGE THIS YEAR

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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***

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## DECEMBER      NO COMPETITION

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## 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.