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The Bellows

Official Newsletter of the Tygerberg Photographic Society



"developing photographers"

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Proud member of the

**Photographic
Society of South Africa**

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EDITOR'S NOTES



Hello fellow Tygertogs,

This particular issue is my 16th attempt at compiling the newsletter, and I can honestly say that it has been the most difficult of all to put together.

Not only have we had Covid-19 and the lockdown, with the associated issues like a cancelled monthly Club meeting, we have also experienced the passing of an unbelievably loyal member of our Club. Not only was Christo la Grange a wonderful husband and family man, he was also a very special friend to a number of us here. Apart from everything else he did, I will certainly miss his encouraging and complimentary emails that he would send me within hours of receiving the newsletter. He was always

the first to respond! However, he would not have wanted us to dwell on the fact that he is no longer with us, so I won't, but I'm sure you will join me in thanking him for everything that he did for us. He will not be forgotten!

Lynne has spent some time on the virus issue in her message on the next page, so I won't say much more, except the fact that I fully supported the Committee's decision to cancel our meeting last month. As they say in the adverts, it was certainly "The right thing to do". A few days later, the President announced the lockdown, and that too was the correct decision. By the time you receive this newsletter, the first week on lockdown will either be behind us, or just about behind us. We've had to live through worse!

It does mean, however, that some of the things I get to report on won't be happening this month, namely the Learn and Share meeting, plus a possible outing. Depending on future announcements, there is also a possibility that our Club meeting next month might also be cancelled. At this stage we should be doing whatever we can to keep our "social distances" and looking after ourselves as best we can. For the sake of ourselves and those close to us! If you are feeling bored, pull out your cellphone camera manual and join in the Facebook TPS challenges each week. There have already been some inspiring images taken with cellphones that are truly worth a look!

The "firsts" in the newsletter this month both revolve around last month's overall winner, Barbara (Babsie) van Eeden. She has written her article about "how she got the shot", and in keeping with the past few newsletters, has also written a little bit about her background for the "meet the members" section. The "firsts"? - well. both articles are in Afrikaans! So our newsletter finally has gone bilingual, at least for this issue!

The other "first" is a little more tricky. It revolves around the question of how we report Salon achievements from members who have dual membership with other clubs, in cases where the Salon entries were entered as being from members of the other clubs. The folk are our members, but can we report those achievements as being attributable to TPS? My gut tells me the answer to this is "No", but to the same extent it's great to be able to see what they have done. They have all given us permission to use the images in our publications, so there's no issue there. So what I have done this month is to still report on those achievements, but those stats are shown in blue on the charts. I think that's a workable compromise, but I'm going to leave it to the Committee to make a final decision on the matter. All to be revealed next month.

To end off, a few words about the April challenge. With April starting off on a Wednesday, it means that competition entries are again due early in the month, namely by Friday night, 17 April. That is the first day after this particular lockdown! And this month's set subject is "The natural world"! So if you are like me and tend to leave things till the last minute, and do not have your images in the bank and ready to submit, then I think you might struggle as much as I am going to! But good luck anyway - let's try and make those Open entries extra special to make up for it.

Till next month – Cheers!

From the desk of the Chairman



I am not sure about everyone else, but for me, this month of March 2020 has felt about 4 years long! I think that each and every one of us has probably lived several lifetimes in a very short space of time.

The main topic of conversation right now is COVID-19 and its effects on the world as we know it. The amount of news articles, facts, supposed facts and hysteria on social media has had grown men and women quaking in their boots. The swing from "this is Doomsday stuff serious" to "It's not much more than flu so why the panic" - and back again - has given many of us whiplash! But, we as a nation, have heeded the call and have headed indoors in an attempt to #flattenthecurve.

For us at TPS however, it has meant that we've had to innovate and use the technology at our disposal, to keep our club flying. We introduced our very first ALL DIGITAL remote competition evening ever! Thanks to the hard work of our judge (and new member) Celia Fouche, and Martin Kleingeld who manned the Photovault beast, we were able to not only get each entry its score, but also the individual commentary!! Through sheer commitment and tenacity, every entry was handled to the best of their ability, so thanks again to Celia and Martin.

Our April meeting is currently scheduled for the 22nd, and we will therefore advise the format closer to the time as we continue to observe the lockdown requirements as set out by government regarding the pandemic.

As individuals though, this lockdown has meant that we don't just get to re-evaluate our priorities, we also get to find out who the really important people are in our lives. We get to take the time to figure out if the things we held so necessary, are really that necessary after all. We get to look inward, to reflect and to understand – perhaps for the first time – what exactly Viktor Frankl meant when he said ***"When we are no longer able to change a situation, we are challenged to change ourselves"***. Let us use this incredibly unique opportunity to do just that.

And as the world becomes a new and unknown place, in the midst of all this chaos, we also say goodbye to one of our dearest and most vibrant members. Christo la Grange, who was not only a very, very valued member of my support team, but he – and his wife Marleen – are incredibly important to me personally. Through their love, support and friendship, I was introduced to the world of club photography. They encouraged, teased and cajoled until I was able to put up work that was true to me. It was through many discussions and copious cups of coffee, that they persuaded me (and I am sure also many of you) to push forward with my craft despite what the world was saying at that time. And for that, I will be forever grateful. It is a debt that can never be repaid, only paid forward. Marleen, despite the fact that we cannot physically be with you at this time, please know that we hold you in our hearts as we share your incredible loss.

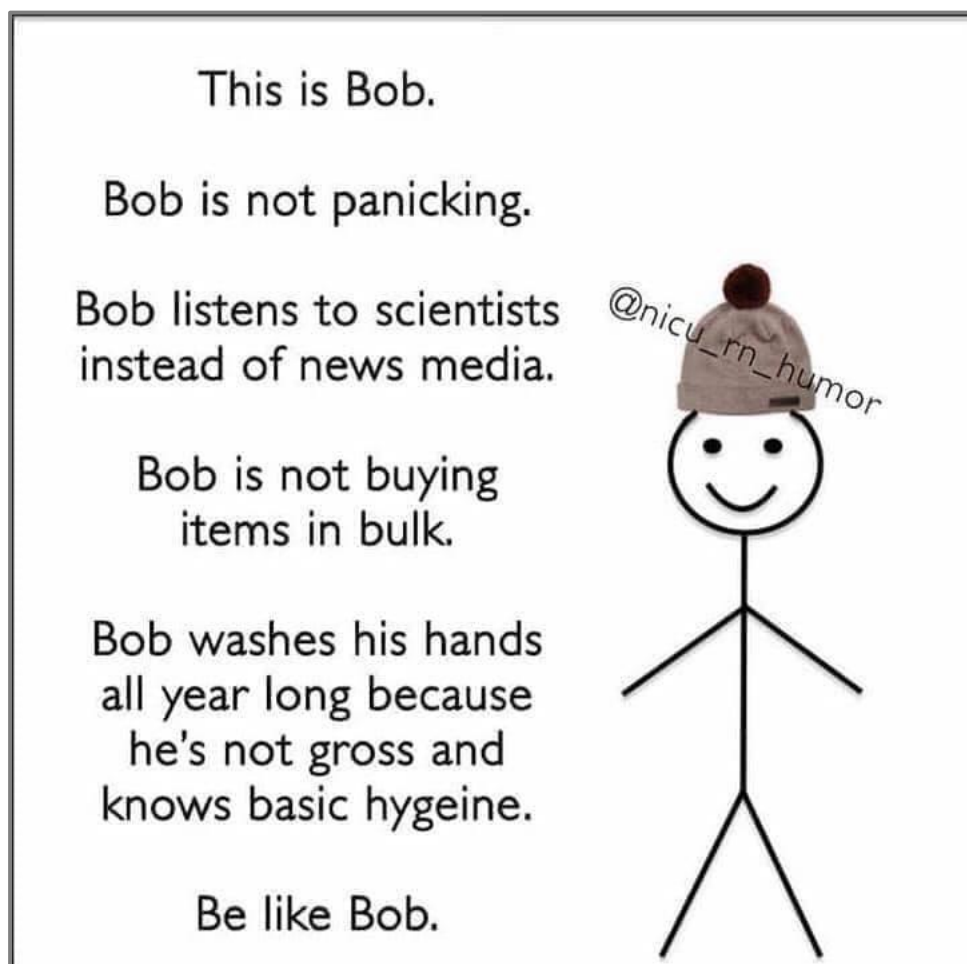
From the desk of the Chairman (Cont.)

I am also going to take this opportunity to congratulate two of our members on their special PSSA awards . André Stipp received his DPSSA, and Sonja Grünbauer achieved her LPSSA Honours! Well done both of you!

Dear members, please also know that should you be struggling if you are on lockdown on your own, please reach out to us. All of us are just either a message or call away. Let us find our humanity and sense of community, and reach out and help those that may find this situation difficult to bear. We are here for each other.

Be strong through this time,
Stay safe

*With love,
Lynne*



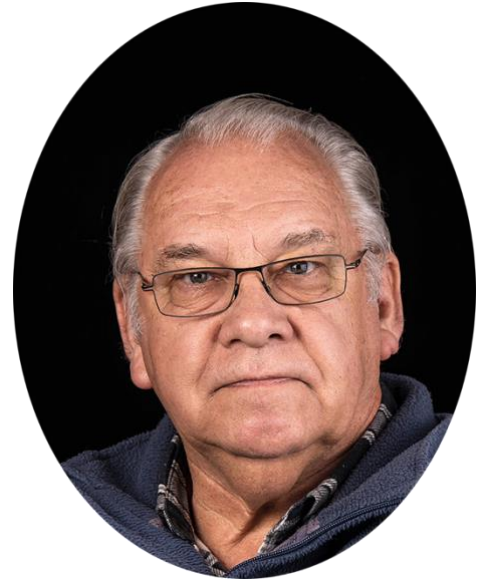
DR CHRISTO LA GRANGE

22.12.1945 - 10.03.2020

Christo was born in Ladismith Cape on December 22, 1945.

He attended school at Ladismith and grew up on a farm at Plathuis, which is between Barrydale and Ladismith. During the week he stayed in the hostel, and on weekends would go home on the Makadas steam train that was still running way back then. This rail was demolished in the big floods.

He obtained his university degrees at Stellenbosch and got his MBCHB degree in 1972 - the same year we got married. We had met four years previously in 1968.



We spent 1973 and 1974 in the Transkei - six months at Umtata and 18 months at Butterworth, where he also acted as Superintendent of the hospital. On weekends we assisted at Missionary stations in the rural areas.

In 1975 we returned to the Cape where he started his study in Gynaecogy at Tygerberg Hospital. In 1980 we started a practice in Louis Leipoldt Medical Centre, and retired in 2012.

We had two daughters. Our youngest passed away in 2003 due to Multiple Sclerosis. The elder daughter has 11 year-old twins.

We were active in quad bike enduro professional racing for many years, until 2013 when we switched to photography as a safer hobby!

We joined TPS, bought our first Nikons in 2013, and have since been very passionate and loyal members of the club. During the time that Frans served as Chairman, Christo was a co-opted member of the committee (TPS). We were also very active members of the PSSA, and while not being on any of their Committees, would help out behind the scenes whenever we could.

Christo loved going to the Kgalagadi and really enjoyed nature and wildlife. He was also a fanatic creator and explorer and in his garage and had a fully equipped "Brights 4Hardware" store, which was open 24/7. He loved woodworking, welding, etc.

On the 19th of February this year Christo was admitted to Panorama with acute pain and was diagnosed with Pancreas cancer. After 10 days he wanted to come home (being alone I cared for him as best as I could as he was already very weak). Due to extreme pain he was again admitted to hospital where he passed away on the 10th of March.

I also want to thank our club members for all your support, contact and visits. It is highly appreciated and what is keeping me going.

In the 48 years of a happy marriage we did everything as a team and were great buddies.

Marleen la Grange

DR CHRISTO LA GRANGE (Cont.)

22.12.1945 - 10.03.2020



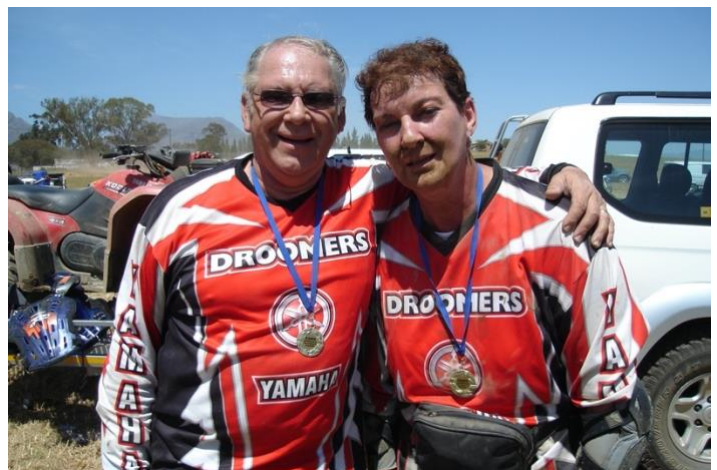
Christo



Marleen



Christo and Marleen with daughter Sunette



The exhausted couple



At the TPS Annual Dinner 2014 (Photo by Des Labuschagne)



Trans Agulhas Race finish - Strand

WINNING IMAGES – MARCH 2020



Print Set and **OVERALL** Winner

"Eva en die vyeblaar"
by Barbara van Eeden



Print Set Runner-up

"The burden of time"
by Lynne Kruger-Haye

WINNING IMAGES – MARCH 2020 (Cont.)

Digital Set Winner

"Falling apart"
by Mariana Visser



Digital Set Runner-up

"Remember me"
by Lynne Kruger-Haye

WINNING IMAGES – MARCH 2020 (Cont.)

Print Open Winner

"Remember me 2" by Lynne Kruger-Haye



Print Open Runner-up

"Munching" by Leney Stipp



WINNING IMAGES – MARCH 2020 (Cont.)

Digital Open Winner

"Floating" by Mariana Visser



Digital Open Runner-up

"Water magic"
by Marleen la Grange



"HOW I GOT THE SHOT"

"Eva en die vyeblaar"

by Barbara van Eeden

Hierdie maand se Set Subject , Altered Reality, was regtig vir my 'n groot uitdaging.

Na baie pogings, en baie videos, het ek besef die foto's moet mekaar komplimenteer. Ek kon net nie die regte kombinasie vind nie.

Terwyl ek in die tuin my koffie drink, sien ek die vyeboom, en onmiddellik ek die blare sien, het ek geweet, hiermee wil ek werk.

Ek het die blaar gefotografeer met 'n wit agtergrond, en al die mooi lyne daarin gesien. Ek het die naam van die foto gehad nog voordat ek daaraan begin werk het. – "Eva en die vyeblaar". Die foto van 'n familielid ek geneem het, het volgens my, daarby gepas.



toe

wat



“HOW I GOT THE SHOT” (Cont.)



Ek maak altyd van Photoshop gebruik.

Ek het eers die agtergrond van die vyeblaar na swart verander om by die ander foto se donker agtergrond te pas, daarna het ek die foto's gekombineer. Ek werk met Layers. In die proses word gebruik gemaak van Levels, Curves, Opacity, Hue en Saturation, asook Brushes. Verskillende opsies kan gebruik word soos bv, Blending Modes – Screen en Layer Masks. Ek werk graag met Levels om die wit en swartpunt van die foto te bepaal. Wanneer ek klaar in Layers gewerk het, sal ek bietjie Dodge en Burn tools ook gebruik.

Nadat die foto voltooi is in Layers, sal ek dit Sharpen. Ek is seker daar is baie maniere om dit te doen, maar as jou twee foto's mekaar komplimenteer, is die meeste werk al gedoen.

Photography rules are great, but there is no magical recipe for creating great photos – it takes time and effort to learn photography.

Light Stalking



MEMBER SUBMISSIONS - MARCH 2020 FINAL SCORES

Lastname	Firstname	Club Star Rating	Category Name	Title	Score	Awards	Comments
Barnes	David	5	Digital - Set Subject	Tortaquarium	22	S	
Barnes	David	5	Digital Open	Floored	22	S	
Barnes	David	5	Prints - Open	Cycling	22	S	
Barnes	David	5	Prints - Set Subject	Flames and roses	24	G	
Beyers	Neels	Master	Digital - Set Subject	Diagonal lines reflections	18	B	
Beyers	Neels	Master	Digital Open	Canola diagonal lines	16	B	
Beyers	Neels	Master	Prints - Open	Stairs in a church	18	B	
Beyers	Neels	Master	Prints - Set Subject	Green with blue reflected	20	S	
Burgstahler	Stephen	5	Digital - Set Subject	Deluxe Profile	22	S	
Burgstahler	Stephen	5	Digital Open	Knysna Lourie	22	S	
Burgstahler	Stephen	5	Digital Open	Beauty and the Beak-2	24	G	
Burgstahler	Stephen	5	Prints - Set Subject	Upstream	22	S	
Cloete	Annemie	2	Digital - Set Subject	Saagtande	18	S	
Cloete	Annemie	2	Digital Open	The one	20	S	
Coetzee	Hugo	3	Digital - Set Subject	Wavy Bark Abstract	16	B	
Coetzee	Hugo	3	Digital Open	The Triplet Abstract	18	B	
Coetzee	Hugo	3	Digital Open	Mobil Cans Abstract	18	B	
du Bois	Francois	5	Digital - Set Subject	The Ghost Windsurfer	22	S	
du Bois	Francois	5	Digital Open	The young lady	24	G	
du Bois	Francois	5	Digital Open	Follow the leader	20	S	
du Bois	Francois	5	Prints - Set Subject	Flowers in the wind	16	DC	No score
Grunbauer	Sonja	3	Digital - Set Subject	Arrived from another world	18	B	
Grunbauer	Sonja	3	Digital Open	Bo Kaap	18	B	
Grunbauer	Sonja	3	Prints - Open	Washing day	18	B	
Grunbauer	Sonja	3	Prints - Set Subject	Fly past	22	S	
Heine	Alida	2	Digital - Set Subject	Swirled	16	B	
Heine	Alida	2	Digital Open	Millenium Boy	24	G	
Heine	Alida	2	Digital Open	Blue hour	16	B	
Jones	Alta	3	Digital - Set Subject	The Tygerberg Fire Spitter Dragon	18	B	
Jones	Alta	3	Prints - Set Subject	Emergency in The Flamingo Triangle	16	B	
Jones	Richard	3	Digital - Set Subject	Poetry in motion	18	B	
Jones	Richard	3	Digital Open	Who rang	16	B	
Jones	Richard	3	Prints - Open	Stormy weather	18	B	
Jones	Richard	3	Prints - Set Subject	The window	16	B	
Kewley	Carolyn	5	Digital Open	Nearly Twilight	24	G	
Kewley	Carolyn	5	Digital Open	Wary twins	24	G	
Kewley	Carolyn	5	Prints - Open	A Church on a Hill 1	24	G	
Kruger-Haye	Erwin	4	Digital Open	Tourist vanish from Venice	22	S	
Kruger-Haye	Erwin	4	Digital Open	Coming through	22	S	
Kruger-Haye	Erwin	4	Prints - Open	Catch me	22	S	
Kruger-Haye	Lynne	5	Digital - Set Subject	Remember me	26	G	Runner up
Kruger-Haye	Lynne	5	Prints - Open	Remember me 2	28	COM	Winner
Kruger-Haye	Lynne	5	Prints - Open	Streets of Venice	24	G	
Kruger-Haye	Lynne	5	Prints - Set Subject	The burden of time	26	G	Runner up
La Grange	Marleen	5	Digital - Set Subject	Puppet on a string	24	G	
La Grange	Marleen	5	Digital Open	Calmed by the rose	22	S	
La Grange	Marleen	5	Digital Open	Water magic	26	G	Runner up
Labuschagne	Desmond	5	Digital - Set Subject	Symmetry in Stone	24	G	
Labuschagne	Desmond	5	Digital Open	Hello	22	S	
Labuschagne	Desmond	5	Digital Open	Pale Chanting Goshawk	24	G	
Labuschagne	Desmond	5	Prints - Open	Up Close	22	S	
Minter	Rob	5	Digital Open	Spiderman	22	S	
Minter	Rob	5	Digital Open	The rose	26	G	
Nel	Ronel	3	Digital - Set Subject	Piece of USA in UK	18	B	
Nel	Ronel	3	Digital Open	Playing	18	B	
Nel	Ronel	3	Digital Open	Tafelberg 5685	18	B	
Pentz	Marc	3	Digital - Set Subject	Old Ford truck	20	S	
Pentz	Marc	3	Digital Open	Bath time playing	20	S	
Pentz	Marc	3	Digital Open	Cooling down	22	S	
Read	John	3	Digital - Set Subject	Quintessence	18	B	
Read	John	3	Digital Open	Will get there	18	B	
Read	John	3	Digital Open	Ambuscade	24	G	
Read	John	3	Prints - Open	Watchers	18	B	
Seket	Erik	4	Digital Open	Skyline Reflected	20	S	
Seket	Erik	4	Digital Open	Construction Worker	22	S	
Smit	Derrick	3	Digital Open	Daydreamer	22	S	
Smit	Derrick	3	Digital Open	Elephant browsing in the dust	18	B	
Smit	Derrick	3	Prints - Open	Breakfast	18	B	
Stipp	Andre	5	Digital - Set Subject	Under water	22	S	
Stipp	Andre	5	Digital Open	The Beam	24	G	
Stipp	Andre	5	Digital Open	Sand and Stone	22	S	
Stipp	Andre	5	Prints - Open	Running on water	22	S	
Stipp	Leney	3	Digital - Set Subject	Blue Circles	24	G	
Stipp	Leney	3	Digital Open	Ballet Dancer	20	S	
Stipp	Leney	3	Digital Open	Autumn Colors	22	S	
Stipp	Leney	3	Prints - Open	Munching	26	G	Runner up

MEMBER SUBMISSIONS - MARCH 2020 FINAL SCORES (Cont.)

Lastname	Firstname	Club Star Rating	Category Name	Title	Score	Awards	Comments
ter Huurne	Ben	3	Digital - Set Subject	We are not alone	24	G	
ter Huurne	Ben	3	Digital Open	Golden Rain	18	B	
ter Huurne	Ben	3	Digital Open	I am watching you	22	S	
van Eeden	Barbara	4	Digital - Set Subject	Peanutbutter thieves	20	S	
van Eeden	Barbara	4	Digital Open	Die wit Gladiola	18	B	
van Eeden	Barbara	4	Digital Open	Die Dahlia	24	G	
van Eeden	Barbara	4	Prints - Set Subject	Eva en die vyeblaar	28	COM	Overall winner
Van Wyk	Johan	4	Digital - Set Subject	Dazzle framed	20	S	
Van Wyk	Johan	4	Digital Open	Thank you James	24	G	
Van Wyk	Johan	4	Prints - Open	Sunset Chapel 2	20	S	
Van Wyk	Johan	4	Prints - Set Subject	Fractile hunt	22	S	
Venter	Coert	4	Digital - Set Subject	Alter Ego	22	S	
Venter	Coert	4	Digital Open	Yin Yang Hippies	14	DC	
Venter	Coert	4	Prints - Open	Sail	18	B	
Venter	Coert	4	Prints - Set Subject	Framed Vegan	20	S	
Visser	Mariana	4	Digital - Set Subject	Falling apart	28	COM	Winner
Visser	Mariana	4	Digital Open	Floating	28	COM	Winner
Visser	Mariana	4	Digital Open	Just a glimse	22	S	
Visser	Mariana	4	Prints - Set Subject	Highline walk	22	S	
Weimann	Wayne	4	Digital Open	Old School Anglia	20	S	
Weimann	Wayne	4	Digital Open	Ginetta at speed	20	S	
West	Michael	2	Digital - Set Subject	Oil on Water	16	B	
West	Michael	2	Digital Open	Bosjes	16	B	
West	Michael	2	Digital Open	Cape Town Stadium Seating	18	S	
West	Michael	2	Prints - Open	Cormorant	16	B	
Winterbach	Warwick	1	Digital - Set Subject	Fruition	14	S	
Winterbach	Warwick	1	Digital Open	Into the Shadows	14	S	
Winterbach	Warwick	1	Prints - Open	Life Source	14	S	
Winterbach	Warwick	1	Prints - Set Subject	Aries	14	S	
Wyeth	Clifford	Master	Digital - Set Subject	Patterns in the sand	18	B	
Wyeth	Clifford	Master	Digital Open	Weights	18	B	
Wyeth	Clifford	Master	Digital Open	In the web	18	B	
Wyeth	Clifford	Master	Prints - Open	Moving	20	S	

SCORES COMMENTARY

- Overall the scores achieved were the worst we have received for many a month. It was, however, not an easy set subject this month, and there were still some exceptional images submitted.
- In total, 109 images were judged, with an average score awarded of 20,5 (2019 YTD February: 23)
 - 26 received Gold awards (24%) (YTD February: 50%)
 - 47 received Silver awards (43%) (YTD February: 47%) and
 - 34 received Bronze awards (31%) (YTD February: 3%)
 - 2 received no award (2%) (YTD February: 0%)
- The highest score received for an image was 28, obviously awarded to the winning image from Barbara van Eeden. However, Lynne Kruger-Haye (1) and Mariana Visser (2), also received scores of 28 for their images. The lowest score awarded on the evening was 16.
- Our sincere thanks to Celia Fouché for her time, expertise, and effort. We really are most grateful!



Our Judge - Celia Fouché

- Ed's note: It could not have been an easy job sitting alone and judging 109 images! On top of that, Celia managed to make written notes of every single image! And these were passed on to each member after the judging. I take my hat off to her - that's going above and beyond the call of duty! Thanks again Celia!*

Thursday 12 March at 19h00.

My approach to creative fine art photography

Lynne Kruger-Haye

We had a very well attended evening with over 30 attendees, quite a few who were from other clubs, including TAF, Durbanville and Creative Camera Club.

We covered the differences between conceptual and fine art photography, how to find ideas for your work, what to consider when creating an artwork, and a detailed look at what the various elements are that play an important role in elevating your work to the next level. Importantly, we also had a look at what holds us back from creating new work.

Here is an extract from the presentation, based on an article in [Petapixel.com](https://petapixel.com), with regard to questioning ourselves about whether we can create new and original work at all:

The Helsinki Bus Station – by Arno Minkkinen

There is a bus station in Helsinki I want to invite you to see, a bus station just across from Eliel Saarinen's famous train station. Surrounded by Jugendstil architectural gems such as the National Theatre and the National Art Museum, the Helsinki bus station makes a cool backdrop for Magnum wannabes armed with DSLRs and vintage Leica's, you know, ready for anything. You might find yourself there, one day too.

But getting back to what makes the bus station famous, at least among my students at UMass Lowell, the University of Art & Design Helsinki, the École d'Art Appliqués in Lausanne, Switzerland or the many workshops I give in Tuscany, Maine, and Santa Fe, is the metaphor it offers students and professionals alike for creative continuity in a lifelong journey in photography, the metaphor is provides to young artists seeking to discover their own unique vision one day.

The Helsinki Bus Station: let me describe what happens there.

Some two-dozen platforms are laid out in a square at the heart of the city. At the head of each platform is a sign posting the numbers of the buses that leave from that particular platform. The bus numbers might read as follows: 21, 71, 58, 33, and 19. Each bus takes the same route out of the city for a least a kilometre, stopping at bus stop intervals along the way where the same numbers are repeated each time: 21, 71, 58, 33, and 19.

Now let's say, again metaphorically speaking, that each bus stop represents one year in the life of a photographer, meaning the third bus stop would represent three years of photographic activity.

OK, so you have been working for three years making platinum studies of nudes. Call it bus #21. You take those three years of work on the nude to the Museum of Fine Arts Boston, and the curator asks if you are familiar with the nudes of Irving Penn. His bus, 71, was on the same line. Or you take them to a gallery in Paris and are reminded to check out Bill Brandt, bus 58, and so on.

Shocked, you realize that what you have been doing for three years has already been done, and by someone with far greater fame than you have attained thus far. So you hop off the bus, grab a cab (because life is short), and head straight back to the bus station looking for another platform.

MARCH LEARN & SHARE FEEDBACK (Cont.)

This time you are going to make 8×10 view camera colour snapshots from a cherry picker crane of people lying on the beach. You spend three years and three grand at it and produce a series of works that elicit the same comment: haven't you seen the work of Richard Misrach? Or, if they are steamy black-and-white 8×10 camera images of palm trees swaying along a beachfront, haven't you seen the work of Sally Mann?

So once again, you get off the bus, grab the cab, race back, and find a new platform. This goes on all your creative life, always showing new work, always being compared to others.

What to do? It's simple: *Stay on the bus. Stay on the f**king bus.*

Why? Because if you do, in time you will begin to see a difference. The buses that move out of Helsinki stay on the same line but only for a while, maybe a kilometre or two. Then they begin to separate, each number heading off to its own unique destination. Bus 33 suddenly goes north, bus 19 southwest. For a time maybe 21 and 71 dovetail each other for a spell, but soon they split off as well. Irving Penn is headed elsewhere.

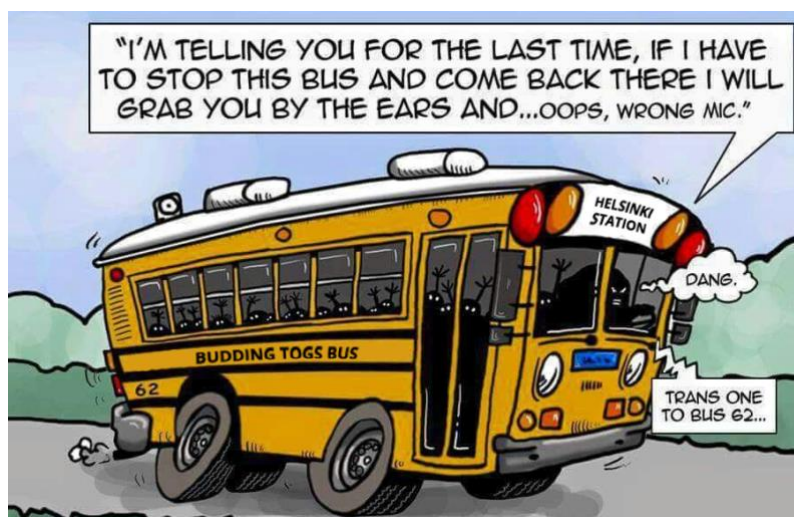
It's the separation that makes all the difference, and once you start to see that difference in your work from the work you so admire (that's why you chose that platform after all), it's time to look for your breakthrough.

Suddenly your work starts to get noticed. Now you are working more on your own, making more of the difference between your work and what influenced it. Your vision takes off. And as the years mount up and your work begins to pile up, it won't be long before the critics become very intrigued, not just by what separates your work from a Sally Mann or a Ralph Gibson, but by what you did when you first got started! You regain the whole bus route in fact.

The vintage prints made twenty years ago are suddenly re-evaluated and, for what it is worth, start selling at a premium. At the end of the line — where the bus comes to rest and the driver can get out for a smoke or better yet a cup of coffee — that's when the work is done.

It could be the end of your career as an artist or the end of your life for that matter, but your total output is now all there before you, the early so-called imitations, the breakthroughs, the peaks and valleys, the closing masterpieces, all with the stamp of your unique vision.

Why? Because you stayed on the bus.



All in all, an informative and enjoyable evening.

SALON ACCEPTANCES – MARCH 2020

Salons entered:

4th Alberton WCPF Hellenic F2 Cities Portrait 2020 Lion City Bangladesh WCPF PSSA

	National Salons				International Salons		
Members	Accepts	COMs	R-U	1st	Accepts	COMs	Medals
Neels Beyers	5	1					
Stephen Burgstahler	10				8		1
Alida Heine	8						
Marleen La Grange	27		1		3		
Desmond Labuschagne	6						
Rob Minter	5						
Erik Seket	7				2		
Derrick Smit	7						
Andre Stipp	13	1					
Leney Stipp	12		1				
Johan van Wyk	7			1			
Mariana Visser	9	2			4		
Clifford Wyeth	5						
Christo la Grange	17		1		2		
David Barnes	2	1					
Carolyn Kewley	3	1					
Coert Venter	2				16	1	
Celia Fouche	2	1					
Sonja Grunbauer	1	4					
GRAND TOTALS	148	11	3	1	35	1	1

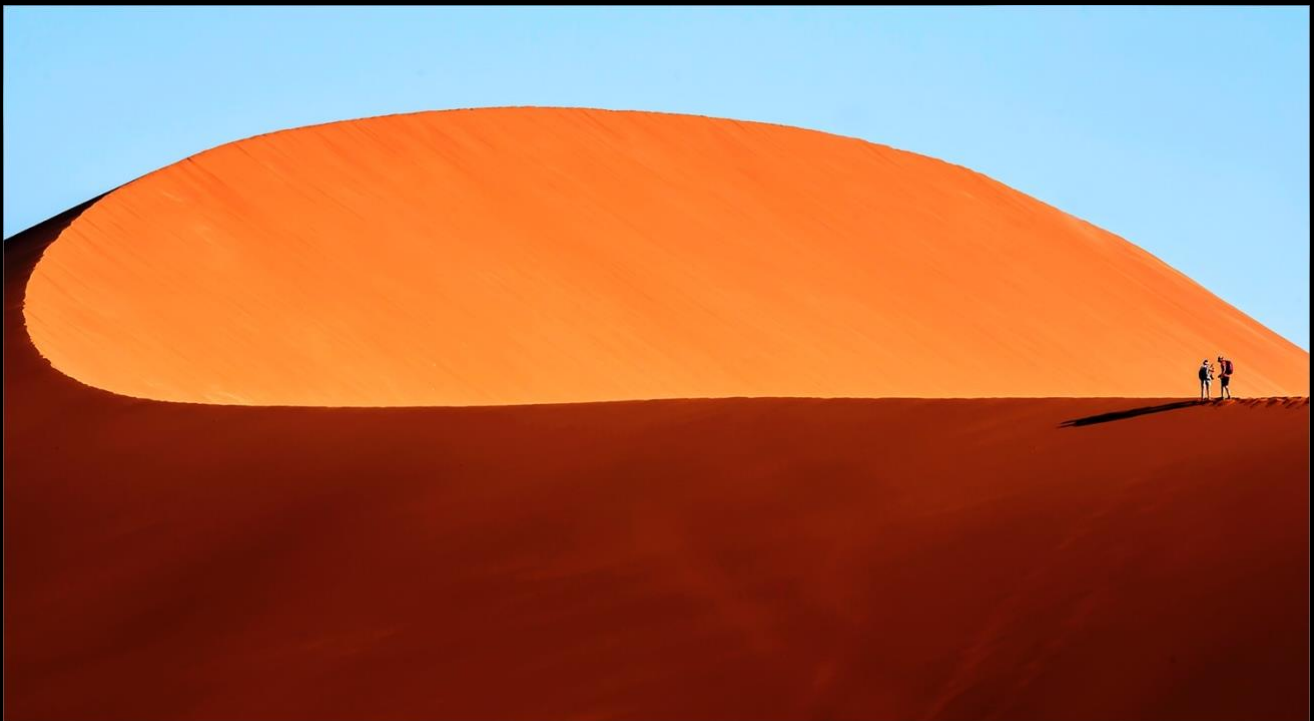
COMMENTS ON SALONS

- Another fantastic month for our members. As mentioned in my editorial, names and figures in blue represent images submitted by our members who hold dual membership with other clubs, and have submitted those images under that clubs' names.
- It might be a good idea to have separate totals for single-club members and then dual-club members, but we'll wait and see what transpires after the Committee meeting.
- This month provided a number of "firsts":
 - Leney Stipp received her first medal!
 - Celia Fouche joined our club and received her first COM!
 - Coert Venter received his first COM in an International salon, and eat your hearts out, the beautiful image was taken with a tiny Canon IXUS 65! Really makes one think!

"Sales lady"
by André Stipp



"Long way to go"
by Leney Stipp



"Buckingham fountain"

by Stephen Burgstahler



"Arabian nights"

by David Barnes

"Vibrant daisy"

by Celia Fouché



"Three"

by Carolyn Kewley



"Resting place"

by Sonja Grünbauer



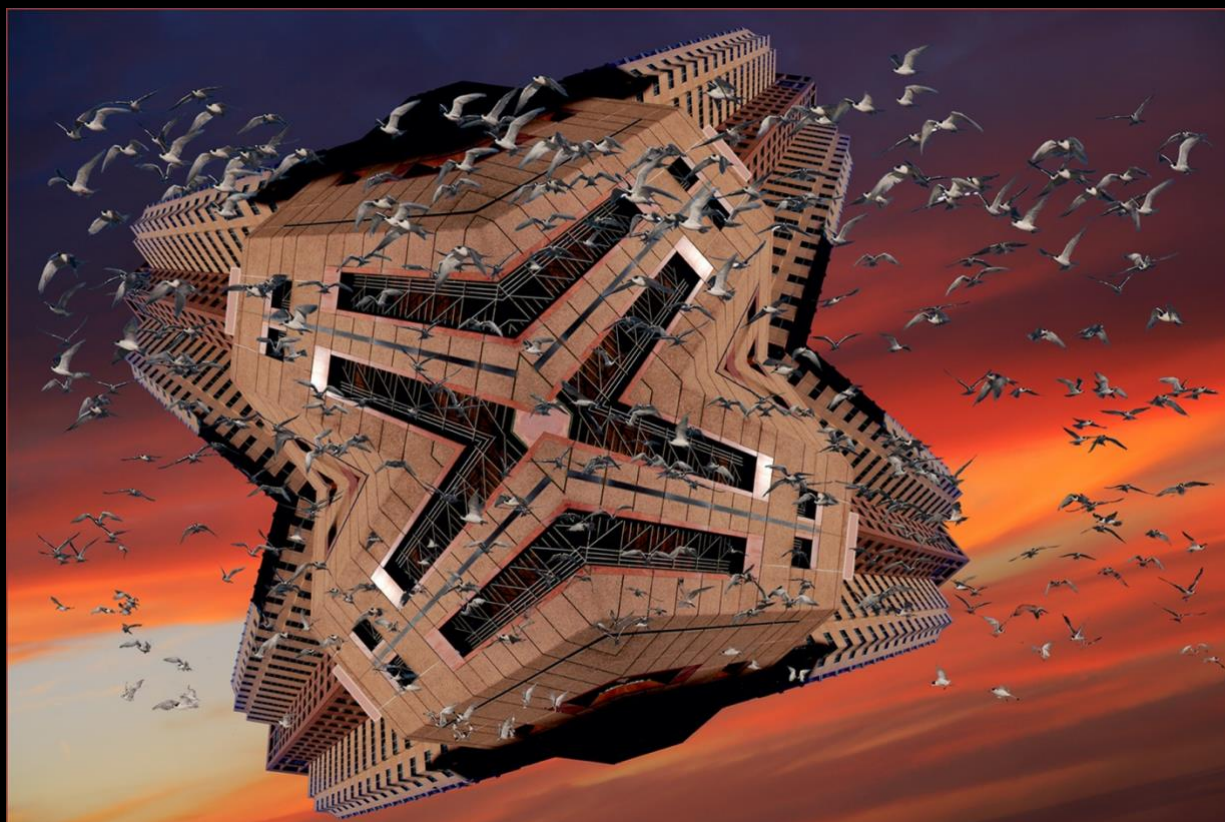
"Stranded spaceship"

by Sonja Grünbauer



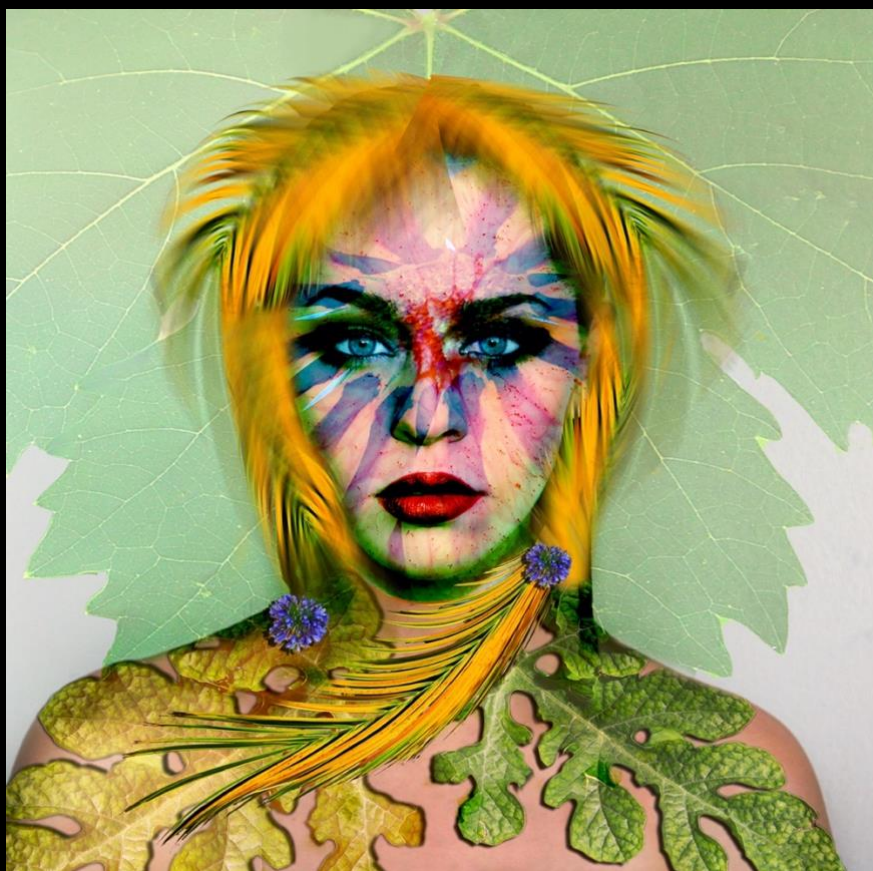
"Departure"

by Sonja Grünbauer

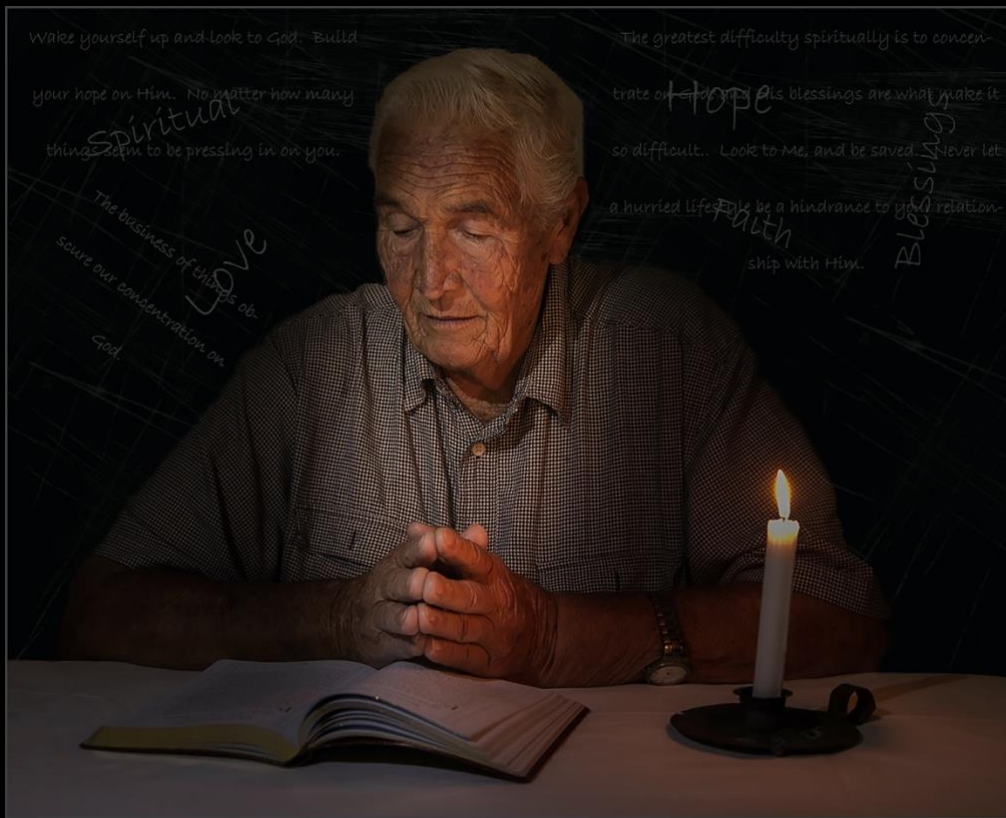


"Go green"

by Sonja Grünbauer



AWARD WINNING IMAGES FROM THE SALONS –2019



"Huis godsdiens"

by Mariana Visser



"Oil painted protea"

by Mariana Visser

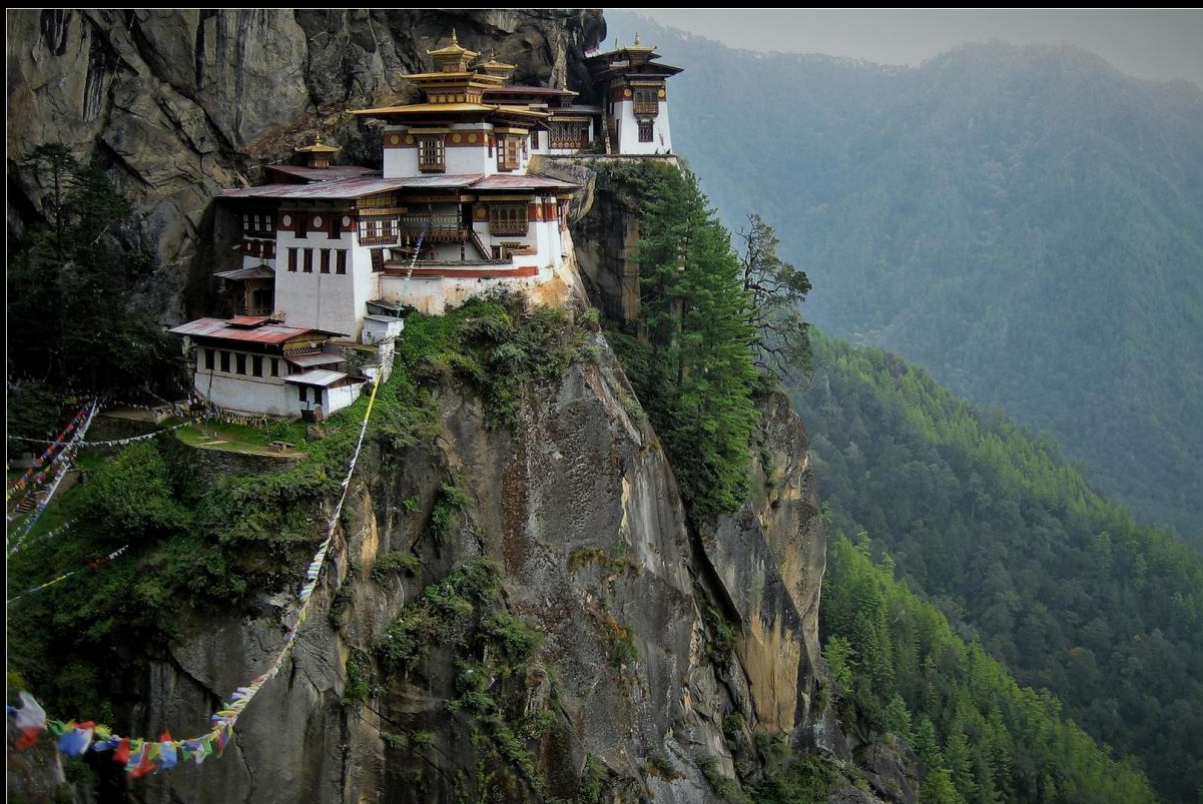
"Bridge in between"

by Neels Beyers



"Bhutan Temple"

by Coert Venter



HAPPENING THIS MONTH AND NEXT

March
Birthdays

07 Wayne Weimann
15 Estelle Auret
15 Annemie Cloete
17 Jan Marais
19 Jonathan Volmink
22 Carolyn Kewley
22 Ivor Thompson
23 David Barnes
26 Merwe Erasmus

Congratulations!

DATES TO DIARISE

TPS – April 2020

- 17 Photovault entries close**
- 21 Committee meeting
- 22 Monthly Club meeting**

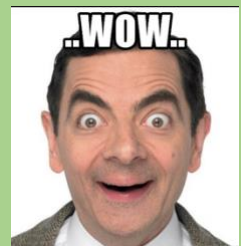
Other – April 2020

- 04 Kriel Foto Klub salon. Brochure available [here](#).
- 11 5th Edendale National salon. Brochure available [here](#).
- 18 17th PSSA Up and Coming Salon. Brochure available [here](#).
- 25 5th Boksburg National salon. Brochure available [here](#).

SPECIAL ACHIEVEMENTS

Sonja Grünbauer achieved her LPSSA
André Stipp achieved his DPSSA

Best beginner for February was **Warwick Winterbach**



Congratulations

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

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

INSPIRATIONS FOR THIS MONTH'S SET SUBJECT

- From Wikipedia: [Definition](#)
- For true nature photographers these comments are incredibly important. And they should be for all nature photographers. By National Geographic: [Ethical nature photography](#)
- A slideshow from National Geographic. There are some landscape photos which do not apply for this month's subject, but even those are worth a look, if only for the sheer enjoyment: [Slideshow](#)
- From Pinterest - also some photos that don't apply, by many that do: [Images collection](#)
- From Expertphotography.com: [12 Tips to Help You Improve Your Nature Photography Skills](#)
- From Fixthephoto.com: [Nature photography Tips](#)



OUR JUDGES FOR THE MONTH

Bennie Vivier and Frans du Bois

Bennie lives in Melkbosstrand, got his first SLR in 1983 but was interested in photography even before that. He joined a photography club in 1994 (Bloemfontein Kamera Klub). He has also earned an LPSSA Honour. Every day that can spent in nature is a highlight experience for him. One of his best experiences for Wildlife photography was a trip to Mashatu with C4Safaris. He won this trip during the PSSA Langebaan National Congress. See <https://www.c4photosafaris.com/>. Other wonderful experiences are all the opportunities to go to the Kgalagadi.

Frans, on the other hand, lives in Panorama. He started his career as a Photo Lithographer. In short, the task was to separate colour and B&W images for reproduction in the printing media. He did a further course to reproduce artwork for the printing media (watercolour and oil paintings, sketches etc.). Many moons ago his parents bought him a Minolta STR 101 camera for his 21st birthday. During the early years he worked for some famous wedding photographers on weekends doing the darkroom work. In February 2013, he joined TPS to take up photography as a more serious hobby. He took over as Chairman of the Club from 2015, and served in that capacity till 2018. He completed the JAP course in 2017.

Bennie's favourite genre is Mostly Wildlife, but he enjoys all genres except portraits or any genre where people must be part of the subject. The wildlife is not just about photography but for the love of nature.

Frans, on the other hand, enjoys photography in general, and thus all genres. He spent a lot of time studying and asked for advice to understand all the genres. He considers Altered Reality to be maybe the most challenging, with all its post processing techniques and elements that must work together.

Bennie considers something unique but most importantly with mood (wildlife/nature) and/or action (wildlife) to be the characteristics of a great image in this genre. He considers the basic "must haves" in an image to be the right light to enhance the image and mood as well as interesting compositions to support the story telling. Basic things to make an image score poorly/pet hates are animal record shots – such as a yawning or sleeping lion.

For Frans, the basic essentials of an image are firstly and obviously, it must comply to the given genre, and then it should have proper exposure, sharpness, lighting, depth of field, presentation (cropping, composition), plus it should have the "wow" factor. An image displaying technical problems such as being out of focus, being poorly exposed, not being relevant to the subject and having little or no impact, would make the image score poorly.

Bennie's advice for members when preparing their work is great advice for all your photos: show the judges the images that you like and that you think are winning images. If you like the image and you think it is a winner – then it is a winner even if it is not a winning image for the judges.

Frans offers this advice: Plan your shoot. Read up on the techniques to be used to get a great image. Understand the editing program you use – e.g. Photoshop. Never try to sharpen an unsharp image. And finally, THINK BEFORE YOU SHOOT

OUR JUDGES FOR THE MONTH (Cont.)

Some of Bennie's favourite images:



Mamatus cloud formation at sunset



Waterhole



Broken Wings



Namaqua



Alone



Leopard

OUR JUDGES FOR THE MONTH (Cont.)

And some of Frans's favourite images:



A bird with attitude



Sunset at Rooiputs



Mouth rinse



The threesome

MEET OUR MEMBERS

Barbara (Babsie) van Eeden

Ek is gebore op n Plattelandse dorpie, in die Boesmanland, Loeriesfontein.

My Pa was n vetplantversamelaar, en die liefde vir plante en blomme sou later n groot rol in my lewe speel.

Ek en my man is woonagtig in Durbanville. Daar is vier kinders, en ses kleinkinders. Fotografie was altyd deel van my lewe. Ek glo foto's is die enigste herinneringe wat jy kan vasmaak in tyd.

My skoondogter het my aan TPS bekend gestel, en fotografie het my passie en liefde geword. Ons is baie lief vir toer, en Kgalagadi is baie na aan ons hart. Daar word baie foto's op so n toer geneem, maar dit bly eintlik maar op die rekenaar. Op ons afgelope toer, het ons Augrabies besoek, en daar het ek n foto geneem van n slang wat n reptiel vang, en toevou in sy greep.



Hierdie foto het ek ingeskryf vir Die Burger Buite kompetisie. Dit het die 3de plek behaal.

Ek het ook baie vroeg in fotografie besef, plante en blomme is my veld waarin ek wil werk. Ek fotografeer plante en blomme, veral aalwyne en proteas, dit word digital geprint op lap vir kussings, tafellopers, asook tafeldoeke.



Ek probeer dat elke plant in my studio tot sy reg kom, en elkeen neem sy eie komposisie aan. Die liefde vir fotografie, en my stokperdjie, het daartoe bygedra, dat n besigheid kon ontstaan, facebook.com/PillowPixels.

Leef jou passie, glo in jouself.

THE EARTH LAUGHS IN FLOWERS – RAPLH WALDO EMERSON



Photographic Society of South Africa **Western Cape news**

PSSA regional news for Western Cape March 2020

Most Western Cape clubs I have been in contact with decided to suspend all meetings, following the lead of president Ramaphosa in his declaration of a state of disaster. But at least the competition meetings will continue in the form of cyber meetings where judges judge photographs remotely and send the scores back to the clubs, some of them even arranging for commentary to be made available to members.

General WCPF meetings, as well as group meetings, such as for the Honours Group have also been indefinitely suspended. We'll also have to delay the Forum's salon exhibition indefinitely.

We have received notification that both the Cape Photographers' Congress planned for 11 to 14 May in St Francis Bay and the National PSSA Congress planned for the beginning of October in the Drakensberg have been postponed for 12 months.

My planned visits to clubs will also be on hold for a while. Let's hope we can put this behind us soon, but in the meantime please let me know about any news you would like to distribute or information you require.

Enjoy your photography!

Kind regards

Nicol du Toit

Regional Director Western Cape

TO ME, PHOTOGRAPHY IS AN ART OF OBSERVATION.
IT'S ABOUT FINDING SOMETHING INTERESTING IN AN
ORDINARY PLACE...

I'VE FOUND IT HAS LITTLE TO DO WITH THE THINGS YOU
SEE AND EVERYTHING TO DO WITH THE WAY YOU SEE
THEM.

ELLIOTT ERWITT

LIGHT STALKING

THANK YOU!

Our thanks and gratitude to the **All Saints Anglican Church** for the privilege of using their venue for Club evenings, Learn & Share sessions, and also special occasions. and especially to **Pam Davies**, for always being willing to unlock and assist.

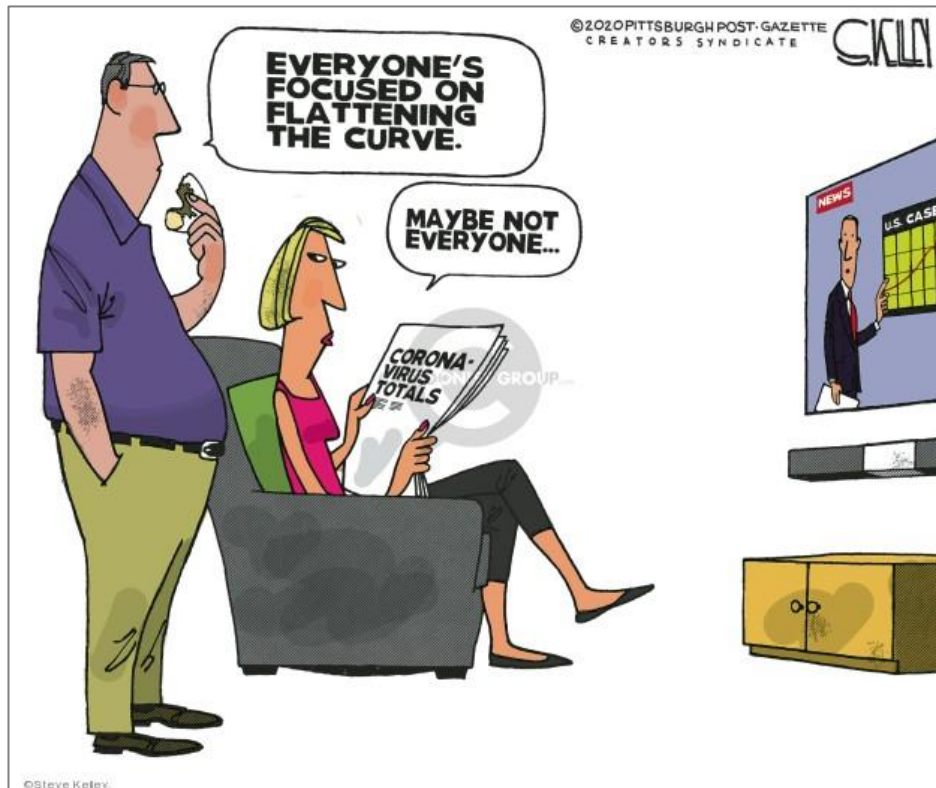
And as usual we would like to take this opportunity to thank our generous sponsors for their assistance in making our club so successful.

ORMS
BELLVILLE

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MONTHLY CHUCKLE



And when it comes to arguing with the so-called Covid-19 experts.....



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.