

The Bellows

Official newsletter of the Tygerberg Photographic Society



"developing photographers"

Proud member of



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

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Editor's Notes

Hi everyone – and Happy New Year to you all!

I am quite honoured to have been asked to edit our newsletter. It's been in very capable hands for the past three years, and Lynne has very large boots to fill! But I'll try!

To start off the year, and help to get everyone back into the swing of pressing shutters, I thought it appropriate just to remind everyone about the set subjects we have for the coming year. It's worthwhile going through the whole list and keeping the subjects in the back of your mind as you walk around, as opportunities for shots to use later in the year often present themselves at unexpected times.

It's important also to look at the description that accompanies the set subjects, as not all subjects allow manipulation. So the definition of manipulation has also been included this month, as is the Ethics Statement from our governing body, the Photographic Society of south Africa (PSSA).

As from next month, the newsletter will feature all your normal favourites – winning images, ratings of submitted images, salon acceptances, star rating advancements, general thanks and recognitions, etc., etc.

In the meantime, if there is anything that you would like to contribute towards the newsletter, please email me details at editor@tygerphoto.co.za. It would be great to have more member participation included in the newsletters.

Finally, the Committee has been extremely generous when setting annual fees for members. To recap, fees for full members now stand at R275 per year, while fees for pensioners over 60 years of age, and students were set at R200. To help with unnecessary admin, please try to pay your fees as soon as possible. Bank details: Tygerberg Photographic Society, Standard Bank – Savings A/c no: 274893142, Branch code: 051001.

Thank you and take care!



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TYGERBERG PHOTOGRAPHIC SOCIETY

From the desk of the Chairman

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Welcome to a brand-new year at the Tygerberg Photographic Society! I wish you and your families all the very best for the year ahead!

What a year we had in 2018! As a club, we had heaps to celebrate and to feel proud of, and that was only really made possible by the dedication and support our members and our past committee, with special thanks to Francois, Christo, Jonathan and Kurt. Thank You!

This year our committee is made up of Karen, Michael, Martin, Des, Andre and myself. We will be assisted by Jonathan – who will continue to look after the website, and Rob – who will be running with the Newsletter.

Our brand-new committee has already met at the end of last year to formulate our strategy for the year ahead, and I am very proud to share our values, vision and mission statement with you.

As a committee, we have undertaken to build and strengthen the platform we have in TPS by firstly identifying our **Club Core Values** as:

1. Integrity & Respect
2. Trustworthiness
3. Education & Growth
4. Accountability
5. Authenticity
6. Care & Support

These values are not listed in any special order, as each one will take priority at different times according to the context.

We then used these very important pillars to determine our **VISION** (a representation of our aspirations) for the club over the next year, and have ended up defining it quite simply:

“At TPS we simply aim to (photographically) grow and maintain the quality of our members, while making new members and visitors feel welcome and right at home!”

Personally, I owe my business, the defining of my art.... the very thing that drives me, to this club and its members. Without TPS - the sharing of knowledge, the friendships, the evaluation and feedback, its very competitiveness – I would not be who I am today, and for that I thank each and every one of you that have played such a profound role in that.

I do however realise, that those very characteristics can swing severely in the opposite direction for a lot of people. Those very things can put people off, turn new members away or simply cause quite a few of us to throw in the towel. Over the last few years, we have lost many members – both new and not so new – for those very reasons, and we firmly believe that our job as the new committee for 2019, is to turn that around. To that end, we have declared our **MISSION STATEMENT** as:

“developing photographers”

Nothing more, nothing less....



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Our identified goals for the year ahead are:

- Get members more active and involved
- Create a specific learning platform for new photographers
- To grow our own judges and evaluators
- Have workshop-based outings
- Introduce a buddy/mentor system

While these targets may appear simple, they are in fact quite complex, as they require us to rethink the way we currently do things, to restructure ourselves and to share information and techniques and not hide them.

As a team, the committee believes that by committing ourselves to the education and growth of our members, we will raise our standards even higher – right from our junior photographers all the way up. We would like TPS to known as the club that supports each other, the club that teaches and motivates.... The club that inspires!

Our belief is that by investing so heavily in our members in terms of education, that we will be a club unbeatable, as we grow each member into their ultimate potential. But, fair warning here, TPS will be a club where EVERY MEMBER gives back. We are not here to sit back and just take, with the committee doing all the work. The mandate is to learn through doing and sharing, through being involved and participating. You will be called upon to assist, to share, to mentor, to buddy.....to simply be an active member of the Tygerberg Photographic Society.

I welcome you to the Tygerberg Photographic Society for 2019!

*With love
Lynne*

January Birthdays
Congratulations!

Sidney Africa
Francois du Bois
Johan Greeff
Stephen Hammer
Alida Heine
Annette Rothman
Lynne Shone
Helene Thompson



TYGERBERG PHOTOGRAPHIC SOCIETY

SET SUBJECTS – 2019

ONLY IMAGES TAKEN FROM 1 OCTOBER 2018 ARE ELIGIBLE FOR THESE SUBJECT ENTRIES. MANIPULATION DEFINITION AND PSSA ETHICS STATEMENT FOLLOW.

JANUARY

LOW LIGHT / NIGHT PHOTOGRAPHY

Low light photography means long shutter speeds which translates to necessary camera support to get sharp images. Tripods, window mounts, beanbags or other means of stabilizing the camera and lens during the exposure is necessary.

Night photography (also called *night-time photography*) refers to the activity of capturing images outdoors at night, between dusk and dawn.

FEBRUARY

STILL LIFE / TABLETOP

Still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects. It is the application of photography to the *still life* artistic style.

Tabletop photography is a branch of *still life photography* that focuses on capturing items that can be placed on a *table*. The most common photographic subjects of this genre are food photography and product photography, i.e. photographing a product for commercial purposes.

MARCH

NATURE / WILDLIFE

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.



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Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, obviously set arrangements, mounted specimens including insects or animals doped or killed for macro (or any other type of photography), are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Any action which causes harm, no matter how unintentional it may be, is not acceptable. The use of live bait and actions such as chilling, freezing, spinning or light anaesthesia of any creature is unethical and therefore not acceptable.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. All allowed adjustments must appear natural. Colour images can be converted to greyscale/monochrome. Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed.

Images used in *Nature Photography* competitions may be divided in two classes: *Nature* and *Wildlife*. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, non-natural macro setup, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in *Wildlife* sections meeting the Nature Photography Definition above are *further defined* as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are *not eligible in Wildlife sections*. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. *Wildlife* images may be entered in *Nature* sections of salons and exhibitions.

APRIL

STORY TELLING / STREET PHOTOGRAPHY

Stories are integral to human culture and *storytelling* is timeless. In photographic practice, visual *storytelling* is often called a '*photo essay*' or '*photo story*'. The phrase 'a picture is worth a thousand words' itself justifies the art of visual *storytelling*, however this doesn't mean all photographs narrate a story.

Street photography is a genre of photography that features subjects in candid situations within public places and does not necessitate the presence of a street or even the urban environment. *Street photography* records scenes in public places that have not been posed. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities.



Manipulation should be confined to colour correction and judicial cropping.

MAY

BLACK AND WHITE (MONOTONE) / DUOTONE

Monochrome – manipulation allowed Monochrome is a *black and white* image. A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category. A black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.

By *definition*, Wikipedia describes *duotone* as: a halftone reproduction of an image using the superimposition of one contrasting colour halftone (traditionally black) over another colour halftone. This is most often used to bring out middle tones and highlights of an image.

JUNE

ALTERED REALITY / ABSTRACT

Abstract photography is an exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important, and the result is not intended to be anything.

Altered Reality is an image created by altering reality in an obvious manner, created digitally or in camera. The intention is the creation of an image that conveys a feeling or message or tells a story. Creative or Visual Art Creative photography is a means of expression and a way for the author to make a personal photographic statement. These images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Creative or Visual Art. However, all work should be that of the author and not copied or derived from elsewhere.

JULY

LONG EXPOSURE / SLOW SHUTTER SPEED

Long-exposure, time-exposure, or slow-shutter speed photography involves using a *long-duration* shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. *Long exposure photography* is when we are using a much longer shutter speed, and it's usually used as a specific technique to achieve a certain effect. There's *no defined transition point* at which a shutter speed becomes slow enough to define your shooting as '*long exposure photography*'.



AUGUST SCAPES

Manipulation is allowed. Scapes is a genre intended to show different spaces within the world, usually vast and unending. A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast. *Scapes (Urban and/or Rural)* is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. A horizon often (but not necessarily) forms part of a "scape".

Scapes may be natural or man-made. Derived terms include: • *Cityscape* • *Seascape* • *Nightscape* • *Snowscape* • *Streetscape* • *Urban scape* • *Sandscape*

SEPTEMBER SPORT / SPORT ACTION / PHOTO JOURNALISM

Sports Photography covers any aspect of a sporting event. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. Images in this section could include the spectators or judge or umpire in a sporting event.

Sports Action Photography is similar to Sport Photography, but should show sports people in action. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. The level of sport can range from children playing a sport to the Olympic Games.

Photojournalism (PJ) – manipulation is not allowed. *PSA definition of PJ:* "Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. *Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted.* The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome. Derivations, including infrared, are not eligible."

OCTOBER SEASONS

Manipulation is allowed. This theme is the opportunity to showcase images that clearly depict any of the *four seasons*, i.e. Winter, Summer, Autumn and Spring.



NOVEMBER
MACRO / CLOSE UP

Manipulation is allowed. Macro photography is extreme close-up photography, where you get close to a small subject by physical or optical means. Starting at approximately 1/4 life size i.e. when the subject being photographed is four (4) times the size of the film frame or digital sensor. There is no limit on the upper end. The size of the subject in the finished photograph is greater than life size.

DECEMBER
NO COMPETITION – ANNUAL BREAK



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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.



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PSSA ETHICS STATEMENT

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



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INSPIRATIONS FOR THE JANUARY SET SUBJECT

LOW LIGHT / NIGHT PHOTOGRAPHY

1. Low Light Photography: 8 Tips For Making The Most of Dark Scenes (Blog post from the Creative Live website) [Click here](#)
2. Night photography (An 11-minute video by Peter McKinnon) - [Click here](#)
3. How to capture great photos in low light (Article from Expert Photography) - [Click here](#)
4. Some examples - [Click here](#)

LOOKING FORWARD – FEBRUARY 2019

LEARN AND SHARE

The first Learn & Share takes place on Thursday, the 14th of February at 7pm. It will be based on Macro/Close-up photography as these skills can assist throughout the year on a wide range of genres

The cost for the evening is R10 per person to help with covering the hire of the hall for the event.

LOOKING FORWARD – FEBRUARY 2019

OUTING

The workshop-based outing will take place on the second weekend of February, with the specifics to be announced at the club evening. This will be a practical application of the Macro/Close-up presentation.

Please note that this will be a learning session followed by a bit of socializing!!



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JANUARY CHUCKLE

