

The Bellows

Official newsletter of the Tygerberg Photographic Society



Website: tygerphoto.co.za
Email: info@tygerphoto.co.za



Proud member of the

**Photographic
Society of South Africa**

In this issue

ROB'S RAMBLINGS

Page 3

CHAIRMAN CHATTER

Page 4

LAST MONTH'S WINNERS

Pages 5-8

TPS NEWS & INFORMATION

Page 9

THIS MONTH'S SET SUBJECT

Page 10

OTHER NEWS AND INFORMATION

Pages 11-16

SPECIAL IMAGES

Pages 17-20

COVER IMAGE by Desmond Labuschagne entitled "All alone 2".

A special thank you to our sponsor, Orms, for their continued support. Their Bellville branch is located at 27 Willie Van Schoor Dr, Bo Oakdale, telephone 021 910 1380.

ORMS
EVERYTHING PHOTOGRAPHIC

Rob's Ramblings

Hello everyone,

Our Club Competition last month was made memorable in that that we had a judge who didn't leave members wondering whether they should just not waste any more time and pack up this photography lark right there and then, and who, in addition, gave very constructive criticism and useful comments on how the images could be improved.

Congratulations to David Barnes, who had the notable distinction of being awarded a perfect score - 15 out of 15, for his "Lady Chatterley" image (see page 7), and to Bennie Vivier, who was awarded COMs (14 out of 15) for three of his images. These 3 images can be viewed on pages 19 and 20.

In the March issue of the newsletter, I touched briefly on the subject of ensuring that when the rules for a competition state "No manipulation", then we need to ensure that we comply with the rule, or face the consequences of having the image disqualified, plus the embarrassment of being found cheating. This month we deal with just as important an issue - that of using artificial intelligence (AI) to generate all or part of your images. The penalties for non-compliance are the same as for "No manipulation".

The PSSA is taking this very seriously indeed, and have issued a statement on their guidelines, plus a comprehensive Question and Answer document to ensure that everyone understands the rules. For your convenience, I have set out the statement on page 11, and the Question and Answer document can be found on pages 12 to 14. Please make sure you make the time to read both. If there are any areas that you do not understand, please contact me or any of the Committee members, and we will ensure that you receive clarification.

The dates in May have fallen kindly for us this month, with the competition night falling later than normal, i.e. on the 28th. So - no excuses not to get your images prepared and submitted! You probably know already that the Set Subject this month is Monochrome, which, remember does not only mean black and white. I think the following statement clarifies the situation nicely: "While black and white photography uses shades of grey, monochrome can employ a single colour and its variations, like different shades of blue or green." To highlight this a little bit better, I have included an image in the examples section on page 10 by including an image which uses varying shades of blue.

At time of writing this, we have not been able to secure a judge, but an announcement will be made as soon as we have a name for you. Let's hope he's of the same calibre as Anton la Grange was last month!

Till next month...

Rob

Chairman Chatter

Hi there Tygertogs

First off, I would like to thank all of you who sent me messages of condolences with the passing of my mother, they are appreciated. We would also like to remember Pete Retief, a regular at our club competitions and outings, who passed away suddenly at the beginning of April.

I took advantage of the WhatsApp outing invite to visit the small forest behind Die Nag Uil, and managed to get some nice pictures for the April competition as well as for future months' set subject.

Our membership now stands at 49 members.

Our L&S last month was once again in the form of an image review, and included information to assist those of you wanting to enter Salons. A very informative evening for those members who attended on the night.

If anyone requires assistance and information on entering salons, please do not hesitate to contact us for guidance and assistance with your entries.

At our April club competition, I was unable to host the Zoom portion of the club competition (poor WIFI connection) and thanks to Francois, David and Tamlyn for standing in and running the evening, which after a slight delay, went ahead as usual. This occasion highlights the need for additional members on the committee to help out, so please give consideration to offering up your time to assist.

Our May competition is covered later on in The Bellows, with our Set Subject being Monochrome, and we look forward to seeing many of your photographs. I am sure many of you remember Andre Stipp's L&S presentation on the subject late last year.

A reminder that besides WhatsApp, all club information, dates, set subjects, events, past winners etc. is posted on our website, www.tygerphoto.co.za and on Facebook.

Congratulations to all our April competition winners, all photographs and details can be found on the following pages.

Michael.

March 2025 Competition Winners



SET SUBJECT SENIOR WINNER
The joy of flying *by David Barnes*



SET SUBJECT SENIOR RUNNER UP
Pylons in the desert *by Francois du Bois*

March 2025 Competition Winners (cont.)



SET SUBJECT JUNIOR WINNER

Pondering by Louis jones



SET SUBJECT JUNIOR RUNNER UP

Hup by Gustav Nel

March 2025 Competition Winners (cont.)



OPEN SENIOR WINNER AND JUDGE'S CHOICE SENIOR
Lady Chatterley by David Barnes



OPEN SENIOR RUNNER UP
Damaged yacht by Pieter Swart

March 2025 Competition Winners (cont.)



OPEN JUNIOR WINNER
AND JUDGE'S CHOICE JUNIOR

Reflections in a painting
by Richard Jones



OPEN JUNIOR RUNNER UP
Is it Monday again by Gustav Nel

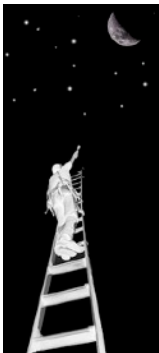
General TPS news and information

April 2025 competition

Last month:

- **41** images were entered in the Set Subject category. 1 image was disqualified as having been used before. The highest score was 13 on the night (David Barnes and Francois du Bois), with the average score being 10.8, and 12 being the most common score. A full list of the Set Subject scores can be found on our website by clicking [here](#).
- **38** images were entered in the Open category. The winning score was a perfect 15, (David Barnes), with the average score being 11.8, and 12 being the most common score. A full list of the Open scores can be found on our website by clicking [here](#).

Our judge for the month was Anton la Grange. He was very professional - to the point, gave good suggestions on how to improve the images, and there were no unnecessary embellishments.



STAR ADVANCEMENTS

👏👏👏👏 **CONGRATULATIONS!** 👏👏👏👏

to **Dorian Newby**, who advanced from **1-star to 2-star!**

Keep reaching for the stars!

Membership

We received the sad news that one of our members, Pete Retief, passed away after a short illness. Our thoughts go out to his family and friends.

No new members this month. Total membership now stands at 49.

Learn and Share

We spent another most interesting and informative evening discussing various images, mainly a selection from Francois du Bois. I believe everyone that attended went away with having learnt something new.

Outings

Our planned outing for the visit to the Spier Light Festival unfortunately had to be cancelled due to the popularity of the event, with no parking being available for us as a result..

This month's set subject

Monochrome

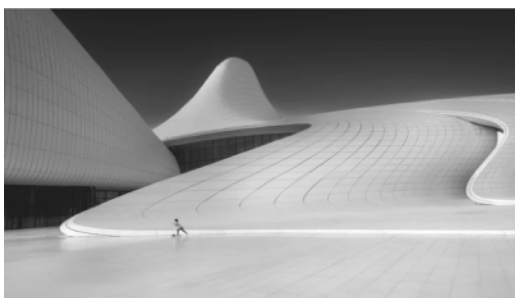
DEFINITION

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.

MANIPULATION IS ALLOWED

Closing date for Photovault: Friday 23 May
Competition night: Wednesday 28 May

Examples



Architectural Playground
by Florian Kriechbaumer



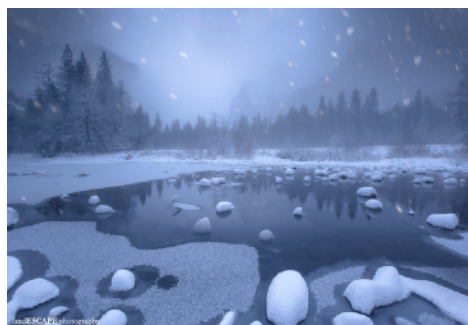
Alone by Ken Evans



Gazelle in the dunes
by Michael Potts



Greatness by Dhir Jakharia



Snow globe by Jeff Lewis

Judge

It's a surprise - watch the WhatsApp group for announcements soon!

Other news and information

From the Photographic Society of South Africa (PSSA):

During April we received the following **VERY IMPORTANT** statement from the PSSA regarding the use of AI (Artificial Intelligence) in photography:



PSSA Photography and AI statement

Photography is the art, application and practice of creating images by recording light, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

The Photographic Society of South Africa (PSSA) is the preeminent organisation in South Africa dedicated to the art and science of photography. It stands as the officially recognised body representing amateur photographers across the nation, committed to protecting their rights and the integrity of their work.

PSSA's objectives are to:

- unite individuals interested in photography
- encourage the highest possible standards of photography
- embrace the future of photography while continually supporting the present
- advance the interests of photography in all aspects amongst its members

Being a photography body, PSSA prohibits images that promote practises where all elements of images have not been created by the author by photographic means. Images created or modified using Generative AI technology are not allowed in any PSSA-affiliated event or competition. These Generative AI restrictions apply whether or not text prompts are used in the AI generation process.

Generative AI technology consists of:

- **In-painting** (where AI fills in generated elements not *captured by the photographer* or *removes and replaces elements from a photograph with AI-generated content*),
- **Out-painting** (where AI extends beyond the original boundaries of the photograph using generated elements); and
- **Image-to-image AI** (where AI transforms an entire photograph based on text prompts or style references)
- **Text-to-image** (where images are generated from scratch based on text entered into a prompt description)

A link to the above statement, and the guidelines below can be found on the PSSA website [here](#).

Other news and information (cont.)

From the Photographic Society of South Africa (PSSA)(Cont.):

Please folks, the statement has far-ranging effects and photographers who are found to be abusing the rules will have their images disqualified, but, and even more importantly, will lead to your credibility as an honest photographer questioned.

It's simply not worth it, so take the time to read through the comprehensive explanatory question and answer section below, to help you understand exactly what you can and can not make use of. We all know that Photoshop (and other photo editing software) contain built-in AI assists, e.g. when selecting a subject. This is not a concern, the concern is when the AI generates image content that you have not generated yourself.

Q: May I use Content Aware Fill in Photoshop?

A: The Content-Aware Fill function in Photoshop is permissible as it utilises pixels from the user's own photograph to seamlessly complete the rest of the image. It operates similarly to manual cloning but generally achieves a higher level of precision and quality than most users might accomplish manually. However, this functionality is prohibited in categories designated as Non-Manipulation.

Q: May I hand paint my own background in Photoshop?

A: Authors are permitted to create their own background in Photoshop using either the standard round brush or custom brushes developed by themselves. If required, authors must be able to provide the necessary components, such as the Photoshop background file, for review by the Salon Committee. Additionally, authors should be prepared to demonstrate the process of creating the background to verify that it is their original work.

Q: May I use Photoshop Brushes?

A: Authors are permitted to use the standard round brush in Photoshop, adjusting its properties as needed to achieve their desired outcome. However, they are not allowed to purchase and use pre-made custom brush sets, such as a flower brush set, and present the work as their own. Instead, the author may photograph their own flowers and create a custom brush set from those images. It is essential for authors to retain their original photographs used in this process to demonstrate how the brushes were created, thereby verifying the authenticity of their work.

Q: May I use the Use Generative AI on the Remove panel in Lightroom?

A: The **Generative AI** feature in Lightroom operates differently depending on its usage. When used without a prompt, it generally draws from the surrounding pixels within authors' own photographs to fill gaps or make adjustments, which is permissible. However, when used with a prompt, it may incorporate elements generated from the AI's training data, potentially introducing "foreign" pixels that were not part of the original image. This usage is not allowed.

Other news and information (cont.)

From the Photographic Society of South Africa (PSSA)(Cont.):

Q: May I use tools like Topaz DeNoise and Sharpen AI or other similar tools?

A: Topaz DeNoise AI and Sharpen AI are not classified as generative AI. Rather than creating new content, they refine and enhance the existing pixels within the original image.

- **DeNoise AI** minimises noise while preserving fine details, leveraging AI models trained on real photographic noise patterns.

- **Sharpen AI** improves image clarity by correcting motion blur, missed focus, and general softness, refining edges for a sharper result.

Both tools operate by analysing and adjusting the pixels already present in the image, ensuring they remain within the category of enhancement rather than generation.

Q: May I use Photoshop Plugins?

A: Yes, Photoshop Plugins can be viewed as recipes for modifying an image—predefined methods that automate complex editing tasks. If authors understand the underlying techniques, they could theoretically achieve similar results manually using adjustments, filters, and layer effects. However, plugins enhance efficiency by saving time and ensuring precision, which may be challenging to replicate manually, particularly for intricate enhancements or specialised effects. Authors must ensure that the plugin does not introduce elements that are not their own work, such as textures or borders.

Q: May I use Photoshop Actions?

A: Photoshop Actions are predefined sequences of editing steps designed to automate repetitive tasks, improving efficiency and precision. Their use should align with both the context and intent of the work.

If the action is created by authors, it is regarded as their own work, reflecting their unique creative choices and processes. However, using pre-made actions crafted by others raises a more complex issue. While applying such actions to an image can still be attributed to the author, originality standards may be compromised if the action incorporates stylistic elements created by another party, such as brushes or textures.

To maintain compliance, authors must ensure that the action does not introduce external elements or effects that could compromise the originality of their work. Creating and customising actions independently remains the most reliable way to retain full ownership of the final image

Q: Can I use things like light flares in Photoshop?

A: Using flares or similar pre-made elements in Photoshop is considered the addition of external components that are not inherently part of the original photograph. If authors create the flare effect from scratch—such as manually designing a light effect or using a self-made brush—it qualifies as their own work. However, if the flare is sourced from a pre-made overlay, stock image, or plugin, it introduces foreign pixels that are not allowed.

To ensure compliance, authors should exclusively use flare effects that are either manually crafted or derived from elements they have photographed themselves. Retaining the original photographs used in the creation process is crucial for demonstrating authenticity and verifying that the elements are their own work.

Other news and information (cont.)

From the Photographic Society of South Africa (PSSA)(Cont.):

Q: Why may I sharpen a nature photo, but I may not blur the background?

A: The distinction lies in preserving the authenticity of the original scene in nature photography:

- **Sharpening:** Enhancing an image's details involves refining elements already present in the photograph. This practice is generally acceptable, as it does not alter the reality of the scene but instead improves clarity. Care must be taken not to over-sharpen, as this can introduce artefacts such as white lines that were not part of the original image.

- **Blurring the Background:** Applying a blurred background during post-processing constitutes a significant alteration to the original image. While it mimics effects achievable in-camera, such as a shallow depth of field, digitally creating this effect is considered manipulation and is prohibited in non-manipulation categories.

These guidelines ensure that the photograph remains a truthful representation of the scene as originally captured. To achieve a blurred background authentically, using techniques like a wide aperture in-camera is the preferred method for maintaining compliance with these standards.

Q: May I darken the background in a nature photo?

A: Excessively darkening the background in a nature photograph is considered manipulation because it alters the natural lighting and environmental context of the scene. While adjustments to exposure or contrast are generally acceptable for refinement, artificially darkening the background beyond its original state can affect the mood, visibility of details, and even the perceived habitat of the subject.

In non-manipulation nature photography, the goal is to present the scene as it was observed in the wild. Significant alterations that impact the authenticity of the environment, such as unnatural darkening, may create an unrealistic separation between the subject and its surroundings, making the final image less faithful to reality.

To maintain compliance, background adjustments should be limited to subtle tonal refinements rather than drastic changes that could misrepresent the original scene.

Q: May I use a vignette in a Non-manipulation category?

A: Applying a vignette during post-processing to a non-manipulation nature photograph is prohibited because it artificially alters the image's appearance. Vignettes typically involve darkening or brightening the edges of a photograph to draw focus toward the center, which disrupts the original lighting balance and composition.

In non-manipulation categories, the objective is to maintain the authenticity of the scene as it was naturally captured. Adding a vignette contravenes this principle, as it modifies the environmental context and atmosphere, potentially misrepresenting the actual conditions of the photographed scene.

Other news and information (cont.)

From Nicol du Toit - PSSA 2nd Vice-Chairman and our Regional Director:

Obie Oberholzer's presentations at Orms

I've received the following from Obie Oberholzer and Orms:



Join us for an unforgettable evening with Obie Oberholzer as he shares stories, photographs, and the wild beauty of a life spent on the road.

Date: Monday, 19 May 2025

Time: 17:30 – 19:00

Location: 56 Roeland Street

Price: R150

About Obie Oberholzer

Obie Oberholzer is a celebrated South African photographer, author and storyteller. Born on a farm north of Pretoria in 1947, he studied Graphic Design at Stellenbosch University and earned his Master of Photography diploma in Munich, Germany. With a career spanning over five decades, Obie has published 16 acclaimed coffee table books, held 37 solo exhibitions in South Africa and 11 across Europe, and contributed to leading international publications. A member of the German picture agency LAIF, his work is a blend of visual poetry, humour, and the deeply personal reflections of a lifelong traveller.

Event Description

Join legendary photographer Obie Oberholzer for a madcap visual adventure told in two parts, each lasting around an hour.

Other news and information (cont.)

From Nicol du Toit (Cont.):

In the first part, Obie dives into the making of his book *Going Dutch*—a 441-page journey comparing nine South African towns with Dutch names to their Mother cities in the Netherlands. Featuring 322 images, the work is rich in historical context and Oberholzer's signature narrative style.

The second half is a visual and emotional exploration of the “happy sadness” of South Africa—delivered with humour, honesty and pathos. He revisits remote and surreal locations from assignments for Condé Nast Traveller, Stern, and Geo-Saison, revealing his creative process, camera and lighting techniques, and the quest for originality in his image-making. As Obie puts it, his work is about “following pictorial dreams” and “travelling longer roads” in pursuit of expressive, compelling visuals.

This is more than a talk—it's an invitation into the world of a restless visual spirit who's been capturing life's strangeness and beauty for over 55 years.

You can register on Orms website: <https://www.ormsdirect.co.za/products/follow-that-dream-an-event-with-obie-oberholzer>

Register ASAP for PSSA Struisbaai Congress!



Please don't delay and lose out on the benefits of early registration for the PSSA Struisbaai Congress hosted by CTPS. Please book here to enjoy the 'Early Bird' discount, which ends at the end of May. If you do not register before then, it will cost from R500 to R600 more to enjoy all congress benefits! The bookings for the organised Photoshoots have also opened, but you have to be a registered delegate to book for these (see here). The time slots for the Community Portrait Shoots –organised by a CTPS team led by John Alexander - are especially filling up fast. Read more on the home page of the PSSA website.

Special images



Cape sunbird *by Bennie Vivier*



Cori bustard dust bath *by Bennie Vivier*

Special images (Cont.)



Resting on giraffe carcass by *Bennie Vivier*



The winners by *Desmond Labuschagne*

Special images (Cont.)



9th PSSA NATIONAL SALON CERTIFICATE OF MERIT
Bushveld sunset by *Bennie Vivier*



9th PSSA NATIONAL SALON CERTIFICATE OF MERIT
Kgalagadi sunset by *Bennie Vivier*

Special images (Cont.)



9th PSSA NATIONAL SALON CERTIFICATE OF MERIT

Playing in the dust *by Bennie Vivier*

ADVERTISE HERE!
1 month free

Offer available to all qualifying members.
Simply supply image with COM from Salon or Monthly Competition