

OFFICIAL NEWSLETTER OF THE TYGERBERG PHOTOGRAPHIC SOCIETY

"the place where photographers click"

VENUE: All Saints Anglican Church, Baxter Road, Durbanville

WHEN: 7pm, every 4th Wednesday of the Month

WEBSITE: www.tygerphoto.co.za



Proud member of



In this issue:

- . Editors' notes
- . From the desk of the Chairman
- . Winning Images
- . Tygerberg Learning & Sharing (TLS)
- . Club Outings
- . Chappies' Corner
- . Set Subjects for 2017
- . Club Results

Editor: Lynne Kruger-Haye *Contact me on editor@tygerphoto.co.za*



from the editor ...

Goodbye August and Hello September! As would seem to be the norm each year, we should start seeing Christmas decorations up in the stores any day now—let the countdown begin!

As always at this time of the year, we look forward to the Annual Western Cape Inter-Club Competition, one of the highlights of our club calendar. For those of us who were not present at the club meeting, here is some of the info that was shared:

Western Cape Interclub Competition

When - Friday 3rd of November 2017

Where - the Sanlam Auditorium in Bellville from 6pm.

Entrance fee per person = R70-00

We are 12 Clubs competing to be crowned as the “Best Photographic Club in the Western Cape”. (Besides Tygerberg, they are: Cape Town, Creative, Durbanville, Fish Hoek, Helderberg, Hermanus, Paarl, Swartland, Tafelberg, West Coast and Worcester.) All the clubs take turns to host it, and this year it falls to the **Helderberg Photographic Society**.

Each Club is only allowed 12 Digital and 12 Print entries, a total of 24 images, with a **maximum** of 2 images per member allowed. These may only consist of photos that were submitted to the club’s internal competitions during the preceding year of the Interclub competition.

A member of more than one club, can only represent **a single club** for this event. It is essential that such members must **nominate** a club to use his/her photos and make his /her choice known to all the clubs concerned.

This is a prestigious event, and we would like to urge as many members as possible to attend.

Pre-selling of tickets: Each club will get 20 tickets to start off, and for the “Laat Slaapers” there will also be tickets available at the door. Please bring your ticket with you to allow entrance. Please also note that each ticket is numbered for entry into a lucky draw.

On another note, please do remember that the Learn & Share evening and the monthly club outing are being combined this month to assist our members with the Product Photography theme for September. Please see the relevant articles for further details.

And carrying on with timelines, please do also diarise the TPS year-end function planned for Saturday, 25th November at the Cattle Baron in Platteklouf. There will only be a limited amount of seats available, so please keep an eye out for further notifications to ensure your place!

Until next time, stay warm and keep on shooting—regardless of which camera!

Be blessed.....Lxx



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TOP SCORING IMAGES OF THE NIGHT: AUGUST 2017

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DIGITAL OPEN WINNER &

OVERALL WINNER:

"BOOBY TAKEOFF" by Johan van Wyk



PRINTS OPEN - RUNNER-UP

"SANDWICH BAY" by Erik Seket



DIGITAL SET SUBJECT - WINNER

"CARPENTER BEE" by John Read



DIGITAL SET SUBJECT - RUNNER UP

"TWIN MUSHROOMS" by Christo la Grange

PRINTS SET SUBJECT - WINNER

“WATER UMBRELLA” *by Marleen la Grange*



**PRINTS SET SUBJECT -
RUNNER UP**

“YELLOW EYES”

by Francois du Bois

PRINTS OPEN — WINNER

“FORGING AHEAD ” *by David Barnes*



**DIGITAL OPEN -
RUNNER UP**

**“FISH EYEING IN
STRAND”**

by Lorna Darroll

CLUB OUTINGS

by Karen Donaldson

The TPS Club Outings are hosted once a month, usually over a weekend. Where possible, these outings are organised around the upcoming set subject for that month, allowing members to take advantage of going in a group. This not only addresses some safety issues, but also provides an environment for learning from one another, as well the opportunity for forging friendships over the inevitable raucous socialising that happens!

LAST MONTH:

Unfortunately due to the very cold weather, there were not many Butterflies out, so the outing to Butterfly World was cancelled.

SEPTEMBER:



TOYOTA TABLEVIEW

Thursday 7th @ 18:00

Please join me in putting your product photography skills to the test. We will be setting up more than one area to shoot and will need reflectors, speed lights, stands, soft boxes/umbrella's and triggers. If you are able to bring please let me know. (Bikini models for the guys are more than welcome!!)

If anyone is a "fundi" or has done this type of photography before your help will be much appreciated.

Please let me know if you will be attending. I need to know numbers for refreshment purposes.

I look forward to seeing you there!

Karen (0833427202)



TLS

(Tygerberg Learn & Share)

by Jonathan Volmink

Our TPS Learn & Share evenings are held to promote technical, creative and industry knowledge within our club. These are hosted by either club members who are proficient in certain skills, or by industry professionals who offer up their time to come and share their knowledge and experiences with us.

A donation of R10 for the evening is usually requested to help cover the costs of hiring the hall for the evening.

LAST MONTH:

Last month we had our 2nd "5th Photo" evening. Due to some 'technical' issues we had a bit of a late start but Francois was more than happy to share some insights into judging and what judges are looking for when it comes to evaluating our photographs.

We had quite a few people share their photos and ask for advice and opinions. These are really great forums to share and learn from each other.

SEPTEMBER:

**THURSDAY, 7TH SEPTEMBER
2017**

7PM, TOYOTA TABLEVIEW

Due to the outing this month being on a Thursday as well we will not be having a separate TLS session. Please contact Karen; it sounds like a fantastic opportunity to get some hands-on experience

'Till then, happy shooting!!

Kind regards,

Jonathan

(082 397 9698)



FROM THE DESK OF THE CHAIRMAN:

"September, die mooiste maand van die Jaar" or so the saying goes. For the next two months, here in the Western Cape, we will have the opportunity to photograph the wild flowers of the West Coast and the beautiful Canola fields around us, or for the more adventurous, the Overberg will be the area. So let's get out there and make those the images!

Congratulations to Lynne Kruger-Haye and Rob Minter who received their PSSA (LPSSA) Honours - well done.

Once again, TPS has done exceptionally well in the Tafelberg International Salon. Not only did our members receive 40 acceptances, but Stephan Burgstaler received a COM, Lynne Kruger-Haye a silver medal (runner up) and Marleen La Grange 2 gold medals (first in the category). Well done to each and every one!

The growth of our club is amazing to see, as our members encourage one another to push themselves. The results are evident over the past few months where we can clearly see the growth in each of our members.

Bye for now, and remember to
"Think before you click!"

- Francois du Bois

A WARM WELCOME TO

Our Visitors:

Claude Felbert (Judge)

Veronica de Bruin

Paul Pretorius

Doug Gildenhuys

JP Mostert (from ORMS)

Marcél Yslie (from ORMS)

New Members:

Juari-Cori Hattingh

John Read



CHAPPIES CORNER: *How to.....?*

A Step-By-Step Guide to Shooting Your First Product Photograph

by [Jennifer Carrigan](#) 5 Dec 2011

Today, we'll be taking a walkthrough simple product shoot. The most basic form of product photography is an object in front of a white or solid coloured seamless background. This is often utilized in retail catalogues when they want to display their products without distractions. These are sometimes called cut-outs because it's easy to cut out and insert into another image.

Many photographers can successfully shoot product photographs at home with little trouble. Ideally, you would have at least three or four lights to work with, but it *is* possible to do it with just two. We'll explore that in this tutorial.

You will need

- At least two good light sources, more the better
- A 18% gray card (optional)
- A clean, bright white poster paper or similar
- A light box (optional)
- Translucent paper – white tissue paper, tracing paper, wax paper, or white umbrellas
- A table or workspace
- Image editing program such as Photoshop, Lightroom or Gimp

Lights, Camera... Action

For this tutorial, I use only a pair of flashes. While I could, as I describe below, use lamps or other light sources, I prefer my flashes because they are easy to reposition and are fairly powerful.

If you don't have flashes or speedlights, incandescent lightbulbs, florescent bulbs or tubes, whatever you have handy, are all suitable. If possible, purchase a number of same-brand, same wattage bulbs. The bulbs' hues can vary from brand to brand, and while your eyes may not detect the slight difference, your camera can. Lamps, especially the type with bendy arms, are great for this sort of product photography.

There is another light option: daylight. Preferably a nice, overcast day. However, daylight's intensity can be unpredictable, depending on the weather and the time of the day. Relying on daylight isn't always feasible, and if you're limited to shooting in evenings when it gets dark early. This is where artificial light comes in handy - it's a consistent, steady light source that give you the confidence that the light levels will not change from one moment to the next.

Whichever light source you opt for, use multiples of the *same* light sources is because it can be difficult to compensate for mixed lights. For example, florescent bulbs tend to emit green- or orange-tinted light. Most incandescent lights cast a yellowish hue. And tungsten is orange.

While it is possible to compensate for the mixed tint in-camera or in the post-processing, it is easier, especially if you're just starting to explore this genre of photography, to use a consistent light source because it's one less step to futz with. Don't forget to use a manual white balance setting that's appropriate for your light source.

Gray Card

A 18% gray card is very handy for fine-tuning the white balance, especially important when you're photographing something with a white background. Colour casts from your lights or even the light reflecting off your object will be apparent on the white backdrop.

Some newer DSLRs have a customizable WB setting. If yours does, photograph the card and it will help you determine the proper white balance. For further details on how, check your camera's manual.

If your camera does not have customizable WB setting, you can still use this card to determine and alter the white balance in post-processing.

Your camera doesn't have this custom feature or you lack a 18% grey card? After you've set your table up, set the WB to whichever light mode you're using, take a few photographs of the white poster paper and fine-tune the WB the best you can.

The Set-up

There are a number of different ways you can set up your table. You can purchase one or make your own DIY lightbox.



Or go the lazy route and tape your paper poster up to a wall.



Getting the Lights Right

Even lighting is important. One of the main requirements of this type of product photography is that it's easy to cut out the object; and in order to do so, it's important that the outlines of the object are crisp and clear and the shadow on the backdrop is minimal.

The Object Du Jour

For this tutorial, I have chosen a toy that's not reflective (we'll explore reflective objects another time). I suspended the toy on strings for a couple reasons. First, because of the limited number of light sources available, this will help minimize the shadow underneath it. Second, the backdrop wasn't large enough for this object. When the toy was on the "ground," the edge of the backdrop intersected with its feet. While that wasn't a huge issue – it's easily fixed in photoshop, certainly – I prefer to rely on post-processing as little as possible. The strings are more easily cloned out and it will be less destructive to the image quality to repair in the post-process stage.

Single Light

With only one light placed at about three o'clock (with the dragon in the centre of the clock), it casts too strong of a shadow. It makes no difference how I place it; there is a crisp shadow.





When I place an umbrella in between the flash and the toy, it helps soften the shadow. However, both the body of this toy and the left side of the backdrop are in shadow, it needs some light from the left side.

Note: If you're using a DIY lightbox and feel that the shadow is too strong, add a layer of your translucent paper one at a time until it's soft enough.



Two lights

This is with no umbrellas to diffuse the light; the right light is still at three o'clock, the left at about eight o'clock, and now we have two harsh shadows. Unacceptable.



With umbrellas – better. Depending on your goal in this project, this might be good enough. I feel this can be further improved upon, however.

Repositioning Lights



I moved the left light so it's slightly above and left of the object. The right light has been repositioned it so it is aimed more downward, at the surface below the toy; the white surface bounces some light back up underneath the toy. I also added a small white reflector on the left just behind the toy, directly opposite the right flash; this bounces some fill light onto the rear of the toy. (Note for the DIY-ers: A white poster paper or wall can be used to similar effect.)

The lighting is now more even throughout. It's not perfect, but much better.

The shadow is nearly gone and if I so desire, I can dodge it out easily without affecting the quality too much in the post-processing stage. Having played with a few other positions (not shown) of the lights, I've conceded that this is the best placement for this object. If this toy was reflective, however, I'd choose a different arrangement and replace the umbrellas with sheets of translucent paper.

Multiple Lights

As noted before, multiple lights is ideal. As you can see in all of the images, the backdrop isn't stark white - this is in part due to the paper itself, and in part because I don't have a third light solely for illuminating the backdrop. It's not the end of the world if you're in the same boat, though; I've sold images that were lit by only two lights just fine.

If I had the option, I would place a third light above, with barn doors to control the light spread, aimed at the backdrop for a brighter white background. And perhaps a fourth to minimize the shadow below the toy even further. If you have access to multiple lights, I hope this description helps you find a good setup.

Choosing the Aperture

If you're photographing an object with the intent of selling it to a stock company as a cut-out, you may want close down your aperture in order to maintain a crisp outline of the object.



In the this example, which was shot at **f4**, this is unusable. This toy is already fuzzy as is and probably too difficult for a graphic designer to cut out neatly.



At **f8**, it's passable



At **f18**, it's much better. The edges are still soft, but that's more due to the nature of the toy itself.

This is still life; a fast shutter speed isn't necessary. Lower it as much as you need to in order to get a good exposure, and use a remote or the self timer to avoid camera shake. Do take note that, at this aperture, the background's inherent flaws - for example, creases in the paper back-drop - may stand out too much. If you're doing this for fun or to sell an item of yours, the DOF isn't that crucial. Choose an aperture that appeals to you the best.

In the end, I went with this setting: f18, ISO 200, shutter speed 1/30th of a second.

Final Image

Now I've chosen my final image, all I have to do is clone out the strings and give the image a slight boost to the saturation (because Pentax's dSLR cameras are set to desaturate the images in-camera, a known issue for all of the K line cameras). Voila.



Now I have to give the toy back to my dog!

Final Tips

Marketing-wise: consider leaving some space either above, left or right; ad agencies, magazines and other buyers of stock images like room for text.

Staging is important. Clean whatever item you're photographing – dusty or dirty objects aren't particularly attractive. In the dragon's case, I tossed it in the wash before photographing it

SET SUBJECTS FOR 2017

AS TYGERBERG PHOTOGRAPHIC SOCIETY IS AN ACTIVE MEMBER OF THE PSSA, THE CATEGORY DEFINITIONS AS SET OUT BY PSSA FOR SALON SUBMISSIONS WILL APPLY TO THE MONTHLY SET SUBJECT WHERE APPROPRIATE. PLEASE READ THROUGH THESE CAREFULLY BEFORE MAKING YOUR SUBMISSIONS.

JANUARY:

WATER

Done!

Any images depicting water in any format is allowed, providing that the water is obviously the subject in the image. Water comes in different forms i.e. liquid, solid (ice) and gas (steam) and all are acceptable for this set subject.

From the crashing of turbulent waves against the rocks on a stormy afternoon to the calm crystal-clear reflections in a country dam, there are many ways to photograph water. The blurred milky effect achieved by slowing down the shutter speed or “freezing” the shot using fast shutter speeds to capture the detail in the water. Water can be found all around us, in streams & rivers, waterfalls, the ocean, rain drops, icicles, glaciers, puddles, ice blocks, lakes, dripping taps, morning dew on leaves. The images for this assignment can also be achieved indoors by photographing a reflection through a water droplet (refraction) or a droplet dripping into a glass of water, or the splash of fruit as it is dropped in a jar of water.

FEBRUARY:

ABANDONED BUILDINGS/ARCHITECTURE

Done!

Architectural photography is the photographing of buildings and similar structures that are both aesthetically pleasing and accurate representations of their subjects. **Architectural photographers** are usually skilled in the use of specialized techniques and equipment. As a building cannot convey emotions like a human subject, architectural photographers need to set a mood using ambient light. The photographer can also tell a story and make a photo more dynamic by displaying some of the building’s environment or by choosing interesting angles that show off pattern, contrast or repetition.

MARCH:

STREET PHOTOGRAPHY

Done!

Street photography records unposed scenes in public places. 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 judicious cropping. (PSSA Definition)

APRIL:

CANDLE LIGHT / LOW LIGHT

Done!

Low light photography is not necessarily just night photography, as many people assume. There could be different amounts of light coming from various sources and whatever is less than day-time light outside, is considered low-light.

MAY:

PANNING

Done!

Panning is defined as taking a photograph or series of photographs while rotating a camera horizontally or vertically while keeping a moving subject in view. In still photography the use of the term usually refers to the act of panning. The pan aims to capture a moving object in sharp definition while the background is blurred thus imitating what the eye would see if following a moving object. Panning requires a specific technique of rotating the camera to follow the moving object. In a properly panned shot the photographic subject(s) that is being tracked is normally sharp while the rest of the picture is blurred by the movement.

JUNE:

WILDLIFE / BIRDS / GARDEN BIRDS

Done!

Wildlife, birds and garden birds may include images of undomesticated animal species in their natural habitat.

Allowed:

Wild Animals in their natural habitat

Endemic garden birds

Wild birds in their natural habitat

Not allowed:

Domesticated animals and birds – pets

Aquarium fish

Insects

Animals in captivity

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. 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.

Please note that this month's set subject is defined as WILDLIFE—NOT nature, and that the appropriate rules are applied.

JULY:

ALTERED REALITY / COMPOSITES / DOUBLE EXPOSURE

Done!

Manipulation is allowed .

Altered Reality—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.

Composite images are usually presented as one final picture, with added elements from some other images, thus changing the meaning of the original.

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.

AUGUST:

MACRO / CLOSE UP

Done!

MACRO – 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. *Macro fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.

SEPTEMBER:

ADVERTISING / PRODUCT PHOTOGRAPHY

Product photography is a branch of commercial **photography** which is about accurately but attractively representing a **product**. The principal application of **product photography** is in **product** catalogues and brochures, with a proportion of **product** images also being used in advertising.

OCTOBER:

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 Sports 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.

Submission in either category definition is acceptable.

NOVEMBER:

FOOD PHOTOGRAPHY

Food photography is a still life **photography** genre used to create attractive still life **photographs** of **food**. It is a specialization of commercial **photography**, the products of which are used in advertisements, magazines, packaging, menus or cookbooks.



Right. lets do this...

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 sanction by the Board which could include loss of membership and/or awards and honours.



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CLUB SCORESHEET FOR: AUGUST 2017

HOW DO CLUB STAR ADVANCEMENTS WORK?

The points scored through the image awards at club competitions are accumulated and used as follows:

Every 'BRONZE' awarded during the year will represent 1 point, every 'SILVER' 2 points, every 'GOLD' 3 points, every 'MERIT' 4 points.

- 1 Star to 2 Star: 30 Points Must include 8 Gold awards
- 2 Star to 3 Star : 45 Points Must include 12 Gold awards
- 3 Star to 4 Star: 150 Points Must include 20 Gold awards + 10 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- 4 Star to 5 Star: 150 Points Must include 35 Gold awards + 30 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- 5 Star to Master : 300 Points Must include 100 Gold awards + 100 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)
- Master to Grand Master: 300 Points Must include 100 Gold awards + 170 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)

NEWSFLASH!!

STAR ADVANCEMENTS

2 to 3:

ALTA JONES

ARNOLD VD WESTHUIZEN



BEST BEGINNER:

JOHN READ



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NB!!!

ANNOUNCEMENTS:



DATES TO DIARISE:

SEPTEMBER 2017

- 1st PSSA National AV Salon
- 2nd Beachcombers Salon
- 7th Club Outing—Toyota Tableview
- 16th 3rd Africa Photographic Awards
- 24th **TPS Club submissions due**
- 27th TPS Club Evening—Product
- 30th 7th West Rand PDI Salon

BIRTHDAYS IN

AUGUST !!!!!

Wishing all of the very best to:

Gayle Burgstahler

Rob Minter

Kobus Mouton

Henry Smit

Jaap vd Merwe

Clifford Wyeth

Sonja Matthee

SALON ACCEPTANCES

by Christo la Grange

Very often the quality of the work that was produced by a Photographic Club is measured by the number of Salon acceptances on a National, as well as International, level.

In a National Salon, you compete against all the Photographic Clubs in South Africa (as well as independent South African entries), whereas in the International Salons you compete with the rest of the world.

TPS can be very proud of the achievements of its members. I want to motivate all of our members to spread your wings, get out of your comfort zone and test your prize images against the rest of South Africa in Salons during this new year.

SALONS ACHIEVED FOR AUGUST 2017

Month	Aug-17		[Heigel + AFO + Brandpunt + Acruvium Int Salons]				
Year End	Jul-18						
Names	Acceptance	COM	2nd	1st	Internat. Accep	Internat. COM	Internat. Medal
David Barnes	11	1					
Stephen Burgstahler	9						
Lynne Kruger-Haye	12	1					
Erik Seket	3						
Ena Malan	1						
Marleen la Grange	9		1		16	1	
Christo la Grange	8	1			16	1	
Andre Stipp	9						
Clifford Wyeth	2						
Mariana Visser	1						
Kerryann Collier	2						
Robert Johnson	5						
Desmond Labuschagne	8	1					
Johan van Wyk	6			1			
TOTAL	86	4	1	1	32	2	0



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FINAL SCORES: AUGUST 2017

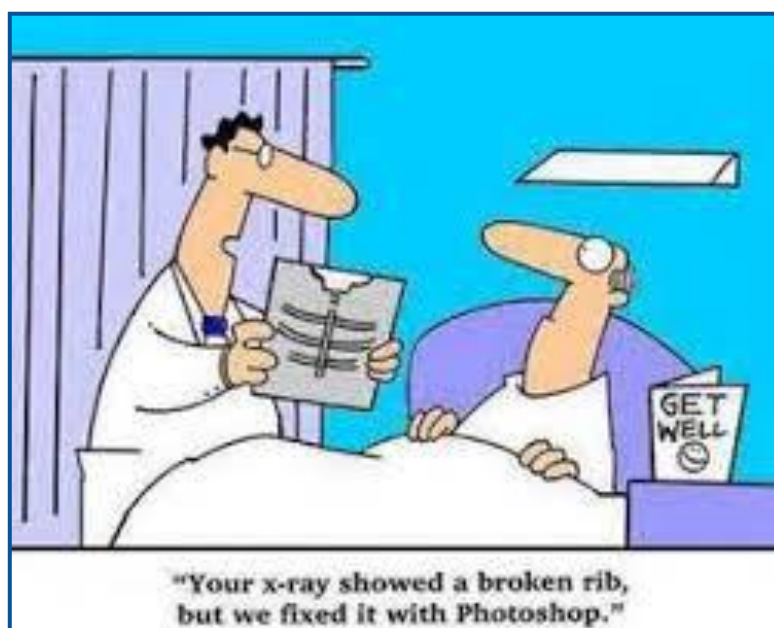
Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Prints - Open	Desmond	Labuschagne	5	A Dentists Dream	12	G
Prints - Open	Richard	Jones	3	Amethyst sunbird	12	G
Prints - Open	Christo	la Grange	5	Blouwildebeest Silhouette	12	G
Prints - Open	Helene	Thompson	1	Departing Laaiplek	11	G
Prints - Open	Coert	Venter	1	Desert Mine	11	G
Prints - Open	Barbara	van Eeden	4	Die Aalwynblom	10	S
Prints - Open	Monique	Jones	2	drama in die popelierbos	11	G
Prints - Open	Lorna	Darroll	5	Fish eye ing in Strand	13	G~20
Prints - Open	David	Barnes	4	Forging ahead	13	G~10
Prints - Open	Alta	Jones	2	Fynbos in Voelklip Nature Reserve	12	G
Prints - Open	JOHAN	VAN WYK	2	GATEWAY TO THE LIGHT	13	G
Prints - Open	Andre	Stipp	4	Jetty Lane	11	S
Prints - Open	Roanne	de Haast	2	Meandering River Canal du Midi	12	G
Prints - Open	Marleen	La Grange	5	Multi flower	13	G
Prints - Open	Arnold	vd Westhuizen	2	Past Midnight	13	G
Prints - Open	Nelis	du Toit	3	Pre-dawn calm	12	G
Prints - Open	Clifford	Wyeth	5	Rusta smile	13	G
Prints - Open	Johan	Greeff	3	The Kings Mark	12	G
Prints - Open	Ivor	Thompson	3	Waterfall on the Elands River	12	G
Prints - Open	Johan	Greeff	3	Calling the Ladies	12	G
Prints - Open	Lorna	Darroll	5	There is water	13	G
Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Prints - Set Sub	JOHAN	VAN WYK	2	AMAZON CRICKET 2	12	G
Prints - Set Sub	Coert	Venter	1	Ant Party	12	G
Prints - Set Sub	David	Barnes	4	Before the storm	11	S
Prints - Set Sub	Alta	Jones	2	Daisy Bejewelled	12	G
Prints - Set Sub	Monique	Jones	2	doudruppel roos	11	G
Prints - Set Sub	Lynne	Shone	3	God loves beatles	10	S
Prints - Set Sub	Richard	Jones	3	Guardians of the hive	11	S
Prints - Set Sub	Rob	Minter	4	Inside a nastursium	12	G
Prints - Set Sub	Nelis	du Toit	3	Little froggy	11	S
Prints - Set Sub	Stephen	Burgstahler	4	Nature Nurture	11	S
Prints - Set Sub	Christo	la Grange	5	Old Leaf	11	S
Prints - Set Sub	Roanne	de Haast	2	Purple Flower droplets	10	S
Prints - Set Sub	Barbara	van Eeden	4	Sonvanger	10	S
Prints - Set Sub	Marleen	La Grange	5	Water umbrella	14	COM~1S
Prints - Set Sub	Francois	du Bois	5	Yellow Eyes	13	G~2S

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital - Set Sub	Lorna	Darroll	5		3 12	G
Digital - Set Sub	Arnold	vd Westhuizen	2	Allergy no 1	10	S
Digital - Set Sub	Alta	Jones	2	And his name was Nelson	11	G
Digital - Set Sub	Richard	Jones	3	Arum lily with bee and shadow	10	S
Digital - Set Sub	Hugo	Coetzee	3	Bollard and Icecream Stick abstract	12	G
Digital - Set Sub	John	Read	1	Carpenter Bee	13	G~1S
Digital - Set Sub	Roanne	de Haast	2	Coral Patterns	12	G
Digital - Set Sub	Monique	Jones	2	die voetganger en die bollie	10	S
Digital - Set Sub	Coert	Venter	1	Draging my Camo Shelter	11	G
Digital - Set Sub	Stephen	Burgstahler	4	Elegance	11	S
Digital - Set Sub	Josie	Norfolk	4	Fan tailed swallow	12	G
Digital - Set Sub	Johan	Beyers	M	Feather Detail	10	S
Digital - Set Sub	Ronel	Nel	3	Hibiscus	12	G
Digital - Set Sub	Clifford	Wyeth	5	Leading Beauty	12	G
Digital - Set Sub	Francois	du Bois	5	Need a Leg	12	G
Digital - Set Sub	Marleen	La Grange	5	Not ripe yet	11	S
Digital - Set Sub	Barbara	van Eeden	4	Peacock Magic	11	S
Digital - Set Sub	Nelis	du Toit	3	Ready for ice cream	12	G
Digital - Set Sub	JOHAN	VAN WYK	2	SALLY LIGHTFOOT 1	12	G
Digital - Set Sub	Chris	Leerkamp	2	SMART POX	11	G
Digital - Set Sub	Desmond	Labuschagne	5	Smoking Bulb	11	S
Digital - Set Sub	Andre	Stipp	4	Snails Delight	11	S
Digital - Set Sub	Hetsie	Otto	2	spiral of light	13	G
Digital - Set Sub	Kerryann	Collier	3	Spring bud	11	S
Digital - Set Sub	Bennie	Vivier	5	The chipped nail	12	G
Digital - Set Sub	Lynne	Shone	3	The Lightseekers	12	G
Digital - Set Sub	Aleksandar	Stapar	1	Tri color	12	G
Digital - Set Sub	Christo	la Grange	5	Twin Mushrooms	13	G~2S
Digital - Set Sub	Rob	Minter	4	Viburnum flowers	12	G
Digital - Set Sub	David	Barnes	4	Where is my Princess	11	S
Digital - Set Sub	Wayne	Weimann	3	Worker Bee	11	S

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital Open	Erwin	Kruger-Haye	3	80 Seconds in Venice	12	G
Digital Open	Ronel	Nel	3	After Party	11	S
Digital Open	Josie	Norfolk	4	Baboon at dawn	11	S
Digital Open	Wayne	Weimann	3	Beacon Island Hotel	11	S
Digital Open	JOHAN	VAN WYK	2	BOOBY TAKEOFF	14	COM - Overall
Digital Open	Roanne	de Haast	2	Cast Aside	11	G
Digital Open	Richard	Jones	3	Cisticola feeding on aloe	11	S
Digital Open	Andre	Stipp	4	Crossing Swords	12	G
Digital Open	Rob	Minter	4	Dry dusty and cloudy	13	G
Digital Open	Nelis	du Toit	3	Karoo youngster	11	S
Digital Open	Marius	Bothma	3	Lovers Rock	13	G
Digital Open	Daniel	Rossouw	4	Ma on Sunday	11	S
Digital Open	Bennie	Vivier	5	Mother and Child	12	G
Digital Open	Hetsie	Otto	2	murder she wrote	11	G
Digital Open	Marleen	La Grange	5	My last Shackleton flight	11	S
Digital Open	Clifford	Wyeth	5	Night scape	11	S
Digital Open	Chris	Leerkamp	2	NO GRACE FOR MUGABE	12	G
Digital Open	Arnold	vd Westhuizen	2	Open	11	G
Digital Open	Ena	Malan	4	Ou Engelse Begraafplaas	10	S
Digital Open	Johan	Beyers	M	Perfect Timing	13	G
Digital Open	Barbara	van Eeden	4	Pink in Nature	11	S
Digital Open	Coert	Venter	1	Red and White Abstract	11	G
Digital Open	David	Barnes	4	Rising up	11	S
Digital Open	Aleksandar	Stapar	1	Running in circles	12	G
Digital Open	Erik	Seket	3	Sandwich Bay	13	G~20
Digital Open	Gary	Scholtz	3	Side by Side	12	G
Digital Open	Kerryann	Collier	3	Simplicity	10	S
Digital Open	John	Read	1	Stars mourn not the wreck of ships	13	G
Digital Open	Alta	Jones	2	The Splendor of Victoria Falls	13	G
Digital Open	Francois	du Bois	5	The Young Pride	13	G
Digital Open	Hugo	Coetzee	3	Tiger Lily	11	S
Digital Open	Stephen	Burgstahler	4	Tree Cheetah	12	G
Digital Open	Desmond	Labuschagne	5	Up and Up	12	G
Digital Open	Johan	Greeff	3	Vegtende Gemsbokke	13	G
Digital Open	Christo	la Grange	5	Watching you	13	G
Digital Open	Monique	Jones	2	weed or flower its worth a shot	11	G
Digital Open	Lynne	Shone	3	Winter on the beach	11	S
Digital Open	Erwin	Kruger-Haye	3	Building patterns	12	G
Digital Open	Bennie	Vivier	5	Bulbul Reflection	12	G

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital Open	Kerryann	Collier	3	Complementary colours	13	G
Digital Open	Chris	Leerkamp	2	DONALD TRUMPED	12	G
Digital Open	Stephen	Burgstahler	4	DuSable Bridge - Chicago	12	G
Digital Open	Desmond	Labuschagne	5	Early Morning Stretch	12	G
Digital Open	Josie	Norfolk	4	Grey Heron	11	S
Digital Open	Ena	Malan	4	Groen Deur	12	G
Digital Open	Johan	Beyers	M	HUMAN LIKE 1K	13	G
Digital Open	Johan	Greeff	3	Hunting at sunset	11	S
Digital Open	Daniel	Rossouw	4	Life goes on after the party	12	G
Digital Open	Rob	Minter	4	Lighting the way	11	S
Digital Open	Hugo	Coetzee	3	Lunchtime Snack	11	S
Digital Open	Gary	Scholtz	3	Mosaics and Light	11	S
Digital Open	Erik	Seket	3	Quiver Tree Sunset	11	S
Digital Open	Clifford	Wyeth	5	Reflected Glory	11	S
Digital Open	John	Read	1	Salticidae - Searcher of Souls	11	G
Digital Open	Wayne	Weimann	3	Snow in the Cape	11	S
Digital Open	Arnold	vd Westhuizen	2	Sparky spiral	12	G
Digital Open	Lynne	Shone	3	Strand sunset	11	S
Digital Open	Francois	du Bois	5	The Dragon Queen	11	S
Digital Open	Hetsie	Otto	2	Through the eyes...see world	12	G
Digital Open	Andre	Stipp	4	Yacht Basin	11	S

**Last
laugh.....**



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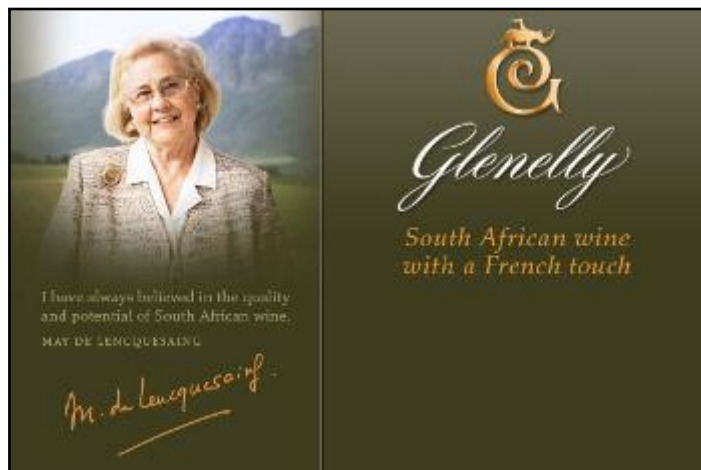
THANK YOU'S:

Our gratitude to the **All Saints Anglican Church** for the privilege of using their venue, and especially to Pam Davies & Lydia Marais for always being willing to unlock and assist.

Huge thanks also go to **Karen Donaldson** and **Marleen la Grange** for looking after us this month.

As always, we would also like to take this opportunity to thank our sponsors for assisting in making our club so successful. Our appreciation goes to:

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