

"photography is an art of observation.
It has little to do with the things you see and everything to do with the way you see them."
Elliott Erwitt

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



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Editor: Lynne Kruger-Haye

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from the editor...

Reality check: We are nearing the end of the first quarter for 2018 and how many of us have actually managed to keep up with our New Year's resolutions? Even the teeniest of promises to maybe cut out the chocolate or go to gym three times a week seems like trying to scale Mount Everest!

I remember sitting down at the end of last year reflecting on all things important to me, and vowing that next year (2018) I would pick up my camera at least once a week and shoot what I love—not something I had to get because it was the upcoming set subject! I also remember promising myself to keep learning and keep improving my editing skills (yes!!!! Even me – one can never know enough!)

I had also diarised to review these goals at the end of March, and when I flipped through my diary checking for the events I would need to list here in the newsletter, I saw this reminder, and it got me thinking...

Many of us have forgotten the sheer joy of just capturing a moment, not worrying about the rule of thirds or aperture and shutter speed. We forget that to take a photograph is to make a moment in time stand still forever—and nothing about that moment will ever change, even though you, the subject and the circumstances will. We forget to pause and marvel at the wonders of technology that give us mere mortals such an incredible superpower, and instead spend countless hours stressing about gear and worrying that the chap next door did it faster, better, sharper and more kick-ass than you!

Yes, absolutely I will keep honing my craft.... Yes, absolutely I will keep learning and studying.... Yes, absolutely I will gaze at the work of those photographers who just keep producing incredible works of art.... But I know that eventually - if I keep at it - sometime in the future I too may hopefully become that inspiration for someone else, and maybe allow them to also feel that anything is possible....

But I also know that worrying and stressing about whether I am good enough, or constantly comparing myself with others will only cause me to doubt and stumble and throw me off track—so I don't. I choose to keep shooting what I love and to keep freezing those moments—even if they are not good enough! So, am I on track with my New Year's resolutions.....YOU BETCHA!!!!

So, what does your reality check look like????

Until next time, stay committed, choose well and shoot with confidence—regardless of which camera!

Be blessed, Lynne xx



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TOP SCORING IMAGES OF THE NIGHT: FEBRUARY 2018

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DIGITAL OPEN WINNER & OVERALL WINNER:

"AFTER THE RAIN" by Bennie Vivier



DIGITAL OPEN - RUNNER-UP

"BRICE" by Johan Beyers





**DIGITAL SET SUBJECT -
WINNER**

**"MEAN GREEN EATING MA-
CHINE" by Desmond La-
buschagne**

DIGITAL SET SUBJECT - RUNNER UP

"BUTTERFLY" by Karen Donaldson



PRINTS SET SUBJECT - WINNER

"HONEY BEE" by Christo la Grange



PRINTS SET SUBJECT - RUNNER UP

"SENSING THE DARK" by Johan van Wyk



PRINTS OPEN – WINNER

“GOLDEN DRAGONFLY” *by Ivor Thompson*



PRINTS OPEN - RUNNER UP

“PICNIC HUTS ON TONLE BATI LAKE—CAMBODIA” *by Roanne de Haast*



FROM THE DESK OF THE CHAIRMAN:

A warm welcome once again to all our members who attended our February club evening, and a very special welcome to all our guests! It's wonderful to see so many people who share our love for photography.

I would like to extend a big thank you to Nicol and Trudie du Toit for coming to chat to us about PSSA. Nicol is our regional director and we, at Tygerberg Photographic Society, fully support his efforts on behalf of the Western Cape.



I would also like to thank our judge for the evening, Peter Hardcastle, for giving up his time and knowledge in coming to our competition evening.

Well done to our members for the standard of images entered. Keep it up, go out and practise, and remember to ***“Think before you click!”*** - Francois du Bois

A WARM WELCOME TO Our Visitors:

1. Isak Venter
2. Amanda van Wyk
3. Annette Rothman
4. Tokara du Lait (Fairmont High
School Photography Club
5. Nicol and Trudie du Toit



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CLUB OUTINGS / LEARN & SHARE

by Desmond Labuschagne and Jonathan Volmink

The TPS Club Outings and Learn & Share evenings are hosted once a month. Where possible, these events are organised around the upcoming set subject for that month, allowing members to take advantage of being 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!

FIRST THURSDAYS!!!!

The outing and the Learn & Share evening for March was combined and we found ourselves in Cape Town for “First Thursdays”. Although there was only a few of us, we had a great time. There were lots of opportunities to capture photos for our March set subject “People at Work”. As usual, Cape Town was buzzing, the company was good and the coffee at the end of the night much needed.



Please keep an eye on the TPS communication channels for updates on events ahead.

We look forward to sharing some practical photo time with you!

Kind regards,

Des and Jonathan



DEPTH OF FIELD

- compiled by Karen Donaldson

One of the most important elements in photography.

A camera can only focus its lens at a single point, but there will be an area that stretches in front of and behind this focus point that still appears sharp. This zone is known as the depth of field.

You may have heard the term, but if you are new to photography you may not yet be taking advantage of how DOF can enhance your photos. Understanding depth of field is one of the first big hurdles in photography. Knowing how your [aperture](#), [focal length](#) and [focusing](#) work together to affect depth of field and control what appears sharp in your photos will give you incredible confidence as a photographer.

This zone will vary from photo to photo. Some images may have very small zones of focus which is called shallow depth of field. Others may have a very large zone of focus which is called deep depth of field.

DOF is controlled by: - aperture (f-stop), distance from the subject to the camera
focal length of the lens on your camera

Before you learn the technical side of creating DOF you need to understand how depth of field can improve your images.

Managing depth of field is one of the most important tools at your disposal, because having tack sharp images is one of the most important factors to getting that great shot. Knowing how to make the parts of your image you want sharp and the parts you want to be out of focus, is a great artistic tool to create great images.

Not all images need a Shallow DOF. In [landscape photography](#) it is important to get as much of your scene in focus as possible.

If you need to isolate your subject in a photo, that is when the shallow DOF is very important. Using a shallow depth of field is a good way to make your subject stand out from its surroundings and is great for portrait, sport, wildlife and macro photography.

As can be seen in the photo below, the background is so blurred that it looks smooth making the bird and flower really stand out.



Your plane of focus determines more than just what's sharp and what isn't: it directs the eye of the viewer to the subject, too. The shallower your depth of field, the more exaggerated this becomes – to the point that with a very shallow DOF lens, (a close subject and far background) you really won't be able to identify what the background actually is.



Depending on the equipment and the settings, the depth of field can be razor thin (as is the case with macro photography where the focal plane may be a millimetre or less in width), or the depth of field may appear infinite (as is the case with a point and shoot camera where everything from a few feet in front of the camera to mountains miles away from the camera are in focus).



Manipulating the depth of field between these two extremes is the key to controlling how someone viewing your photo sees what you were trying to capture.

(Photo above by [Conor Ogle](#)).

How Can I Manipulate the Depth of Field?

There are three principle methods by which you can manipulate the depth of field in your photographs.

First, the focal length of the camera lens increases or decreases the depth of field. Wide angle lenses, such as architectural and fish eye lenses, have a very wide depth of field. Extreme telephoto lens have a very shallow depth of field. Changing from one lens type to another has a significant impact on the depth of field you can capture.

Second, the distance from your subject changes the depth of field. This effect applies to all lenses, even the ones on your eyes. Hold your finger up close to your eye and focus on it. Everything behind the finger is out of focus. Hold it out at an arm's length, now the room is in focus. If your friend were to walk out thirty paces and hold up their finger for you to focus on it, *everything* would be in focus. The closer you focus on an object, the shallower the depth of field.

Third, you can adjust the aperture of the camera's lens in order to manipulate the depth of field. So while it's important to be aware of how your focal length and distance from the subject affects your images, it's more practical in most situations to adjust the depth of field via the aperture.

See the Effect of Depth of Field for Yourself:

It is easy to do a test so you can experience how to control the depth of field and get a visual for its effect on your photographs. To do so, it is best to use a tripod as shutter speeds will vary.

- Set your camera on the manual or aperture priority setting and do not change the focal length of your lens.
- Focus on your subject and set the camera at the smallest f-stop/biggest aperture possible (for example, f/3.5). Take a photograph.
- Without moving the camera or the focus point, set the camera for a middle-range f-stop (for example, f/5.6 or f/8). Take a photograph.
- Again, without moving the camera or focus point, set the camera for the largest f-stop/smallest aperture possible (for example, f/11 or f/16). Take a photograph.

Compare the three photographs side by side and notice how more of the scene falls into focus as you decrease the size of the aperture opening (use a larger f-stop). Also, notice that your shutter speeds have slowed down with these larger f-stops.

Take this new knowledge with you and consider it in every photograph you take. It will give you greater control of your images and can be used for various effects.



SET SUBJECTS FOR 2018

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.

ONLY IMAGES TAKEN FROM 04/10/2017 ARE ELIGIBLE FOR THE SET SUBJECT ENTRIES

Done!

JANUARY: SCAPES (*Manipulation is allowed*)

Landscapes are 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.

Panorama: An image with elongated fields of view, with an aspect ratio of 2:1 or larger, the image being at least twice as wide as its height.

'Scapes (Urban and/or Rural): 'Scapes 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 • Landscape

Done!

FEBRUARY: INSECTS / BEES / BUTTERFLIES

(Manipulation is NOT allowed)

This category is actually a subset of the Nature category, and therefore similar rules and restrictions will apply:

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.

MARCH: PEOPLE AT WORK (*MINOR Manipulation is allowed*)

This category of photography is a combination of environmental portraiture, portraiture, street photography and photojournalism. The goal of this category is to depict a person actively at work while simultaneously showing the viewer a glimpse of the surroundings. Of paramount importance in this category is the story-telling element and this will be weighed more than the pictorial quality while still maintaining high technical quality. Conversion to monochrome will not be deemed as manipulation.

APRIL: NATURE (*Manipulation is NOT allowed*)

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. 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.

MAY: ABANDONED BUILDINGS/ARCHITECTURE (*Manipulation is allowed*)

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.

JUNE: MACRO / CLOSE UP (*Manipulation is NOT allowed*)

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.**

JULY: PORTRAITS *(Manipulation is allowed)*

A likeness, personality and mood of a living subject, human or animal, where that subject is dominant in the image. Portraiture is not restricted to head and shoulders and may include just a part of the face, a back view or even a full length study

AUGUST: FREEZE THE MOMENT *(Manipulation is allowed)*

One thing that makes photography unique is its ability to freeze a moment in time. As humans, we see what's in front of us as a continuing chain of events. The camera, however, is able to stop time from moving forward, giving us the opportunity to study that fraction of a second. It is being able to control those fractions of a second, through photography, that makes this possible.

This segment can also include images made using a fast shutter speeds in a creative way.

The story-telling element of this set subject carries huge value. A high level of technical skill is still required.

SEPTEMBER: FLOWERS *(Manipulation is allowed)*

This category embraces all flower photography, whether straight-forward or creative!

OCTOBER: MONOCHROME *(Manipulation is 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.

NOVEMBER: SLOW SHUTTER SPEED *(Manipulation is allowed)*

Slow shutter speed is a technique that can be used to convey motion, emotion and creativity. There are no restrictions.....!!



WHAT IS THE DEFINITION OF MANIPULATION?

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.

Study the rules for each event as they will be unique.



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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CLUB SCORESHEET FOR: FEBRUARY 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 star:

Roanne de Haast



BEST BEGINNER:

TIE!!!!!!!

Christo Rothman

Annelie Coetzee



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NB!!!

ANNOUNCEMENTS:



DATES TO DIARISE:

MARCH 2018

- 1st L&S/Outing combined
- 10th Krugersdorp PDI Salon closes
- 15th PE CC Intl AV Salon closes
- 24th Kathu Salon closes
- 25th TPS Club submissions close**
- 28th TPS Club Evening—People at work

BIRTHDAYS IN FEBRUARY!!!!

Wishing all of the very best to:

Veronica de Bruyn

Stacey McQueen

Gary Scholtz

Gideon van Zyl

SALON ACCEPTANCES

by Christo la Grange

Salon Acceptances for TPS members

(Miroc Int Salon / Kosmos / PSSA Int Salon / Randburg)

	National				International		
	Sum of Acc	Sum of COM	Sum of 2nd	Sum of 1st	Sum of Acc	Sum of COM	Sum of Medal
Row Labels	Sum of Acc	Sum of COM	Sum of 2nd	Sum of 1st	Sum of Acc	Sum of COM	Sum of Medal
Andre Stipp	6	1			2		
Bennie Vivier	6	1	1		3		
Christo la Grange	7	1			17		2
Clifford Wyeth	1				1		
Erik Seket	1	1					
Johan van Wyk					4	1	
Josie Norfolk	1						
Lynne Kruger-Haye	4	2			5	1	
Mariana Visser	1						
Marleen la Grange	6	1			28	3	
Robert Johnson	6						
Stephen Burgstahler	10						
Grand Total	49	7	1	0	60	5	2



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FINAL SCORES: FEBRUARY

Category Name	Firstname	Lastname	Star Rating	Title	Score	Awards
Digital - Set Sub	Monique	Jones	2	A black and white Idea	21	S
Digital - Set Sub	Annelie	Coetzee	1	a firebug	24	G
Digital - Set Sub	Alta	Jones	3	Addicted to red	20	S
Digital - Set Sub	Sandra	Lategan	1	Ant Food	22	G
Digital - Set Sub	Stephen	Burgstahler	4	B-3	24	G
Digital - Set Sub	Christo	la Grange	5	Bee on Aloe	23	S
Digital - Set Sub	Lynne	Kruger-Haye	4	Blue Boy in Mono	23	S
Digital - Set Sub	Erwin	Kruger-Haye	3	Bubble Bug	23	G
Digital - Set Sub	Marleen	La Grange	5	Busy bee	22	S
Digital - Set Sub	Francois	du Bois	5	Butterfly	25	G
Digital - Set Sub	Karen	Donaldson	4	Butterfly	25	G~2S
Digital - Set Sub	Ronel	Nel	3	Butterfly	23	G
Digital - Set Sub	Richard	Jones	3	Carpenter Bee	21	S
Digital - Set Sub	Johan	Beyers	M	COMING OUT	25	G
Digital - Set Sub	Kurt	Lehner	2	Delicate balance of nature	22	G
Digital - Set Sub	Dianne	Coetzee	1	dragon fly on tight rope	23	G
Digital - Set Sub	Mariana	Visser	3	dung beetle	20	S
Digital - Set Sub	John	Read	2	Flower Crab Spider	25	G
Digital - Set Sub	Lydia	Lacerda	3	I salute you	22	S
Digital - Set Sub	Wayne	Weimann	3	Julia Heliconian	23	G
Digital - Set Sub	Christo	Rothman	1	Knock Knock	22	G
Digital - Set Sub	Desmond	Labuschagne	5	Mean Green Eating Machine	26	G~1S
Digital - Set Sub	Kerryann	Collier	3	Mobile water storage solution	22	S
Digital - Set Sub	Roanne	de Haast	2	Paper Kite Butterfly	21	S
Digital - Set Sub	Marius	Bothma	3	Praying in colour	22	S
Digital - Set Sub	Barbara	van Eeden	4	Purple sweetness	21	S
Digital - Set Sub	Gary	Scholtz	3	Ready for take off	23	G
Digital - Set Sub	Rob	Minter	4	Ready for takeoff	21	S
Digital - Set Sub	JOHAN	VAN WYK	3	SPINDLY ONE	22	S
Digital - Set Sub	Andre	Stipp	4	The Hopper Family	24	G
Digital - Set Sub	Coert	Venter	2	Wild Bee	20	S
Digital - Set Sub	Erik	Seket	4	Yumm	22	S

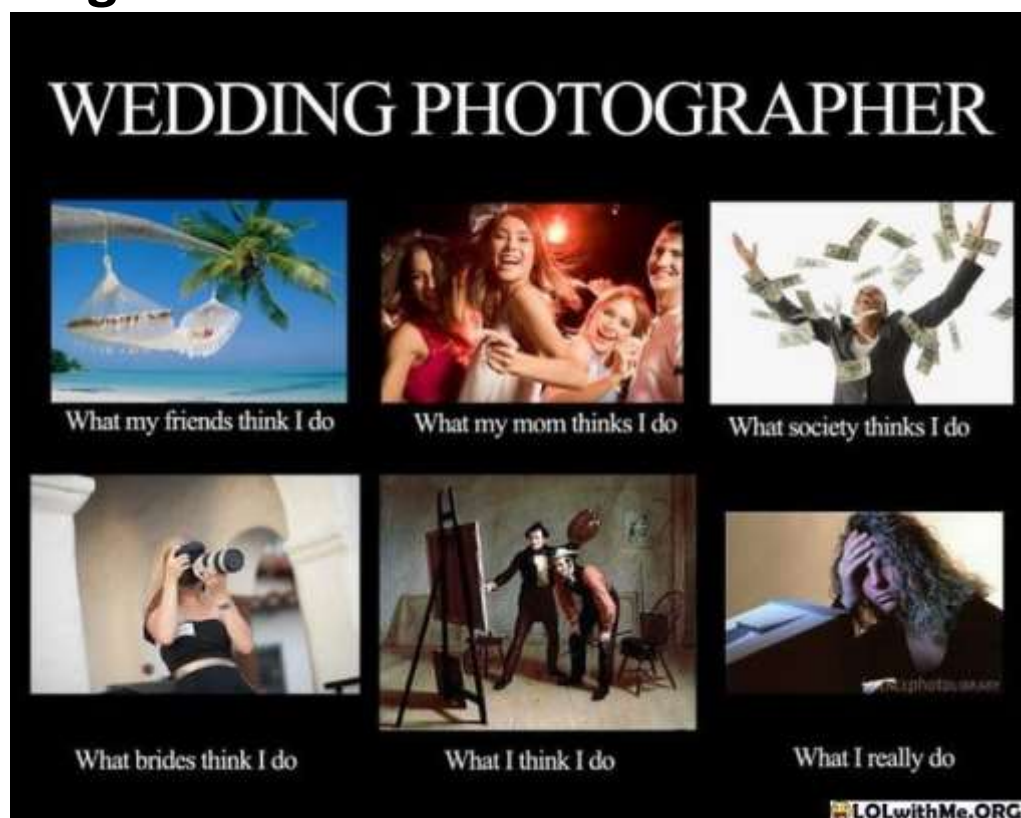
Category Name	Firstname	Lastname	Star Rating	Title	Score	Awards
Digital Open	Marleen	La Grange	5	Agulhas 2018	23	S
Digital Open	Doug	Gildenhuys	1	Airborne 1	23	G
Digital Open	Ena	Malan	4	at the race	23	S
Digital Open	Josie	Norfolk	4	Baboon 2	24	G
Digital Open	JOHAN	VAN WYK	3	BEADY EYE	26	G
Digital Open	Sandra	Lategan	1	Bright Kite	24	G
Digital Open	John	Read	2	Celine Dion	24	G
Digital Open	David	Barnes	4	Chasing Mango	23	S
Digital Open	Karen	Donaldson	4	Colourful Chameleon	24	G
Digital Open	Kerryann	Collier	3	delicately dusted	22	S
Digital Open	Barbara	van Eeden	4	Deur die blare	24	G
Digital Open	Ronel	Nel	3	Dubai	23	G
Digital Open	Annelie	Coetzee	1	Dusky Roses	22	G
Digital Open	Lynne	Kruger-Haye	4	Eating dust	24	G
Digital Open	Alta	Jones	3	Frankly my dear... give a hoot	22	S
Digital Open	Hugo	Coetzee	3	Heres looking at You	22	S
Digital Open	Vic	Els	4	Home Alone Mono	23	S
Digital Open	Richard	Jones	3	Honey Bee	22	S
Digital Open	Rob	Minter	4	Iggy	24	G
Digital Open	Gary	Scholtz	3	In Full flight	24	G
Digital Open	Johan	Beyers	M	IN THE CLOUDS	25	G
Digital Open	Kurt	Lehner	2	la la la la la	22	G
Digital Open	Monique	Jones	2	Loerie ver vanaf Knysna	21	S
Digital Open	Christo	Rothman	1	Look Up.	24	G
Digital Open	Christo	la Grange	5	Love is in the Air	26	G
Digital Open	Robert	Johnson	5	Moral Support	22	S
Digital Open	Bennie	Vivier	5	Mr Frog	23	S
Digital Open	Marius	Bothma	3	My Mountain	21	S
Digital Open	Merwe	Erasmus	2	Oculus	24	G
Digital Open	Francois	du Bois	5	On Guard	23	S
Digital Open	Clifford	Wyeth	5	On the hill	24	G

Category Name	Firstname	Lastname	Star Rating	Title	Score	Awards
Digital Open	Andre	Stipp	4	Predator	25	G
Digital Open	Desmond	Labuschagne	5	Simple Sunset	22	S
Digital Open	Erwin	Kruger-Haye	3	Sunrise in Venice	24	G
Digital Open	Stephen	Burgstahler	4	Taal Perspective-1	25	G
Digital Open	Erik	Seket	4	The Novice	24	G
Digital Open	Mariana	Visser	3	vervalle	23	G
Digital Open	Wayne	Weimann	3	Watching me watching you	22	S
Digital Open	Bennie	Vivier	5	After the rain	27	G~10~Overall
Digital Open	Doug	Gildenhuis	1	Airborne 2	23	G
Digital Open	Mariana	Visser	3	Asylum	24	G
Digital Open	Clifford	Wyeth	5	Bishops residence	24	G
Digital Open	Erwin	Kruger-Haye	3	Blurry Zebra	24	G
Digital Open	Johan	Beyers	M	BRICE	27	G~20
Digital Open	Karen	Donaldson	4	Butterfly 2	24	G
Digital Open	Hugo	Coetzee	3	Butterfly on Girls Leg	22	S
Digital Open	Kurt	Lehner	2	Fashionista	23	G
Digital Open	Desmond	Labuschagne	5	Female Sugarbird Mono	26	G
Digital Open	Josie	Norfolk	4	Hippo	23	S
Digital Open	Ena	Malan	4	Klaarstroom	22	S
Digital Open	Robert	Johnson	5	Kleinmond Lagoon	26	G
Digital Open	Ronel	Nel	3	Klipspringer	21	S
Digital Open	Gary	Scholtz	3	Misty Amsterdam morning	23	G
Digital Open	Wayne	Weimann	3	Model for a mohawk	22	S
Digital Open	David	Barnes	4	Ocean race start	22	S
Digital Open	Erik	Seket	4	Parked	22	S
Digital Open	Sandra	Lategan	1	Refleksies	21	G
Digital Open	Vic	Els	4	Ripped	24	G
Digital Open	Kerryann	Collier	3	softly shaded	21	S
Digital Open	Andre	Stipp	4	Stairway to Heaven	24	G
Digital Open	Stephen	Burgstahler	4	Taal Perspective-2	23	S
Digital Open	John	Read	2	The Minstrel	24	G
Digital Open	Rob	Minter	4	Well we love each other	21	S

Category Name	Firstname	Lastname	Star Rating	Title	Score	Awards
Prints - Open	Robert	Johnson	5	Bible Reader	24	G
Prints - Open	Marleen	La Grange	5	Blowing bubbles	25	G
Prints - Open	Roanne	de Haast	2	Child Play ...the ruins - Cambodia	23	G
Prints - Open	Christo	la Grange	5	Colour Run	24	G
Prints - Open	Coert	Venter	2	Dragonfly	25	G
Prints - Open	Monique	Jones	2	Ek is taktvol en sit nie op n tak nie	21	S
Prints - Open	Ivor	Thompson	3	Feasting on Nectar	23	G
Prints - Open	Desmond	Labuschagne	5	Fun in the Water	24	G
Prints - Open	Mariana	Visser	3	Hitlers Laager	24	G
Prints - Open	Andre	Stipp	4	Mating Game	24	G
Prints - Open	Clifford	Wyeth	5	Matriculant	24	G
Prints - Open	Alta	Jones	3	My precious	22	S
Prints - Open	Marius	Bothma	3	On the grid	25	G
Prints - Open	Merwe	Erasmus	2	Pure Neef	24	G
Prints - Open	Vic	Els	4	Slender Mongoose	23	S
Prints - Open	Lynne	Kruger-Haye	4	Stronger than I think	23	S
Prints - Open	Richard	Jones	3	The eye of the Iguana	24	G
Prints - Open	JOHAN	VAN WYK	3	TRILOGY 1	23	G
Prints - Open	Francois	du Bois	5	Watching you	25	G
Prints - Open	Merwe	Erasmus	2	Anysberg Sunset	23	G
Prints - Open	Ivor	Thompson	3	Golden Dragonfly	26	G~10
Prints - Open	Coert	Venter	2	Peeking Tortoise	25	G
Prints - Open	Roanne	de Haast	2	Picnic huts... Bati Lake - Cambodia	25	G~20

Category Name	Firstname	Lastname	Star Rating	Title	Score	Awards
Prints - Set Sub	Monique	Jones	2	a Common Rose... the leaves	21	S
Prints - Set Sub	Rob	Minter	4	Beautifully delicate	23	S
Prints - Set Sub	Stephen	Burgstahler	4	Blue Dasher	24	G
Prints - Set Sub	Marleen	La Grange	5	Bumblebee	23	S
Prints - Set Sub	Richard	Jones	3	Dragon Fly	23	G
Prints - Set Sub	Erwin	Kruger-Haye	3	Dragonfly	24	G
Prints - Set Sub	Marius	Bothma	3	full colour	22	S
Prints - Set Sub	Christo	la Grange	5	Honey Bee	25	G~1S
Prints - Set Sub	Roanne	de Haast	2	Julia Butterfly...sweet nectar	23	G
Prints - Set Sub	Lynne	Kruger-Haye	4	Lady in Red	23	S
Prints - Set Sub	Alta	Jones	3	Madam Flame...the blossoms	23	G
Prints - Set Sub	John	Read	2	Mommy Wolf Spider	19	S
Prints - Set Sub	Francois	du Bois	5	Sap Sucking Bug	24	G
Prints - Set Sub	JOHAN	VAN WYK	3	SENSING THE DARK	25	G~2S
Prints - Set Sub	David	Barnes	4	Sucking honey	23	S
Prints - Set Sub	Coert	Venter	2	Tight Rope Acrobat	22	G

Last laugh....



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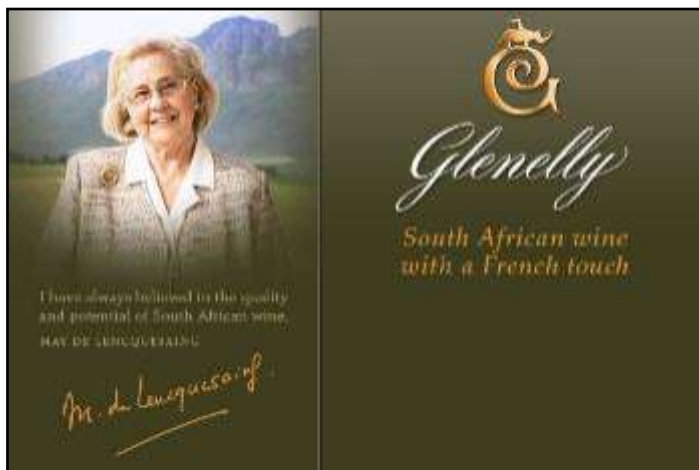
THANK YOU'S:

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 **Barbara van Eeden** 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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