



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 Contact me on editor@tygerphoto.co.za

from the editor...

And so 2017 kicks off with a bang!! The Christmas chaos and our New Year resolutions are probably all long forgotten by now, as we hurry to get back into the swing of things and head back to normality.

Here at TPS we look forward to a year that is jam-packed with outings, Learning & Development evenings, club evenings and the chance to host a Salon during the second quarter, so hold on tight as things are going to get busy!

Our first Club evening for the year saw loads of members back in attendance, as well as some visitors and visitors-turned-members! Welcome everyone!

On the admin side, there are just a few key issues that I need to bring to your attention...

1. Annual Club Membership Fees are due asap, and our Treasurer has asked that this be done via EFT where possible. The fees are R250 for the year, R200 for Pensioners & Scholars, and R75 for all Social Members (non-competitive).

Our club banking details are as follows:

Tygerberg Photographic Society

Standard Bank

Acc: 274893142

Branch Code: 026509

Please send your Proof of Payment to Martin on kleing@telkomsa.net

2. Catering on Competition Evenings: If anyone is able, and willing!, to lend a hand with the handling of refreshments for an evening, please contact myself (or Gerda Kleingeld) and we will happily add you to the roster!

3. March club meeting will see a venue change as our event takes place over the run up to Easter, and the church will not be able to accommodate us during this time. Please check all communication from the committee carefully as we will advise the alternate venue shortly!

4. NB!! April Club Meeting will take place on the 19th (the THIRD week) and not on the 26th due to the Easter Long Weekend!!!!

5. TAP (Tygerberg Action Programme) has now been rebranded to **Tygerberg Learning & Sharing—TLS**. It was decided to let the name be more descriptive of this event.

Well, there you have it! A host of things to remember, diarise and volunteer for—and for TPS, this is simply business as usual!

From my side, I welcome ideas, articles and suggestions for our newsletter, so please feel free to shoot me an email, I would love to hear from you!

For now, dust off those cameras, try something new, and we'll chat next month.

Keep shooting, keep creating— be blessed....



Visitors for January

A warm welcome to:

Ronel Jordaan

Sure Tredoux

Stephen Hammer

Coert Venter (new member)

Cindy Zandberg (new member)

Marvan van Zyl (new member)

BIRTHDAYS THIS MONTH!!!!

Wishing all of the very best to:

Sidney Africa

Chris Leerkamp

Frans du Bois

Johan Greeff

Lynne Shone

Helene Thompson



Proud member of



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TOP SCORING IMAGES OF THE NIGHT: JANUARY 2017

Proud member of



Photographic
Society of South Africa

DIGITAL OPEN WINNER &

OVERALL WINNER:

“LEOPARD CRAWL 1K” by *Johan Beyers*



DIGITAL OPEN - RUNNER-UP

“SWALLOW” by *Andre Stipp*



DIGITAL SET - WINNER

“GRAND ARCH REFLECTION” *by Johan Beyers*



DIGITAL SET - RUNNER UP

“IN THE LIMELIGHT” *by Desmond Labuschagne*



PRINTS SET SUBJECT - WINNER

"STRAWBERRY DAIQUIRI" by Sandra Calitz



PRINTS SET SUBJECT - RUNNER UP

"APPLE SPLASH" by Marleen la Grange





PRINTS OPEN — WINNER

“HOLY GATHERING” *by Clifford Wyeth*



PRINTS OPEN - RUNNER-UP

“BW PORTRAIT SERIES 81 CASPER” *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!

The first outing for the year has already taken place on Sunday, 5th February 2017. The theme for February is Architecture, so the club outing took place in the Cape Town city centre.



At some point, we broke up into smaller groups—all running off in different directions—before coming together over coffee. An awesome outing with some awesome people!

Please do join us next month for an outing to Hout Bay on Sunday, 5th March. We will meet at 8:30am in the Harbour parking area.

I look forward to seeing you there!

Karen (0833427202)



TLS

by Jonathan Volmink

NEXT TLS SESSION:

THURSDAY, 10TH FEBRUARY 2017

7PM, at the club venue:

All Saints Anglican Church

Baxter Road, Durbanville

The first TLS session for 2017 will be in the form of a "5th Photo" forum. An event has been created on Photovault, so please upload a maximum of 3 images each for this session.

The 5th Photo forum is designed to be a constructive feedback session for work that you are not sure of, need advice on, or simply want suggestions from more experienced members.

These images will not be scored, so you will have the opportunity to then improve them before submitting to the club competition evenings (should you want to!).

Please take this opportunity to engage with your fellow TPS members in a non-threatening and non-competitive environment, so we can learn and grow together through the discussion of, and commentary on, our images.

'Till then, happy shooting!!

Kind regards,

Jonathan

(082 397 9698)



FROM THE DESK OF THE

CHAIRMAN:

Compliments of the Season! A new year with a number of new challenges.

The first club meeting in January was well attended, of which 6 were visitors—three of whom joined the club on the night! The entries were of a high standard and members showed a keen interest for the forthcoming year.

TPS can now also boast with 7 new PSSA JAP accredited judges namely :- Bennie Vivier, Erik Seket, Karin Donaldson, Marleen La Grange, Christo La Grange, Mariana Visser and Francois du Bois, all of whom passed with flying colours.

At the club evening, we used a panel of 3 of our own judges for the Jan. competition.

TPS was also successful with its application to host the 5th Tygerberg Digital Salon in April of this year. I would like to take this opportunity to thank Swartland and Cape Town Photographic Clubs, and all the individual judges for their willingness to assist.

A number of our members also recently had their work exhibited—congratulations and well done!

- Lorna Darroll - First Thursdays
- Lynne Kruger-Haye & Barbara van Eeden—First Thursdays
- Joe Innes—G9 Bellville Library

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

- Francois du Bois

MEMBER INTERVIEW:

Chatting with :



Lorna Darroll

Q: How long have you been doing photography?

A: FOREVER!! LOL!! I have always been the family photographer, but also wanted to do more than just “click”. I decided that 2009 was the year! I visited TPS at the Bellville Library and joined up.

Q: Do you have a favourite genre or a specific style?

A: PEOPLE! I was scared to take people images when I started :-). Now I do mainly gig, portrait, dance, landscape....actually, I am willing to try everything!

Q: How did you become interested in photography? Why?

I always have been, but never got around to doing it properly, other than with Point-and-Shoot cameras

Q: What advice would you give our newer members and photographers?

Be prepared to ask a lot of questions—from other photographers, club members or online! My favourite saying is “Google it!” You have the biggest encyclopedia of all world knowledge—and photography knowledge—at your fingertips! Keep asking and never think your question is stupid! And also...be prepared to NEVER stop learning. Once you think you know it all you will grow no further!

DATES TO DIARISE:

FEBRUARY 2017

5th TPS Club Outing—City Centre

10th TLS—5th Photo Forum

11th Suikerbosrand Salon closes

19th Club Submissions Due

22nd Club Competition—Architecture

25th National Photo Club AV Salon closes

25th PSSA National Salon closes





CHAPPIES CORNER: *Did you know.....?*

!!!!!! HOW TO START A SUCCESSFUL PHOTOGRAPHY PROJECT !!!!!

- a post by Eva Polak

A new year always brings new opportunities and a clean start to new experiences. The beginning of new year is the perfect time to set some new goals. If your goal is to improve your photography, you should definitely start a personal photography project.

A photography project will make you a better photographer, as it will force you to get out there with your camera. You will always have something to shoot and concentrate on. A photography project is one of the best ways to learn to see, as you will be focusing on one subject over and over again. A project will also keep you motivated, improve your portfolio and give you a chance to share your passion with the world.

While about 75% of people stick to their goals for at least a week, less than half are still on target six months later. It's hard to keep up the enthusiasm, especially when you feel that your creative spirit has left you. Here are some points for you to consider in order to significantly exceed your chances of starting a successful photography project.

1. **Choose a subject:** This is a very personal choice, but it should be something which really excites you or you really care about, as this will increase your chances to stick to your project.
2. **Set a Timeline:** Without a timeline you may never complete your project, so set a deadline for yourself. This can be a month, three months or a year. Keep your work schedule in mind so that you do not overwhelm yourself with work.
3. **Set a Goal:** Decide what you are trying to achieve with your photography project. Do you want to print a calendar, publish a book, or perhaps display your work in an exhibition? Having a greater purpose will keep you motivated.
4. **To Share or not to Share.** Decide who you will share your project with. Are you going to post your progress on Facebook, Instagram or Flickr? Perhaps you would like to set up a blog on Tumblr or WordPress. This will add commitment and accountability to your project.
5. **Create a plan that you can easily follow.** Make it simple. Keep practising. Remember, that making mistakes is one of the best ways to learn. Don't give up, even when it feels that you are not making any progress. Stick to your project, and in a few months you will be amazed how much you will achieve!
6. **THEN!: Bring your results along to our quarterly 5th Photo Tygerberg Learning & Sharing evening (also known as TLS) for some feedback!!!!**

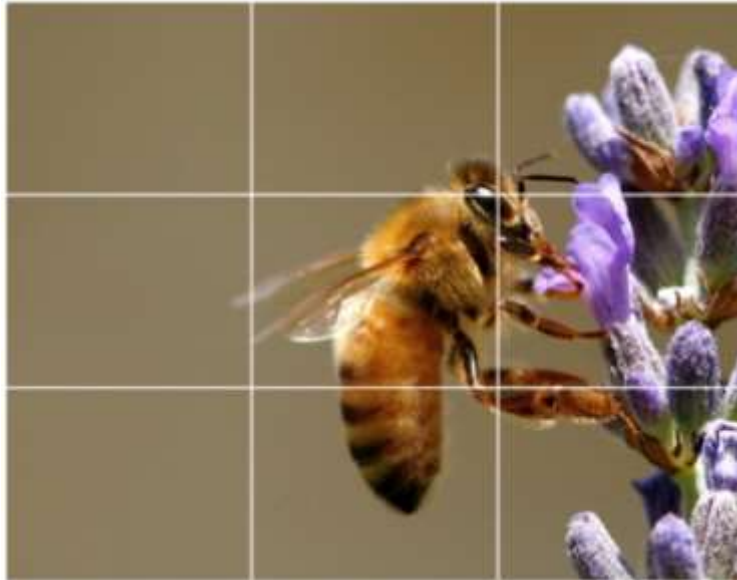


BACK TO BASICS!

A QUICK GUIDE TO THOSE THINGS WE STILL NEED TO KNOW OR HAVE ALREADY FORGOTTEN!

Rule of Thirds

A Post By: [Darren Rowse](#) on www.digital-photography-school.com

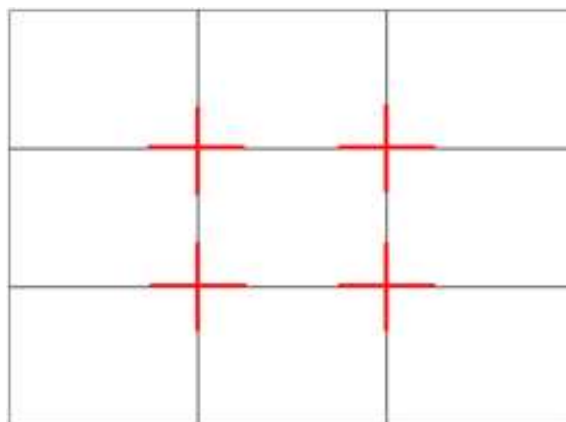


The **Rule of Thirds** is perhaps the most well-known 'rule' of photographic composition.

The "Rule of Thirds" one of the first things that budding digital photographers learn about in classes on photography and rightly so as it is the basis for well balanced and interesting shots.

I will say right up front however that rules are meant to be broken and ignoring this one doesn't mean your images are necessarily unbalanced or uninteresting. However a wise person once told me that if you intend to [break a rule](#) you should always learn it first to make sure your breaking of it is all the more effective!

What is the Rule of Thirds?

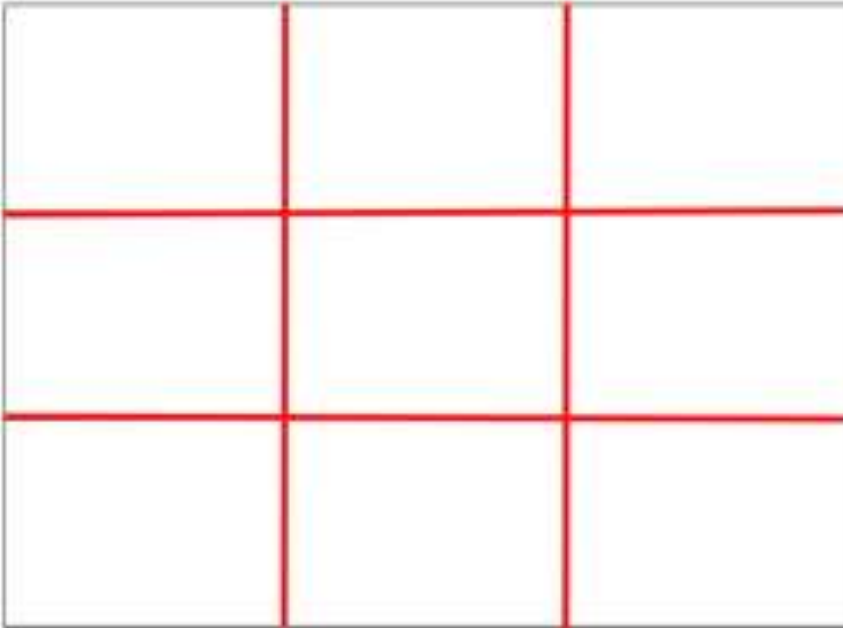


The basic principle behind the rule of thirds is to imagine breaking an image down into thirds (both horizontally and vertically) so that you have 9 parts. As follows.

As you're taking an image you would have done this in your mind through your viewfinder or in the LCD display that you use to frame your shot.

With this grid in mind the 'rule of thirds' now identifies four important parts of the image that you should consider placing points of interest in as you frame your image.

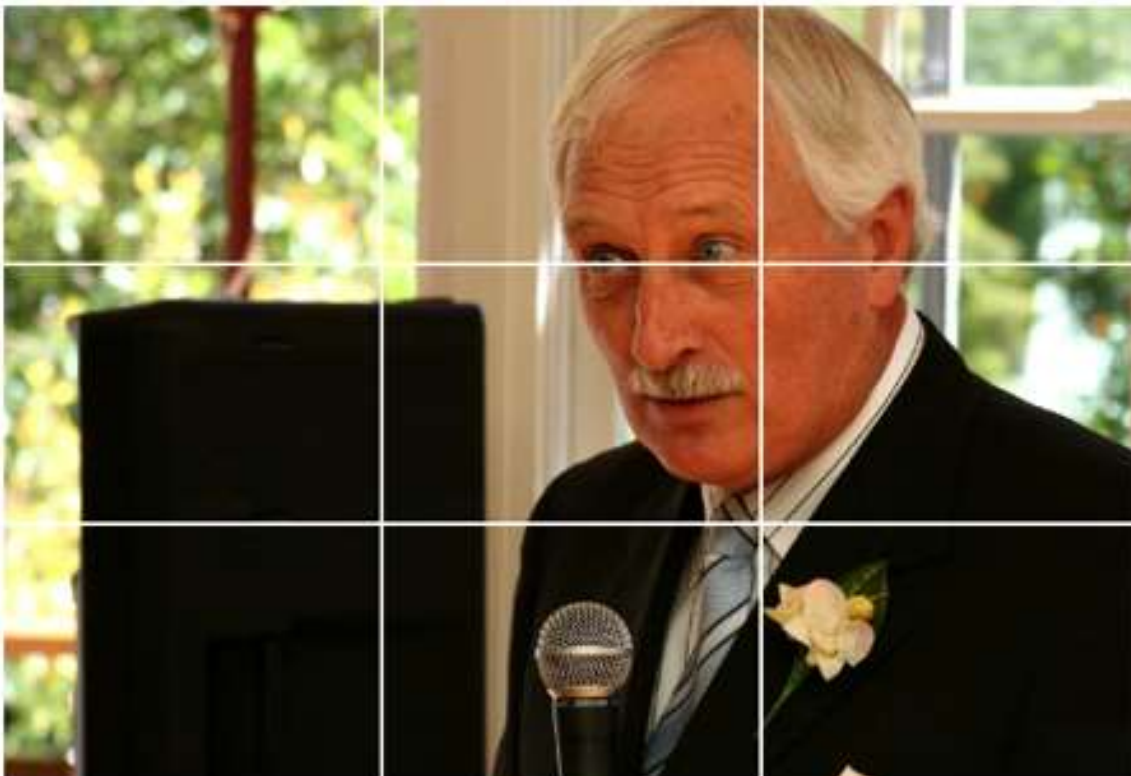
Not only this – but it also gives you four 'lines' that are also useful positions for elements in your photo.



The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally.

Studies have shown that when viewing images that people's eyes usually go to one of the intersection points most naturally rather than the center of the shot – using the rule of thirds works with this natural way of viewing an image rather than working against it.

In addition to the above picture of the bee where the bee's eye becomes the point of focus here are some of examples:

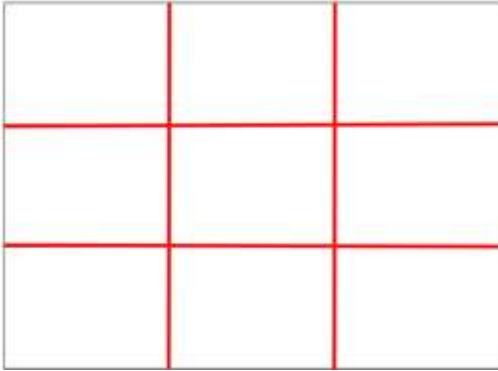


Another Rule of Thirds Example

In this image I've purposely placed the head of my subject on one of the intersecting points – especially his eyes which are a natural point of focus for a portrait. His tie and flower also take up a secondary point of interest.

With this grid in mind the 'rule of thirds' now identifies four important parts of the image that you should consider placing points of interest in as you frame your image.

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In a similar way a good technique for landscape shots is to position horizons along one of the horizontal lines also as I've done with the following shot (I'll let you imagine the lines).



Using the Rule of Thirds comes naturally to some photographers but for many of us takes a little time and practice for it to become second nature.

In learning how to use the rule of thirds (and then to break it) the most important questions to be asking of yourself are:

- What are the points of interest in this shot?
- Where am I intentionally placing them?

Once again – remember that breaking the rule can result in some striking shots – so once you've learnt it experiment with purposely breaking it to see what you discover.

Lastly – keep the rule of thirds in mind as you edit your photos later on. Post production editing tools today



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

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

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

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 daytime **light** outside, is considered **low-light**.

MAY:

PANNING

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

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

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

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. Let's 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.



Proud member of



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 **all the hands on deck** 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:

**MRS ROANNE
DE HAAST**



CAPE LEGENDS

A PREMIUM WINE COMPANY

ORMS BELLVILLE



About Orms

From its beginnings as a photography gear and printing shop, Cape Town photography giant Orms has become an extensive creative franchise. The Orms vision has always been to provide professional and amateur photographers alike with the best and latest gear at reasonable prices, and to stock the largest range of products. Orms also strives to keep South African photographers at the forefront of technological advances, and continues to live up to its own high standards.

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South Africa

CLUB SCORESHEET FOR: JANUARY 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

WATCH THIS SPACE



BEST BEGINNER:

Merwe Erasmus



Proud member of



SALONS ACHIEVED FOR: JANUARY 2017

Salon Acceptances

		Acc	COM	2nd	1ST	INT acc	INT COM	Int medal
Marleen	la Grange					38	1	
Christo	la Grange					27		
Erik	Seket					3		
TPS								
Salon year ending June 2017		216	28	2	7	153	1	0

JANUARY 2017: FINAL SCORES

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Lynne	Shone	3	Alien invader	30	S
Digital Open	Desmond	Labuschagne	5	Bateleur in Flight	32	S
Digital Open	Vic	Els	4	Bee Eater	35	G
Digital Open	Marius	Bothma	3	Best days of our lives	31	S
Digital Open	Richard	Jones	2	Cape Turtle Dove	32	G
Digital Open	Stephen	Burgstahler	3	Chicago Trump Tower	37	G
Digital Open	Mariana	Visser	3	City lights	31	S
Digital Open	Merwe	Erasmus	1	Davies Pool	32	G
Digital Open	Lynne	Kruger-Haye	3	Desolate Landscape	29	S
Digital Open	Barbara	van Eeden	4	Die kuif maak die perd	31	S
Digital Open	Arnold	vd Westhuizen	1	Disturbed owlet	30	G
Digital Open	Gary	Scholtz	3	Dusty Acion	34	S
Digital Open	Hannes	Human	3	Flying Jelly Fish	34	S
Digital Open	Jonathan	Volmink	3	Gansbaai Rocks	30	S
Digital Open	Ena	Malan	4	Hangbrug oor die see	31	S
Digital Open	Christo	la Grange	5	Happy Valentine	34	S
Digital Open	Clifford	Wyeth	5	Keep Walking	33	S
Digital Open	Johan	Greeff	3	Landscape Greyton	36	G
Digital Open	Johan	Beyers	M	LEOPARD CRAWL 1K	39	G~10~Overall
Digital Open	Daniel	Rossouw	3	Looking	30	S
Digital Open	Rodney	Rudman	3	Peek a Boo	34	S
Digital Open	Lydia	Lacerda	3	Perfect reflection	31	S
Digital Open	Rob	Minter	4	Sand piper	31	S
Digital Open	Marleen	La Grange	5	See through	34	S
Digital Open	Ronel	Nel	3	Snowing in Austria	32	S
Digital Open	Francois	du Bois	4	Springbok doing his thing	34	S
Digital Open	David	Barnes	3	Studying the masters	38	G
Digital Open	sandra	calitz	3	Sunbird	37	G
Digital Open	Andre	Stipp	4	Swallow	38	G~20
Digital Open	Erik	Seket	3	Three	31	S
Digital Open	Kerryann	Collier	3	Water drops	31	S
Digital Open	Wayne	Weimann	3	Waterfront Skylight	32	S
Digital Open	Bennie	Vivier	5	Windsurfer at sunset	37	G
Digital Open	Desmond	Labuschagne	5	Blyde River Canyon	36	G
Digital Open	Erik	Seket	3	Boy on a Train	33	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Wayne	Weimann	3	Circle in the roof	34	S
Digital Open	Bennie	Vivier	5	Father and son	31	S
Digital Open	Johan	Beyers	M	HONG KONG LASERS 1K	38	G
Digital Open	Arnold	vd Westhuizen	1	Horizontal hydra	35	G
Digital Open	Rob	Minter	4	Just needing Ouma and Oupa	33	S
Digital Open	Vic	Els	4	Langkloof Valley	33	S
Digital Open	Mariana	Visser	3	Last Tango	30	S
Digital Open	Ena	Malan	4	Mistige oggend	34	S
Digital Open	Jonathan	Volmink	3	Morning Birds	29	S
Digital Open	Hannes	Human	3	Old Faithful	31	S
Digital Open	Lydia	Lacerda	3	Perhaps the Flying Dutchman	30	S
Digital Open	sandra	calitz	3	Rescued	33	S
Digital Open	Gary	Scholtz	3	Road to sunrise	33	S
Digital Open	Barbara	van Eeden	4	Roosgolwe	31	S
Digital Open	Rodney	Rudman	3	Shadow Scatter	33	S
Digital Open	Ronel	Nel	3	Steenbokkie	29	S
Digital Open	Kerryann	Collier	3	Still water	32	S
Digital Open	Johan	Greeff	3	Streamlined	35	G
Digital Open	Andre	Stipp	4	Tunnel Vision	36	G
Digital Open	Francois	du Bois	4	Victoria Wharf	33	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Prints - Set Subject	Marleen	La Grange	5	Apple splash	35	G~2S
Prints - Set Subject	Stephen	Burgstahler	3	Blue Water Reflections	33	S
Prints - Set Subject	David	Barnes	3	Blue	33	S
Prints - Set Subject	Christo	la Grange	5	Breaking...the Water Barrier	34	S
Prints - Set Subject	Wayne	Weimann	3	Desperate times	29	S
Prints - Set Subject	Daniel	Rossouw	3	Space Droplets	35	G
Prints - Set Subject	Lynne	Shone	3	Splash	30	S
Prints - Set Subject	Richard	Jones	2	Splash	30	S
Prints - Set Subject	sandra	calitz	3	Strawberry Daiquiri	38	G~1S
Prints - Set Subject	Marius	Bothma	3	water at sunset	29	S
Prints - Set Subject	Francois	du Bois	4	Waterfront 36 Degrees C	30	S
Prints - Set Subject	Lorna	Darroll	5	Whoosh	34	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital - Set Subject	Daniel	Rossouw	3	A droplet joins his mates	31	S
Digital - Set Subject	Stephen	Burgstahler	3	Blue	30	S
Digital - Set Subject	Ronel	Nel	3	Borrelende water	33	S
Digital - Set Subject	David	Barnes	3	Braving the waves	34	S
Digital - Set Subject	Richard	Jones	2	Bubbles	30	S
Digital - Set Subject	Andre	Stipp	4	Ebb and Flow	35	G
Digital - Set Subject	Rodney	Rudman	3	Ebbing Tide	32	S
Digital - Set Subject	Merwe	Erasmus	1	First River	36	G
Digital - Set Subject	Marleen	La Grange	5	Full force	34	S
Digital - Set Subject	Erik	Seket	3	Golden Waters	34	S
Digital - Set Subject	Johan	Beyers	M	GRAND ARCH REFLECTION	39	G~1S
Digital - Set Subject	Barbara	van Eeden	4	Groen riete in die water	32	S
Digital - Set Subject	Desmond	Labuschagne	5	In the Limelight	37	G~2S
Digital - Set Subject	Rob	Minter	4	Making water work for you	31	S
Digital - Set Subject	Gary	Scholtz	3	Misty Cliffs	33	S
Digital - Set Subject	Lynne	Shone	3	One more for the road	34	S
Digital - Set Subject	Lorna	Darroll	5	Punch through	30	S
Digital - Set Subject	Clifford	Wyeth	5	Reflected care	30	S
Digital - Set Subject	Arnold	vd Westhuizen	1	Reflected in the water	31	G
Digital - Set Subject	Marius	Bothma	3	reflections...water at sunset	31	S
Digital - Set Subject	Kerryann	Collier	3	Soft reflection	33	S
Digital - Set Subject	Christo	la Grange	5	Sparkling Water	31	S
Digital - Set Subject	Johan	Greeff	3	the Wave	32	S
Digital - Set Subject	Bennie	Vivier	5	Viswaters	35	G
Digital - Set Subject	Jonathan	Volmink	3	Waste Not Want Not	33	S
Digital - Set Subject	Francois	du Bois	4	Water is Life	33	S
Digital - Set Subject	Mariana	Visser	3	water punch	30	S
Digital - Set Subject	Wayne	Weimann	3	We need rain	34	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Prints - Open	sandra	calitz	3	Centerpiece	36	G
Prints - Open	Lynne	Kruger-Haye	3	Dramatic Sky of the Overberg	31	S
Prints - Open	Andre	Stipp	4	Glass flutes	34	S
Prints - Open	Christo	la Grange	5	Happy New Year	36	G
Prints - Open	Desmond	Labuschagne	5	Im looking at You	33	S
Prints - Open	Marleen	La Grange	5	Melody of love	35	G
Prints - Open	Stephen	Burgstahler	3	Morning Has Broken	36	G
Prints - Open	Clifford	Wyeth	5	Our travel through life	36	G
Prints - Open	Hannes	Human	3	Picasso Fireworks	32	S
Prints - Open	David	Barnes	3	Proportions	36	G
Prints - Open	Lorna	Darroll	5	Strandfontein	33	S
Prints - Open	Vic	Els	4	Sushi Centre	33	S
Prints - Open	Marius	Bothma	3	view from above	31	S
Prints - Open	Richard	Jones	2	Wasp and flower	35	G
Prints - Open	Lorna	Darroll	5	BW Portrait series 81 Casper	37	G~20
Prints - Open	Clifford	Wyeth	5	Holy gathering	37	G~10
Prints - Open	Lynne	Kruger-Haye	3	Imp. of an Artichoke Flower	35	G

Last laugh.....



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