



# OFFICIAL NEWSLETTER OF THE TYGERBERG PHOTOGRAPHIC SOCIETY

"the place where photographers click"

**VENUE:** All Saints Anglican Church, Baxter Road, Durbanville

**WHEN:** 7pm, every 4<sup>th</sup> Wednesday of the Month

**WEBSITE:** [www.tygerphoto.co.za](http://www.tygerphoto.co.za)



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Editor: Lynne Kruger-Haye Contact me on [editor@tygerphoto.co.za](mailto:editor@tygerphoto.co.za)

## from the editor ...

The thing about travel, especially when finding yourself surrounded by a different culture and language, is that you quickly realise the futility of taking yourself too seriously.

When we headed off on our Great Vacation, I had adamantly insisted that "I am a photographer, and my Big Girl equipment is going!" Well, a heavy backpack stuffed with 2 full frame bodies, 3 lenses, cleaning kit, filters, tripod, camera odds and ends, and of course all the usual stuff that goes into my handbag (including the hand sanitiser and anti-histamine pills—I mean, you never know!) and dragging a 13 year-old along (we won't also mention the energiser-bunny husband with a must-do list as long as my arm rushing us about) eish... need I say more... ???

The great lesson learnt here is simply this: If you are going on a **family** vacation, then your cellphone is more than good enough!!! Long live the LG G5!

The most enjoyable moments were those rare ones where we left the cameras behind and just meandered, unencumbered, with **his** credit card and our mobile phones! Please bear in mind that this was no easy feat, as we both had to agree to leave the Canons behind, seeing that this family is rather competitive (although we smile nicely and deny it!) and suffers from severe FOMO (fear of losing out)!

On one of my Facebook posts from the trip, Marleen le Grange commented that perhaps at club we should introduce Cellphone Photography as a Set Subject... It was this that led me to thinking about the whole "taking ourselves too seriously" thing.

You see, young people today, (in fact most people!) can't afford the fancy equipment that comes with this hobby, and quite possibly we are chasing

potential members away.

Everyone has a cellphone these days, and most of these have cameras, so quite possibly we should be embracing the advances technology gives us and use this to "make our circle bigger"! Perhaps our motto should be "The place where photographers click—with **any** type of camera!"

Needless to say, I have come home with impressive happy snaps and not much else. Life is far too short to take ourselves so seriously, and every now and then it does the soul good to put down the camera and enjoy life for what it is, not just through the lens...

In the end, I think it is this realisation that will make us better photographers, as we will learn to wait for the right moment and only then pick up the camera and take the shot... regardless of which camera is in our hands....



*The Eiffel Tower—Cellphone Image LG G5*

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: JULY 2017

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PRINTS OPEN WINNER &

OVERALL WINNER:

*"POND LIFE" by Rob Minter*



PRINTS OPEN - RUNNER-UP

*"TALL BUILDINGS" by Erwin Kruger-Haye*





**PRINTS SET SUBJECT - WINNER**

**"THE LIGHTHOUSE AT THE PIER"**

*by Christo la Grange*



**PRINTS SET SUBJECT - RUNNER UP**

**"DOUBLE VISION"** *by Alta Jones*

**DIGITAL SET SUBJECT - WINNER**

**“ANYBODY HOME”** *by Christo la Grange*



**DIGITAL SET SUBJECT - RUNNER UP**

**“MULTIPLE ROSE”** *by Johan Beyers*



**DIGITAL OPEN – WINNER**

**“POWER ”** *by David Barnes*



**DIGITAL OPEN - RUNNER-UP**

**“BELLY BUTTON”** *by Johan Beyers*





## CLUB OUTINGS

*by Karen Donaldson*

The TPS Club Outings are hosted once a month, usually over a week-end. 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:

#### **MUSHROOMS!!!!**

We went to De Hel in Constantia to get some macro shots of the mushrooms. There were not as many as we would have hoped for, but with lots of searching we did find some to get photos of.



Thanks to those brave members who came along prepared to crawl through the forest with me!

### AUGUST:

Unfortunately due to the very cold weather, there are not many Butterflies at the moment, so the outing to Butterfly World has been cancelled. We will rearrange this one later in the year.

Please keep an eye out for notification for our September outing. 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:

#### **OFF CAMERA FLASH!!!**

Last month we had the opportunity to play around with some professional lighting equipment borrowed from Peter Lambert. We also had the opportunity to work with 4 volunteer models. It was a great evening and it went down really well. Thank you to everyone who joined in. Please remember to send me your photos so that I can pass them on to the models.

### AUGUST:

**THURSDAY, 10TH AUGUST 2017**

**7PM, at the club venue:**

Next month we will have the 2nd 5th photo event. This is a great chance to discuss those photos that you are not quite sure about or to discuss a new technique or genre you have been trying out. Please look out for the event on Photovault and load up your image there!

'Till then, happy shooting!!

Kind regards,

**Jonathan**

**(082 397 9698)**



## FROM THE DESK OF THE CHAIRMAN:

The year is fast coming to its end. We have to start with final planning of our Inter club competition, the yearend function and the AGM.

On behalf of TPS I would like to congratulate Nicol du Toit on his appointment as the new PSSA Western Cape Regional Director. Nicol is currently the Chairman of the Cape Town Photographic Society. We look forward to a constructive engagement for the benefit of photography in the Western Cape.

Our July Club Competition evening was well attended and our judge, Antenie, had a tough job to select the best. As usual Antenie did a superb job and his constructive critique was appreciated by one and all. Congratulations to all the winners.

Marleen, Christo and Lynne were under the first 100 in the Impala ratings in S A (salons). Marleen were placed 14<sup>th</sup> in S A. and achieved the no 1 position in the Western Cape. Well done to you all.

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

- Francois du Bois

### **A WARM JULY WELCOME TO**

#### **Our Visitors:**

Alicia Greyling

Duckie du Toit

Antenie Carstens (Judge)

#### **New Members:**

Ohna Nel (social)

Alexander Stapar

Gert Pretorius

## MEMBER INTERVIEW:

*Chatting with :*



### ***Marleen le Grange***

#### **How long have you been doing Photography?**

Four and a half years ago, after doing quadbike enduro professional racing for years, we decided (as a family) to go a safer route when we retired. So, we sold our quadbikes and bought cameras! Back then I knew nothing about aperture, and when Christo mentioned it I thought he was swearing at me and I told him his too!

#### **What has happened in your Photography since then?**

During this time, I was fortunate to accumulate quite a few salon acceptances and medals, both locally and internationally.

#### **What type or style of Photography do you enjoy?**

At this stage, I do not have any specific style, but really enjoy just trying all of the different genres.

#### **What advice would you give our newer members and photographers?**

Do not ever doubt your potential, enjoy photography, learn from fellow photographers and always see critique in a positive way.



**Here are some random photography tips and factoids for beginner photographers that you may find useful:**

1. Adding a UV filter to your camera lens will improve clarity – and protect your lens. Buy the best one you can afford.
2. Format your card after backing up your images rather than erasing them. Always.
3. Cold weather drains your batteries quickly so always keep an extra one on hand, somewhere close to your body so it stays warm.
4. Never bother using the green button on your camera that offers Intelligent Auto. It's the same as P but offers no possibilities of controlling anything like ISO.
5. If you have a B on your camera, it stands for Bulb. It is used for lengthy exposures, especially night and astral photography.
6. To avoid camera shake the slowest shutter speed should be the equivalent of the lens focal length. So for a 300 mm lens, 1/300 is the slowest shutter speed you can expect to handhold without blurring the image.
7. Turn off the anti-vibration button on your camera when you use a tripod or you shoot at fast shutter speeds. Otherwise it will degrade the sharpness of the image.
8. A 50 mm lens is one of the best lenses to buy for low light situations.
9. A teleconverter multiplies the focal length. It can be useful for outdoor photography.
10. Depth of field is the range of sharpness in a photograph. For a landscape photograph where you want everything in focus, put your camera on Aperture priority, and set it to 16 or 22. If you're doing a portrait where you want the person in focus but a blurry background, set the aperture to the widest opening or smallest number on your camera.
11. Take your camera out of auto ISO and start thinking about the conditions you're shooting in. The lower the ISO the less the "noise". Use 200 on a bright day – perhaps even 100. In low light situations be prepared to increase your ISO to 800 or even 1600. It can mean the difference of getting a photo that isn't blurred.
12. Every time you change the shutter speed or aperture setting you are halving or doubling the amount of light.
13. Carry a microfibre cloth with you (and cleaning fluid if possible) so you don't ruin your images with unwanted spots.





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

## Tips For Macro Photography: The Extreme Close-Up

*January 18, 2011 · Christopher B. Derrick*

Macro photography has always fascinated me because practitioners of the art/craft continually amaze me with the small details of our gigantic world. Much like a Seinfeld bit, Macro photography typically consists of finding an everyday object and photographing it at such close proximity that the perhaps mundane – now taken out of context – is startling and interesting. Macro photography can be extra enjoyable and elucidating, as you'll be pleasantly surprised by the myriad of minute details your camera records. Icicles hanging on a tree branch or the side of a house can become surreal when viewed through macro photography.

### Avoid Camera Shake

When you shoot Macro, your Depth of Field is extremely shallow, so critical focus is paramount to get a more than good shot. And what's the main culprit for soft focus in macro photography? You guessed it, camera shake. To avoid camera shake you'll need to shoot at a higher shutter speed, use a tripod and/or a cable release. Also, never, never, never use the Auto Focus setting when doing Macro photography, because the computer can easily be tricked (not that it matters if you have a huge memory card, but why waste the time?). By manually focusing your lens, you have precision control of what tiny – but now huge – details will be the centre of attention.



# Composition

With macro photography, you can (and should) take your time to get the composition precisely perfect (or perfect for what you envision), so don't hesitate to move up, down and all around the subject of your gaze. Unless you're shooting a bumblebee or a hummingbird, you have no time constraint, so using bracketing to get the best exposure to match the flawless composition. Bracketing, if you didn't know, is taking at least three of the exact same photographs at different exposures (over, neutral and under) to get colour accuracy & vibrancy, shadow & highlight detail and depth of field that you can compare and make the most dynamic selection.




## Checklist

***Here are some quick things to remember, sort of a checklist for macro photography:***

1. Simplify your image as much as possible.
2. Fill as much of the frame as possible with your subject.
3. Over-compensate for sharp focus.
4. Experiment with various angles to find the most aesthetically pleasing.
5. Be very aware of the background (which will be out of focus) and eliminate anything that will be distracting.





Macro photographs show you details of the world that are more often than not overlooked, because even the simplest subject can seem more than important and poignant when its surface details are being examined at such a high magnification. Remember, by looking closer – borrowing a phrase from *American Beauty* – you’ll see that you have a whole new array of subjects to photograph. 



### ***Some Inspiration:***

***Curved***



— Kristofer Jonsson

***Summer Refreshment***



- Frankieleon

***Beauty of Rust***



- Frankieleon



# 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

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: JULY 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

1 to 2:

MONIQUE JONES

HETSIE OTTO

3 to 4:

DAVID BARNES



BEST BEGINNER:

MONIQUE JONES

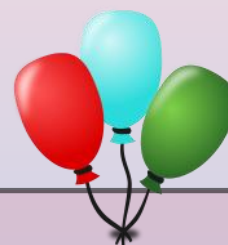


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**NB!!!**

## ANNOUNCEMENTS:



### DATES TO DIARISE:

#### AUGUST 2017

- 5th Brandpunt Salon closes
- 10th Learn & Share Evening
- 12th TAF Int Salon closes
- 19th Vereeniging Salon closes
- 20th **TPS Club submissions due**
- 23rd TPS Club Evening—Macro

### BIRTHDAYS IN JULY!!!!!!

*Wishing all of the very best to:*

- Geoff Burgess
- Denise Crawford
- Karen Donaldson
- Joe Inns
- Alta Jones
- Marvan van Zyl
- Denise Visser

# **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.

The Photographic calendar runs from the 1<sup>st</sup> of July until the 30<sup>th</sup> of June the following year. See the attachment of our TPS annual results from 01-07-2016 until 30-06-2017.

You will notice that more than 500 Salon Acceptances were harvested by TPS. Over and above that however, we also achieved 49 Certificates of Merit, of which no less than 12 was chosen to be the best in their Categories!!!

Our International Acceptances, COM's and Medals are no less impressive!

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 JULY 2017**

Month	Jun-17	(Bloemfontein Salon)					
Salon Year End	17-Jun						
Names	Acceptance	COM	2nd	1st	Internat. Accep	Internat. COM	Internat. Medal
Robert Minter	1						
Stephen Burgstahler	3						
Desmond Labuschagne	2						
Marleen la Grange	2						
Christo la Grange	4						
Andre Stipp	3						
Clifford Wyeth	1						
Robert Johnson	2						
Karen Donaldson	3						
David Barnes	1	1					
Lynne Kruger-Haye	5			1			
<b>Total</b>	<b>27</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Year Total</b>	<b>503</b>	<b>49</b>	<b>2</b>	<b>12</b>	<b>375</b>	<b>3</b>	<b>1</b>
01-07-2016 to 30-06-2017							



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# SALON RESULTS FOR THE CALENDAR YEAR:

## 01 JULY 2016 — 30 JUNE 2017

### OVERALL SALON ACCEPTANCES FOR TPS MEMBERS - 2017

Members	NATIONAL ACCEPTANCES	NATIONAL COM	NATIONAL 2nd	NATIONAL 1st	INT.NATIONA L ACCEPTANC- ES	INT.NATIONAL COM	INT.NATIONAL MEDALS
Andre Stipp	37	6	0	0	0	0	0
Anne Wyeth	2	0	0	0	0	0	0
Arnold v/d Westhuizen	2	0	0	0	2	0	0
Barbara van Eeden	7	0	0	0	0	0	0
Christo la Grange	81	4	0	1	145	0	1
Clifford Wyeth	8	0	0	0	0	0	0
Daniel Rossouw	7	0	0	0	0	0	0
David Barnes	35	5	0	1	0	0	0
Desmond Labuschagne	37	2	0	0	0	0	0
Erik Seket	4	1	0	0	3	0	0
Francois du Bois	7	0	0	0	0	0	0
Gary Scholz	1	0	0	0	0	0	0
Johan Beyers	11	4	1	5	0	0	0
Karen Donaldson	9	1	0	0	0	0	0
Lynne Kruger-Haye	45	13	0	1	0	0	0
Mariana Visser	15	1	0	0	0	0	0
Marius Bothma	2	0	0	0	0	0	0
Marleen la Grange	105	7	0	3	225	3	0
Martin Kleingeld	3	0	0	0	0	0	0
Rob Minter	9	1	0	0	0	0	0
Robert Johnson	22	2	0	1	0	0	0
Rodney Rudman	2	0	0	0	0	0	0
Ronel Nel	1	1	0	0	0	0	0
Sandra Calitz	18	0	1	0	0	0	0
Stephen Burgstahler	31	1	0	0	0	0	0
Vic Els	2	0	0	0	0	0	0
<b>Grand Total</b>	<b>503</b>	<b>49</b>	<b>2</b>	<b>12</b>	<b>375</b>	<b>3</b>	<b>1</b>

## FINAL SCORES: JULY 2017

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Kerryann	Collier	3	Capturing the sunset	12	G
Digital Open	Merwe	Erasmus	1	Cormorants heading home	12	G
Digital Open	Desmond	Labuschagne	5	Dancing Egret	10	S
Digital Open	Hetsie	Otto	1	Distortion	9	G
Digital Open	Bennie	Vivier	5	Dune Patterns	12	G
Digital Open	Mariana	Visser	3	Fatima Cathedral	10	S
Digital Open	Arnold	vd Westhuizen	2	Fire and water	13	G
Digital Open	Rob	Minter	4	Freezia umbrella	11	S
Digital Open	Richard	Jones	3	Halloween Arum Lily	11	S
Digital Open	Lynne	Kruger-Haye	4	Hopelessness	12	G
Digital Open	Johan	Beyers	M	Ice Beach	12	G
Digital Open	Clifford	Wyeth	5	Jonas	11	S
Digital Open	Ena	Malan	4	Jong Olifant	10	S
Digital Open	Alta	Jones	2	Just Sneaking Pass Quietly	10	S
Digital Open	Erik	Seket	3	Kokerboom Sunset	13	G
Digital Open	Josie	Norfolk	4	LIZARD	12	G
Digital Open	Helene	Thompson	1	Nest under construction	11	G
Digital Open	Marleen	La Grange	5	Phantom freighter	14	COM
Digital Open	Kurt	Lehner	1	Piercing Contrast	10	G
<b>Digital Open</b>	<b>David</b>	<b>Barnes</b>	<b>3</b>	<b>Power</b>	<b>14</b>	<b>COM~10</b>
Digital Open	Monique	Jones	1	Ruins amongst the reef	10	G
Digital Open	Vic	Els	4	Showoff	11	S
Digital Open	Stephen	Burgstahler	4	Skyline Reflection	13	G
Digital Open	Andre	Stipp	4	Skyscape	12	G
Digital Open	Christo	la Grange	5	Smarties	11	S
Digital Open	Roanne	de Haast	2	Solitude in a crowd	11	G
Digital Open	Karen	Donaldson	4	Succulent Flowering	12	G
Digital Open	Ivor	Thompson	3	Swimming cage	11	S
Digital Open	Francois	du Bois	5	The Colour Run in Stellenbosch	11	S
Digital Open	Nelis	du Toit	3	Three giants	10	S
Digital Open	Kurt	Lehner	1	Angels Share	12	G
Digital Open	Stephen	Burgstahler	4	Animal	13	G
Digital Open	Kerryann	Collier	3	bee-utiful	11	S
<b>Digital Open</b>	<b>Johan</b>	<b>Beyers</b>	<b>M</b>	<b>Belly Button</b>	<b>14</b>	<b>COM~20</b>
Digital Open	Desmond	Labuschagne	5	Black Shouldered Kite	13	G
Digital Open	Bennie	Vivier	5	Candid image of my son	11	S
Digital Open	Vic	Els	4	Cologne	13	G

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Alta	Jones	2	Hi There Beautiful	10	S
Digital Open	Karen	Donaldson	4	Mellow in Yellow	11	S
Digital Open	Josie	Norfolk	4	Monk in the snow	10	S
Digital Open	Arnold	vd Westhuizen	2	Natures enchantment	11	G
Digital Open	Francois	du Bois	5	On a cold morning	13	G
Digital Open	Mariana	Visser	3	purple delight	11	S
Digital Open	Andre	Stipp	4	Soft Sea	12	G
Digital Open	Ena	Malan	4	Sononder oor strandmeer	12	G
Digital Open	Hetsie	Otto	1	Spinning out of Control	10	G
Digital Open	Erik	Seket	3	Spitzkoppe	11	S
Digital Open	Roanne	de Haast	2	Tulip Field	10	S
Prints - Open	Clifford	Wyeth	5	100 percent	9	B
Prints - Open	Andre	Stipp	4	Colours in Feathers	12	G
Prints - Open	Marleen	La Grange	5	Enclosed	12	G
Prints - Open	Richard	Jones	3	Gannets in flight	12	G
Prints - Open	Lorna	Darroll	5	Graaff s pool sunset	10	S
Prints - Open	Monique	Jones	1	High tea	11	G
Prints - Open	Alta	Jones	2	I Am Just... For Words	10	S
Prints - Open	Nelis	du Toit	3	In remembrance of	9	B
Prints - Open	David	Barnes	3	Many hands make light work	13	G
Prints - Open	Christo	la Grange	5	Midnight Aloe	12	G
Prints - Open	Desmond	Labuschagne	5	Misty Morning on the Farm	12	G
Prints - Open	Vic	Els	4	Please Share	13	G
<b>Prints - Open</b>	<b>Rob</b>	<b>Minter</b>	<b>4</b>	<b>Pondlife</b>	<b>14</b>	<b>COM Overall</b>
Prints - Open	Ivor	Thompson	3	Red winged Starling	12	G
Prints - Open	Arnold	vd Westhuizen	2	Shut	13	G
Prints - Open	Erwin	Kruger-Haye	3	The Weaver	11	S
Prints - Open	Lorna	Darroll	5	1925 band	11	S
<b>Prints - Open</b>	<b>Erwin</b>	<b>Kruger-Haye</b>	<b>3</b>	<b>Tall Buildings</b>	<b>14</b>	<b>COM~20</b>
Prints - Open	Clifford	Wyeth	5	True smile	12	G



Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital - Set Sub	Kerryann	Collier	3	A Global view	10	S
Digital - Set Sub	Josie	Norfolk	4	A scream	11	S
<b>Digital - Set Sub</b>	<b>Christo</b>	<b>la Grange</b>	<b>5</b>	<b>Anybody Home</b>	<b>13</b>	<b>G~1S</b>
Digital - Set Sub	Karen	Donaldson	4	Flower in Abstract	10	S
Digital - Set Sub	Daniel	Rossouw	4	Getting into the music	10	S
Digital - Set Sub	Monique	Jones	1	Giant jive on the beach	9	G
Digital - Set Sub	Rob	Minter	4	Legless	12	G
Digital - Set Sub	Nelis	du Toit	3	Misty waters	10	S
Digital - Set Sub	Bennie	Vivier	5	Mother-in-Law	12	G
<b>Digital - Set Sub</b>	<b>Johan</b>	<b>Beyers</b>	<b>M</b>	<b>Multiple Rose</b>	<b>13</b>	<b>G~2S</b>
Digital - Set Sub	Richard	Jones	3	Passing of time in... intervals	9	B
Digital - Set Sub	Lorna	Darroll	5	Pensive	10	S
Digital - Set Sub	Desmond	Labuschagne	5	Phantom Fishing Fleet	13	G
Digital - Set Sub	Arnold	vd Westhuizen	2	Playing with sparks	12	G
Digital - Set Sub	Kurt	Lehner	1	Risen	11	G
Digital - Set Sub	Marleen	La Grange	5	Stormy seas	12	G
Digital - Set Sub	Merwe	Erasmus	1	Sunset and bird	11	G
Digital - Set Sub	Mariana	Visser	3	Surfing	9	B
Digital - Set Sub	Stephen	Burgstahler	4	Taal Half-pipe	11	S
Digital - Set Sub	Hetsie	Otto	1	The Seat to Wonderland	10	G
Digital - Set Sub	Francois	du Bois	5	The White Boat	11	S
Digital - Set Sub	David	Barnes	3	Waiting for Juliette	12	G
Prints - Set Sub	Nelis	du Toit	3	Autumn reconstructed	7	N
Prints - Set Sub	Roanne	de Haast	2	Castle Escapades	11	G
Prints - Set Sub	Rob	Minter	4	Cooking the books	12	G
<b>Prints - Set Sub</b>	<b>Alta</b>	<b>Jones</b>	<b>2</b>	<b>Double Vision</b>	<b>13</b>	<b>G~2S</b>
Prints - Set Sub	Monique	Jones	1	Eluding ghostly ruins	12	G
Prints - Set Sub	Francois	du Bois	5	Flower on sleeper	10	S
Prints - Set Sub	David	Barnes	3	Homecoming	13	G
<b>Prints - Set Sub</b>	<b>Christo</b>	<b>la Grange</b>	<b>5</b>	<b>The Lighthouse at the Pier</b>	<b>14</b>	<b>COM~1S</b>
Prints - Set Sub	Marleen	La Grange	5	Walking in the rain	12	G
Prints - Set Sub	Lynne	Kruger-Haye	4	Waterlily in monochrome	10	S

Last laugh.....



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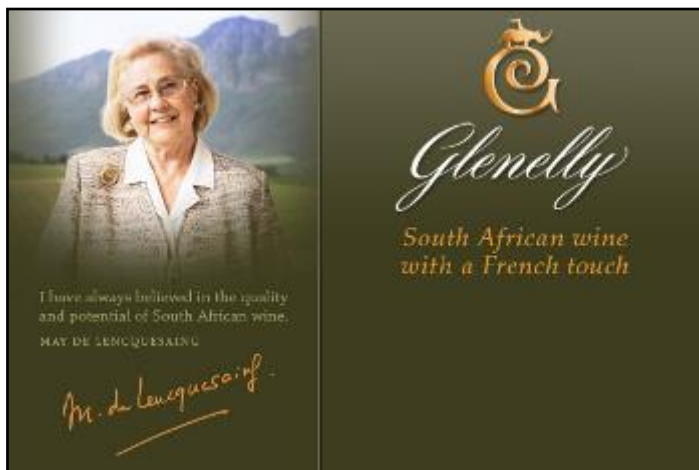
## THANK YOU'S:

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 **Gerda Kleingeld** 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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