

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 just like that, the first half of 2017 is done and dusted, and at such a breakneck speed that it leaves one both exhilarated and exhausted!

Here at TPS, we have had so much going on, from outings and educational evenings, to salons and exhibitions—and the stuff just keeps coming!

With the committee hard at work to make these events both meaningful, yet fun, we have lots to look forward to for the rest of the year.

Please have a look at the Learn & Share evening for July, which takes the form of an interactive workshop that looks at Off Camera Flash. Please check with Jonathan regarding necessary gear, and please do also remember the R20 donation towards covering some of the costs.

With regards to the Club Outing planned, please make sure that you pack in black bin bags (unused of course!) and spare clothing, as the hunt for those elusive mushrooms will most certainly involve crawling

over muddy terrain and lying on the forest floor!!! As I said, we did promise exciting!

On another note, with all the disasters happening in and around Cape Town—the fires in Knysna particularly— it has got me thinking....

We take photographs, not only for club purposes, but more (hopefully) to preserve moments of meaning of our family and friends. Unfortunately, if you are anything like me, those images tend to live on our hard drives, or more frequently, on our cellphones!!!! Yes, by all means back them up and keep them safe, BUT surely that should not be the only place where they live?? Many a house in turned into a home by photographs and dogs, however photographs are allergy and hair-free!

So, here's to both clicking and printing!



Be blessed.... Lxx



What Children Think

It has long been acknowledged that family photos on display in a home help boost a child's sense of identity and create a sense of belonging.

Each time they walk by a family photograph, which is countless times a day, a message is sent...

"You, my dear child, are important.
You matter.
You have a special place in this world.
You are part of this thing called FAMILY
and we love you."

I wonder what they think when they
walk by a USB drive?

Missy Mwac

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TOP SCORING IMAGES OF THE NIGHT: MAY 2017

Proud member of



DIGITAL OPEN WINNER &

OVERALL WINNER:

"MOONLIGHT OVER SANDDRIFF" by Merwe Erasmus



DIGITAL OPEN - RUNNER-UP

"BODY DUNES" by Johan Beyers



DIGITAL SET SUBJECT - WINNER

“FEATHER EXPLOSION” *by Kerryann Collier*



DIGITAL SET SUBJECT - RUNNER UP

“HIPPO YAWN” *by Johan Beyers*



PRINTS SET SUBJECT - WINNER

“BEAUTY OR THE BEAST” by *Francois du Bois*



PRINTS SET SUBJECT - RUNNER UP

“OWLS EYE” by *Andre Stipp*



PRINTS OPEN – WINNER

“A DIFFERENT ANGLE ” *by Clifford Wyeth*



PRINTS OPEN - RUNNER-UP

“SOLITARY” *by Lynne Kruger-Haye*

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!

June Outing:

MUSHROOMS!!!!



We will be going to De Hel in Constantia. We will meet there at 08:30.

Directions:- take Main Road, Constantia. Drive past Groot Constantia, continue past Eagle's Nest that you will see on the left, and then a few hundred metres on the **right** you will see the sign board for De Hel. There is parking on both sides of the road.

Please let me know if you will be joining us? I look forward to seeing you there!

Karen (0833427202)



TLS

(Tygerberg Learn & Share)

by Jonathan Volmink

NEXT TLS SESSION:

OFF CAMERA FLASH!!!

For TLS this month we have something a bit different. Peter Lambert has kindly loaned us some off camera lighting gear which we will have the chance to 'play' with. The only thing he will charge us for is the use of the paper backdrop. We hope to set up a few stations so that people can move between them to experience the different options in lighting so bring your cameras along and join in the fun. Unfortunately Peter caters mainly for Nikon and Canon brands at the moment.

We have also arranged with a couple and a lady to join us as models. They are not professional models and I have offered them some of the pics we take as 'payment' for their services. I would like to ask that everyone donates 2 or 3 of their images of the evening to the people involved. I can arrange for this to be sent to them after you have a chance to edit if you so wish.

Please join us on the 13th of July at 19:00. We ask that members who can, to please make a R20 donation this month instead of the regular R10. This will go towards the cost of the paper backdrop.

THURSDAY, 13TH JULY 2017

7PM, at the club venue:

'Till then, happy shooting!!

Kind regards,

Jonathan

(082 397 9698)



FROM THE DESK OF THE

CHAIRMAN:

All the formalities of our TPS 5th salon are now completed and we can carry on with other important issues. I would like to congratulate all the members whose images were selected for the PSSA National Club competition. Shortly we will have to start selecting images and prints for the Western Cape Interclub competition, the highlight of the year.

With winter upon us, new photographic challenges emerge. Members are already planning to brave the cold in order to photograph mushrooms! And as always, our very own Cape of Storms always delivers. This is the beauty of our hobby – we are not bound by the seasons.

The committee is also in the process of finding a suitable, but affordable, venue for our end of the year function. This has become a real problem and solutions should be found. We might have to look for sponsors for the future.

A very encouraging idea was started among the WC Photographic clubs lately whereby they seek to work closer together for the benefit of photography in the Western Cape, an idea we all should support. TPS is also looking at putting together more workshops for the benefit of all our members, we just need a solution in finding suitable venues. Suggestions are welcomed!

Last night we were also honoured to have our former TPS chairman, Robert Johnson, attend our club meeting. I think he was just here to check up on us!

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

- Francois du Bois



MEMBER INTERVIEW:

Chatting with :



Karen Donaldson

How long have you been doing Photography?

Since 2010 when I bought my first DSLR Camera

How did you become interested in Photography?

When my family was growing up I loved to take photos to capture all the childhood memories. Film and one of those instant cameras was all I ever had. Then for many years I did not have a camera at all. In 2010 I decided that I really needed to get a camera as my first grandchild was born and growing so fast. So I went shopping with zero knowledge on photographic equipment and bought my first "proper" camera. When I got home I tore open the box with great enthusiasm not wanting to waste a moment more, only to discover I had no clue on how the camera worked! So I took a night class and that was it.... I was hooked!

What type or style of Photography do you enjoy?

I have tried all the various genre's and found that I do enjoy getting out and doing Scapes, but my real favorite is Close-up/Macro, especially flowers.

What advice would you give our newer members and photographers?

Well the best thing they did was joining the club! Mixing with like-minded people really inspires you and there is a lot you can learn from fellow members. Mostly just enjoy the process of making photos. They are your works of art and be proud of them.

BIRTHDAYS THIS MONTH!!!!

Wishing all of the very best to:

Desmond Labuschagne

DATES TO DIARISE:

JULY 2017

- 1st TPS Outing—Mushrooms
- 1st Heigel Salon closes
- 13th L&S—Off camera flash
- 15th 7th AFO Salon closes
- 15th National PSSA AV Salon
- 23rd **TPS Club submissions due**
- 26th TPS Club Evening

Visitors in June

A warm welcome to:

Ohna Nel
Dianne Coetzee
Alida Heine
Annetjie Louw

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YOUR PHOTOGRAPHER**

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TAKE THAT SHOT
WITH YOUR
CAMERA,
CAN YOU TAKE ONE
WITH MY
PHONE?"**

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

How to Improve Your Art

– The Creative Process in Photography

A Post By: **Tom Mason**

As photographers, we all want to be constantly improving our work. However, often this can seem like an uphill struggle, especially when you are just starting out. As an art form, photography is all about the creative process and exploring ideas through images, but in order to really create great images you need to put a plan in place for your own development; especially focused on skills, inspiration, purpose and output. By tackling these elements you can focus your mind and develop your work, to help you produce better and more refined art every time you go out on location.



Skills – The Basics

In order to get on to the creative elements, having a solid understanding of the base knowledge first, is integral to improving your art as a photographer. I'm not going to go into detail here about understanding exposure, depth of field, composition, etc., but these are key things to spend time on.

It may seem like a huge task, but with solid work you can come to grips with being able to shoot in full manual mode easily within a month. After that point, you need to understand the basics as well as the layout of your camera's functions, helping to make it an extension of yourself and not a distraction from your intended subject. There are a large number of fantastic tutorials available online that can help you to get up to speed and really understand the basics.



Focus Days

Taking your learning further is all about practice and persistence, so think about spending a few days focused on certain image types. Set yourself the task of going out the door to just shoot panning images, wide angles, bokeh, etc. This will help you to formulate the skills in your photographer's arsenal and produce more creative images for the future.

No matter how many years you have been shooting, testing yourself and constantly putting in the time will always help you improve. If you can't find a whole day, why not a lunch break at work? Small efforts done consistently lead to great results.



Restrict Yourself

Creativity is something people often believe thrives with options, but in honesty, having too many things to choose from can often dilute your vision and reduce the creativity within your images. **Restrict yourself** by focusing on a single subject for an extended period of time. Build a long term project in your garden or local nature reserve and keep returning to build upon your images.



Another option is to work with **a single focal length or prime lens** to explore how you can make the most of what you've got. If you don't have a prime lens use a piece of gaffer tape to hold your zoom lens in position to stop the temptation of zooming in or out. These practices will enhance your skills when it comes to general shooting, as you will be able to quickly select and formulate the ways and ideas you want to shoot.

Record

In order to get the best out of the images you are taking and the skills you are learning, remember to record them. Working with a simple notebook or online workbook, evaluate the images you have taken for successes and failures, in order to cement the lessons in your mind and learn from your work.



Inspiration

Inspiration is very important for your development as a photographer. Without constant inspiration it can be hard to formulate ideas and develop on past work. Staying inspired doesn't just mean looking at other photographer's work, as often over-saturation of a single medium can result in less creativity. So it's better to take input from as wide a range of sources as possible.

Galleries

A traditional showcase of artwork, galleries are still a fantastic option for gaining some inspiration. The variety of work on show, from ancient works such as stone carvings and cave paintings, through to impressionism and modernism, really do offer a superb variety of visual stimuli. Often, to get the best out of them, attending a tour or showcase day can help, giving you the backstories of the work as well as explaining the techniques and mediums used. This knowledge will inform, and allow you to formulate your own processes when creating images in the field.

Nature

As a wildlife photographer, nature is a huge inspiration to me. Heading out on walks, be it with or without a camera, is a great way to soak up some atmosphere. Look at light and shape of the landscape, and pull in ideas for future images.

Architecture

Buildings offer fantastic inspiration for photography. Lines, form and shape are used to make striking structures and can be a excellent source of inspiration. Focus on looking for the way the shapes are used to form elegant structures or draw your eye to a pivotal point. Additionally, take note of the way shadows form, as this will help you imagine and anticipate lighting for future images.

Online

In the modern world the internet has a huge amount to offer, and with so many fantastic resources it is full of inspiration. Taking a look at photographers' portfolios, or the feeds of 500px, Flickr, etc. offer superb images that can be the perfect inspiration for your own work. One thing to avoid is that of visual trends, copying styles just because they are popular. It is always worth noting that just because an image doesn't have many Likes or Favourites" does not deny its worth as inspiration, as images will always mean different things to different people.

In person

A great way to find inspiration is to become part of a community. Heading to events in the photography world such as exhibitions or trade shows can provide a great way to meet like-minded people as well as see some excellent work. Also, think about looking for a local photography group or club. Many areas have these and they offer a great chance to meet up and discuss work and camera techniques with your peers, all the while helping you improve and develop your skills.

Record (again)

Just as above, it's very important to also record your inspirations. Write down the names of artists and photographers you want to look up, and make notes on what you like and dislike about certain images and media. All of these thoughts and feelings are great to revisit when creating to help formulate and focus your own work. Remember to keep that notebook handy!

Purpose

Creativity often needs purpose and so do your images. The most powerful images almost always have a purpose behind them, be it to tell stories, stir emotion, tempt us, or give us a glimpse into something we've never seen before. Images with purpose have greater strength.



When wanting to improve your own images look for purpose within your shots. Tell stories through single images or start to work on documenting a larger idea through multiple images. Have the story in your head and shoot frames to help tell it pictorially. Stories don't need to be huge photojournalist essays, instead start off by just showcasing the mundane, everyday occurrences.

Training yourself to make powerful images of these situations will equip you with the necessary skills for more exciting opportunities in the future. Working on a local project, be it in your back garden or local community, means you can spend a great deal of time focused on your images as well as developing your story and vision.

Always ask yourself the following:

- Why am I creating this image?
- What am I trying to show?
- What are the key elements in this story?
- How can I find a unique angle?

These thoughts will help you work toward creating stronger images with purpose and meaning, leading to far more creative photography.



Output

Art deserves to be shown and deciding how you are going to output your final work is a great way to focus your creativity. In the modern world, most images just end up on a hard drive, away from the light of day where no one can see them. With all the work and effort you are putting into them, they deserve more.



In terms of being creative with your work, think about how it should best be shown. Often people lean toward online media, showcasing work through the likes of Flickr or Facebook. Although these are a great way of getting work out there, they can numb the creative and learning process somewhat.

Think about outputting to hard media, printing out your work as well as online platforms. There are loads of great ways to produce photo books, magazines and gallery style prints that will look far better and suit certain bodies of work far more. The creative process of learning to design a photo book, bring together a 12-part print collection, or design a magazine spread, will also be an excellent learning curve to help you when working on future projects.

In addition, there is something to be said for holding a final piece of work in your hands. A finished print really is the ultimate moment for an image. Having passed through all of the creative stages from conception and execution, through to editing and final completion in your hands is a great feeling, and one every photographer deserves after finishing an image.

Conclusion

In order to produce more and more creative work it's all about focusing on the process. The skills behind creating, the inspiration and purpose behind projects, the final results and how they are output. By taking time to think through these stages you can really focus your mind and produce refined work to be proud of, as well as constantly develop your skills and grow as a photographer in the future.



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

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



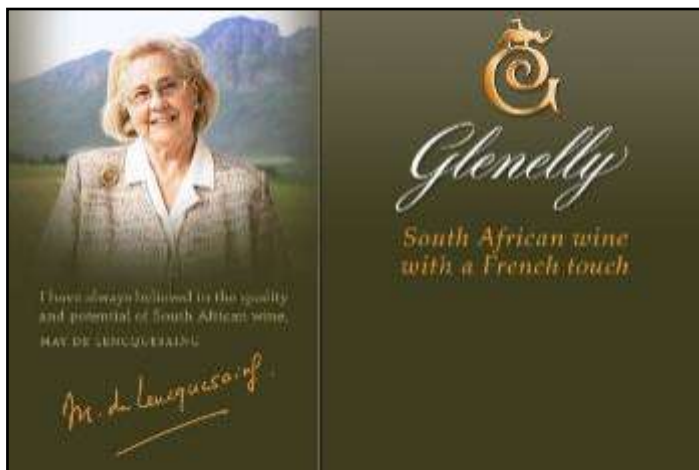
THANK YOU'S:

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 **Marleen la Grange and 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:

**MRS ROANNE
DE HAAST**



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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: JUNE 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:

NELIS DU TOIT



BEST BEGINNER:

MERWE ERASMUS



Proud member of



SALONS ACHIEVED FOR JUNE

Month	June -2017							
Salon Year End	June -2017							
Names	Acceptance	COM	2nd	1st	Internat. Accep	Internat. COM	Internat. Medal	
Mariana Visser	3							
Stephen Burgstahler	6	1						
Desmond Labuschagne	6	1						
Marleen la Grange	12			1	18			
Christo la Grange	7				11			
Daniel Rossouw	1							
Clifford Wyeth	4							
Arnold v/d Westhuizen	1							
Andre Stipp	1							
Karen Donaldson	2							
Total for June 2017	43	2	0	1	29	0	0	

FINAL SCORES: JUNE 2017

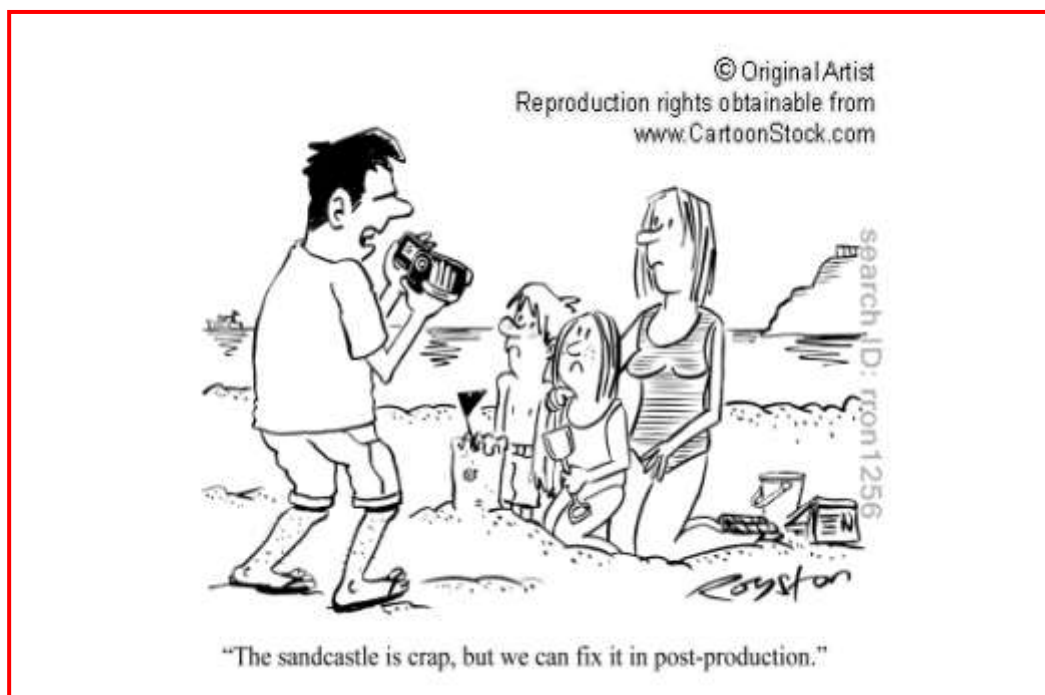
CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Digital Open	Daniel	Rossouw	4	An Uncompleted ... a Bridge	8	B
Digital Open	Richard	Jones	3	Attracting Attention	11	S
Digital Open	Andre	Stipp	4	Black and White	11	S
Digital Open	Johan	Beyers	M	BODY DUNES	13	G~20
Digital Open	Nelis	du Toit	2	Castle rock before dawn	11	G
Digital Open	JOHAN	VAN WYK	2	COLOURS OF DEVOTION	11	G
Digital Open	Stephen	Burgstahler	4	Dit Is Ons Erns	12	G
Digital Open	David	Barnes	3	Farewell	13	G
Digital Open	Wayne	Weimann	3	Graaff Reinets Landmark	9	B
Digital Open	Ena	Malan	4	Ingang na Bath Abdy	9	B
Digital Open	Kurt	Lehner	1	Jackal and Hide	9	G
Digital Open	Marleen	La Grange	5	Lady in black	13	G
Digital Open	Bennie	Vivier	5	Long-tailed starling	11	S
Digital Open	Barbara	van Eeden	4	Love is blind	11	S
Digital Open	Kerryann	Collier	3	Making waves	10	S
Digital Open	Coert	Venter	1	Mariensfluss	11	G
Digital Open	Merwe	Erasmus	1	Moonlight over Sanddrif	14	COM~10~O/all
Digital Open	Luke	Kruger-Haye	1	Motherly Love	9	G
Digital Open	Alta	Jones	2	NO MORE USE TO MANKIND	10	S
Digital Open	Erik	Seket	3	Prints in the Sand	12	G
Digital Open	Lynne	Shone	3	Ruins		
Digital Open	Arnold	vd Westhuizen	2	Slangkop attraction	8	B
Digital Open	Francois	du Bois	5	Sunset at Rooiputs	9	B
Digital Open	Desmond	Labuschagne	5	Sunset Kite Surfer	10	S
Digital Open	Jonathan	Volmink	3	Take me out too	8	B
Digital Open	Ronel	Nel	3	Tap but no water	8	B
Digital Open	Chris	Leerkamp	2	THANK YOU	12	G
Digital Open	Monique	Jones	1	The Chase	11	G
Digital Open	Rob	Minter	4	The first snows of 2017	9	B
Digital Open	Rodney	Rudman	3	The Red Planet	10	S
Digital Open	Lydia	Lacerda	3	the sweet life	9	B
Digital Open	Christo	la Grange	5	The Yawn	12	G
Digital Open	Josie	Norfolk	4	Tibetan Girl	11	S
Digital Open	Vic	Els	4	Tit Bit	10	S
Digital Open	Clifford	Wyeth	5	Tsitsikama	9	B

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Digital Open	Hugo	Coetzee	3	Wow He Loves Me	12	G
Digital Open	Desmond	Labuschagne	5	Addo Sky Lights Up	13	G
Digital Open	Daniel	Rossouw	4	An Appeal to Wisdom	8	B
Digital Open	Bennie	Vivier	5	Boabab Sunset	12	G
Digital Open	Erik	Seket	3	Catching up on News	10	S
Digital Open	Arnold	vd Westhuizen	2	Fire dance	12	G
Digital Open	Ena	Malan	4	Groen deure	11	S
Digital Open	Stephen	Burgstahler	4	Joe Rocker	12	G
Digital Open	Johan	Beyers	M	LOOKING FOR BUGS	11	S
Digital Open	Josie	Norfolk	4	Lunch time	10	S
Digital Open	Hugo	Coetzee	3	Oh Lonesome Me	7	N
Digital Open	Andre	Stipp	4	Peaceful Evening	9	B
Digital Open	Jonathan	Volmink	3	Ready to go	9	B
Digital Open	Lynne	Shone	3	Room with a view		
Digital Open	Kerryann	Collier	3	Striped connection	9	B
Digital Open	Clifford	Wyeth	5	Surfers paradise	10	S
Digital Open	Ronel	Nel	3	Taalmonument		
Digital Open	Kurt	Lehner	1	Texture in the Wild	10	G
Digital Open	Rodney	Rudman	3	The Fallen	8	B
Digital Open	Francois	du Bois	5	Water Water	11	S
Digital - Set Sub	Alta	Jones	2	BEAUTIFUL BLUE BIRD	10	S
Digital - Set Sub	Helene	Thompson	1	Beware	9	G
Digital - Set Sub	Kurt	Lehner	1	Birds of a Feather	12	G
Digital - Set Sub	Clifford	Wyeth	5	Calling	9	B
Digital - Set Sub	JOHAN	VAN WYK	2	DIS MYNE	11	G
Digital - Set Sub	Wayne	Weimann	3	Egyptian Goose	8	B
Digital - Set Sub	Lynne	Kruger-Haye	4	Elephants Eye	9	B
Digital - Set Sub	Kerryann	Collier	3	Feather explosion	13	G~1S
Digital - Set Sub	Marleen	La Grange	5	Figure 8	12	G
Digital - Set Sub	Christo	la Grange	5	For my Nest	12	G
Digital - Set Sub	David	Barnes	3	Gimme my fish back	12	G
Digital - Set Sub	Johan	Beyers	M	HIPPO YAWN	13	G~2S
Digital - Set Sub	Andre	Stipp	4	Hunting	12	G
Digital - Set Sub	Lydia	Lacerda	3	Keeping an look out	9	B
Digital - Set Sub	Coert	Venter	1	Kunene Crocodile	9	G
Digital - Set Sub	Bennie	Vivier	5	Leave only footprints	9	B

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Digital - Set Sub	Merwe	Erasmus	1	Panthera leo	11	G
Digital - Set Sub	Stephen	Burgstahler	4	Ready for Action	9	B
Digital - Set Sub	Josie	Norfolk	4	Red Panda	11	S
Digital - Set Sub	Nelis	du Toit	2	Siblings	11	G
Digital - Set Sub	Vic	Els	4	Speedy Exit	10	S
Digital - Set Sub	Rob	Minter	4	Springbok loose trio	10	S
Digital - Set Sub	Richard	Jones	3	Stealing the BBQ	10	S
Digital - Set Sub	Francois	du Bois	5	The Owl Family	9	B
Digital - Set Sub	Erwin	Kruger-Haye	3	This is how you do it	12	G
Digital - Set Sub	Monique	Jones	1	Verfris bietjie daai kielie-pitte	11	G
Digital - Set Sub	Luke	Kruger-Haye	1	Wait for me Mom	9	G
Digital - Set Sub	Erik	Seket	3	Walking on Water	11	S
Digital - Set Sub	Chris	Leerkamp	2	YOU ARE MINE	12	G
Digital - Set Sub	Desmond	Labuschagne	5	Yummy Yummy	10	S
Prints - Open	Clifford	Wyeth	5	A different angle	14	COM~10
Prints - Open	Alta	Jones	2	DANCING SAND ... THE BEACH	12	G
Prints - Open	Nelis	du Toit	2	Fresh spring morning	11	G
Prints - Open	Ivor	Thompson	3	Goliath Heron	12	G
Prints - Open	Marleen	La Grange	5	Jacana family	11	S
Prints - Open	Wayne	Weimann	3	Knysna will rebuild	10	S
Prints - Open	Rob	Minter	4	Looking forward	11	S
Prints - Open	Ronel	Nel	3	Natures own sculptures	12	G
Prints - Open	Luke	Kruger-Haye	1	Natures Stripes	12	G
Prints - Open	Richard	Jones	3	On the slip	10	S
Prints - Open	Erwin	Kruger-Haye	3	Pencils	9	B
Prints - Open	Christo	la Grange	5	Poplar Road	10	S
Prints - Open	JOHAN	VAN WYK	2	PORTRAIT OF A CUB	12	G
Prints - Open	David	Barnes	3	purple	13	G
Prints - Open	Lynne	Kruger-Haye	4	Solitary	13	G~20
Prints - Open	Monique	Jones	1	spits-oog deur die blare	8	S
Prints - Open	Arnold	vd Westhuizen	2	Sunset spell	9	S
Prints - Open	Vic	Els	4	Thirsty Work	10	S
Prints - Open	Coert	Venter	1	Tsumeb Mine	9	G
Prints - Open	Chris	Leerkamp	2	UURGHH	12	G
Prints - Open	Lynne	Kruger-Haye	4	Gentle Giants 1	11	S
Prints - Set Sub	Lynne	Kruger-Haye	4	A babe amongst giants	11	S
Prints - Set Sub	Francois	du Bois	5	Beauty or Beast	13	G~15
Prints - Set Sub	Ivor	Thompson	3	Close encounter	11	S

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Prints - Set Sub	Desmond	Labuschagne	5	Cuteness	11	S
Prints - Set Sub	David	Barnes	3	Effortless	9	B
Prints - Set Sub	Monique	Jones	1	Ek sondroog my verkeerde veer	10	G
Prints - Set Sub	Helene	Thompson	1	European Honey-Buzzard	11	G
Prints - Set Sub	Richard	Jones	3	Grubs up	11	S
Prints - Set Sub	Rob	Minter	4	Join me for a drink	9	B
Prints - Set Sub	Vic	Els	4	Landing	12	G
Prints - Set Sub	Christo	la Grange	5	Little Bee-eaters	12	G
Prints - Set Sub	Marleen	La Grange	5	Look at my fish	12	G
Prints - Set Sub	Alta	Jones	2	MR OWL DOING A DAY TIME VISIT	9	S
Prints - Set Sub	JOHAN	VAN WYK	2	MY DAD MY HERO	12	G
Prints - Set Sub	Nelis	du Toit	2	Not a kitten to play with	11	G
Prints - Set Sub	Coert	Venter	1	Oryx at Dunes	12	G
Prints - Set Sub	Andre	Stipp	4	Owls Eye	13	G~2S
Prints - Set Sub	Chris	Leerkamp	2	PIERCE FISHER	12	G
Prints - Set Sub	Luke	Kruger-Haye	1	Stand still while..... at you	11	G
Prints - Set Sub	Wayne	Weimann	3	Time to go	11	S
Prints - Set Sub	Erwin	Kruger-Haye	3	Zebra Profile	12	G

Last laugh.....



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