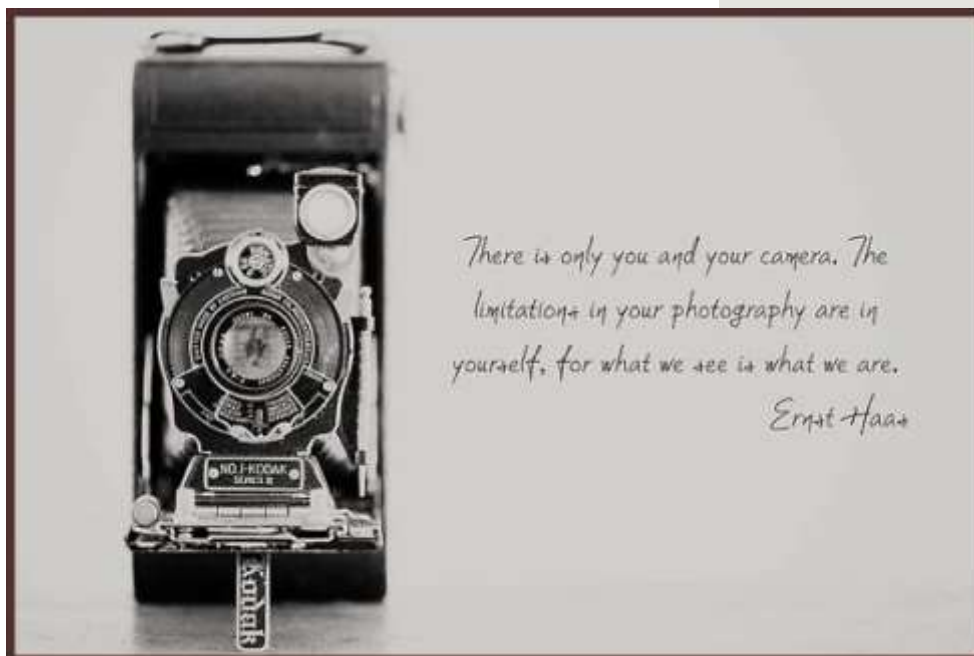


Share
Learn ...
Live ...
Love....
Photography

The place where
photographers click!

THE BELLOWS



OFFICIAL NEWSLETTER OF THE TYGERBERG PHOTOGRAPHIC SOCIETY

"the place where photographers click"

VENUE: All Saints Anglican Church, Baxter Road, Durbanville

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

WEBSITE: www.tygerphoto.co.za



Proud member of



In this issue:

- . Editor's notes
- . From the desk of the Chairman
- . Winning Images
- . Tygerberg Learn & Share (TLS)
- . Club Outings
- . Chappies' Corner
- . Set Subjects for 2018
- . Club Results

Editor: Lynne Kruger-Haye

Contact me on lynnekh@telkomsa.net



from the editor...

It's freezing cold out there!

Hot chocolate, marshmallows, a fire and a good book is very tempting right now, but if you are even just a little bit like me, you would be looking at this scenario wondering how best to frame it and whether the brightness of the fire would blow out in the image!!

We are now mid way through 2018, and I find that this is a very valuable time to reflect and evaluate. It useful to look back and measure how far you have come in terms of reaching those New Year resolutions and goals you may have set for yourself.

For me, I had decided that this year would be one of education and growth - both personally and professionally. Looking back I can honestly say that so far it has been quite a ride, and I have been able to tick many milestones on my list. So, how are you doing?

If you haven't been as hardcore with lists and goals, consider starting a personal photographic project that may involve a theme, a technique or even just shooting an image that starts with each letter of the alphabet!

Get motivated, get excited. Find the joy in your craft and have fun again—who knows, just maybe this may open new doors for you and you get to learn some new things along the way!

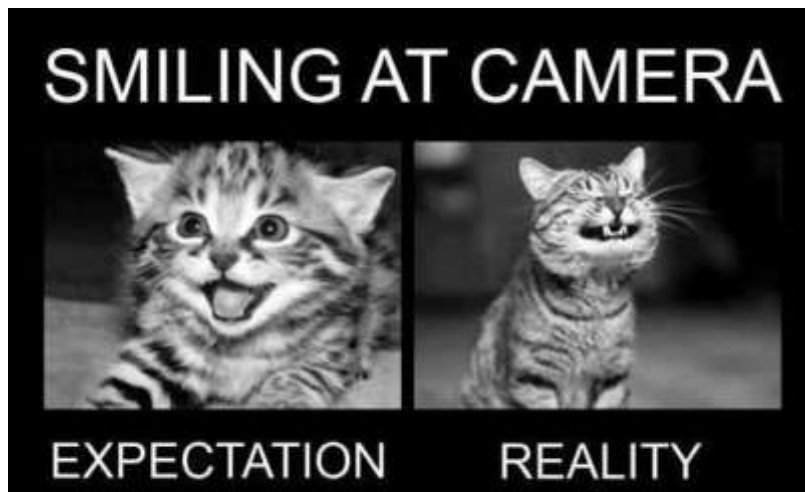
Don't let the weather keep you tucked up in doors with your camera just sitting there unused. Set up a still life or do some macro, or take the dark gloomy weather as an opportunity to practise with lights!

That's right.... Never lose the wonder....

Keep shooting regardless of which camera

Have a fabulous month ahead,

Lynne



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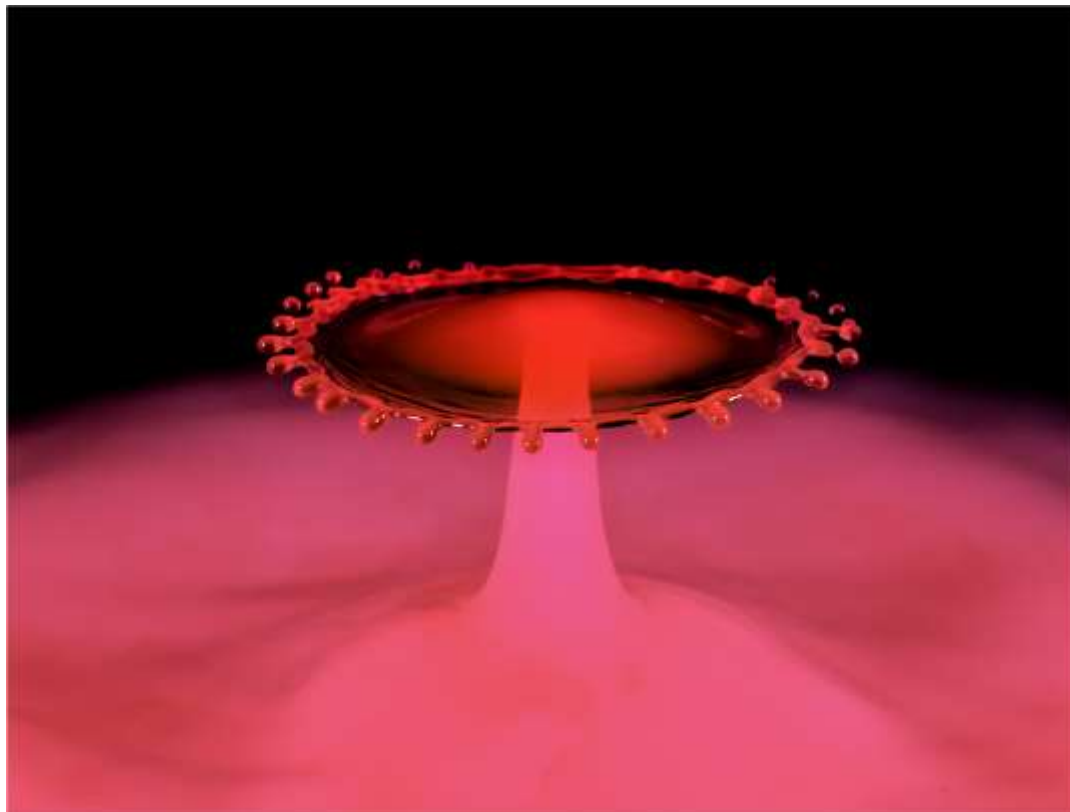
TOP SCORING IMAGES OF THE NIGHT: JUNE 2018

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DIGITAL SET SUBJECT WINNER & OVERALL WINNER:

"RED DROPLET" by Erwin Kruger-Haye



DIGITAL SET SUBJECT - RUNNER-UP

"BUTTERFLY" by Johan Beyers



DIGITAL OPEN - WINNER

“BEAR WITH CATCH” *by Johan Beyers*



DIGITAL OPEN

- RUNNER UP

“HOPE NEEDS COURAGE”

by Lynne Kruger-Haye

PRINTS SET SUBJECT - WINNER

"BEES HAVING A SNACK" by Marleen la Grange



PRINTS SET SUBJECT - RUNNER UP

"WET ROSE" by Wayne Weimann





PRINTS OPEN – WINNER

“THE SCENT OF A ROSE” *by Andre Stipp*

PRINTS OPEN - RUNNER UP

“GRUMPY” *by Rob Minter*



FROM THE DESK OF THE CHAIRMAN:

Our June meeting (from what I hear) was well-judged by Juan Venter of Tafelberg Club. Thanks so much to Juan for his pertinent commentary and fair scoring, and as a result we will relook at our projector's calibration!

Well done to our junior members for the very high standard of images submitted for the PSSA Up & Coming Competition. The results speak for themselves—you have made TPS extremely proud.

We also would like to extend a warm welcome to our visitors who braved the cold and came to see what our club is all about. We hope you enjoyed the evening, learned a lot and we look forward to seeing you again soon.

Thanks to Lynne for hosting the evening in my absence, and also to the rest of the committee for pitching in to make the evening a success.

For those of you who are travelling during the school holidays, go safely and enjoy.

Stay warm during the cold season but do try to go out and practise, and remember to

“Think before you click!”

- Francois du Bois



Karen with Juan Venter

Visitors this month

Marc Pentz

Charmaine Venter

Ralph Newman

Louise Venter

Annette Rothman

Leney Stipp



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CLUB OUTINGS

by Desmond Labuschagne

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

OUR JULY OUTING:

GETTING DOWN AND DIRTY IN MAJIK FOREST!!



For those who do not know it is at the intersection of Jip De Jager and the road to Kenridge.

Google it if you are not sure. It is spelt "Majik Forest" - Meet at the bottom gate

Date: Sunday 08/07/2018

Time: 09h00

Co Ordinator: Andre Stipp

I am having a knee operation on Friday so Andre will be there to meet and greet. I am going to try to be there but can't be sure.

General: Come in clothes you don't mind getting dirty.

Bring plastic sheet or similar to kneel/lie on.

We will be looking for things such as mushrooms and other interesting plants etc or anything you fancy to shoot.

We look forward to spending some practical time with you!

Regards, Des



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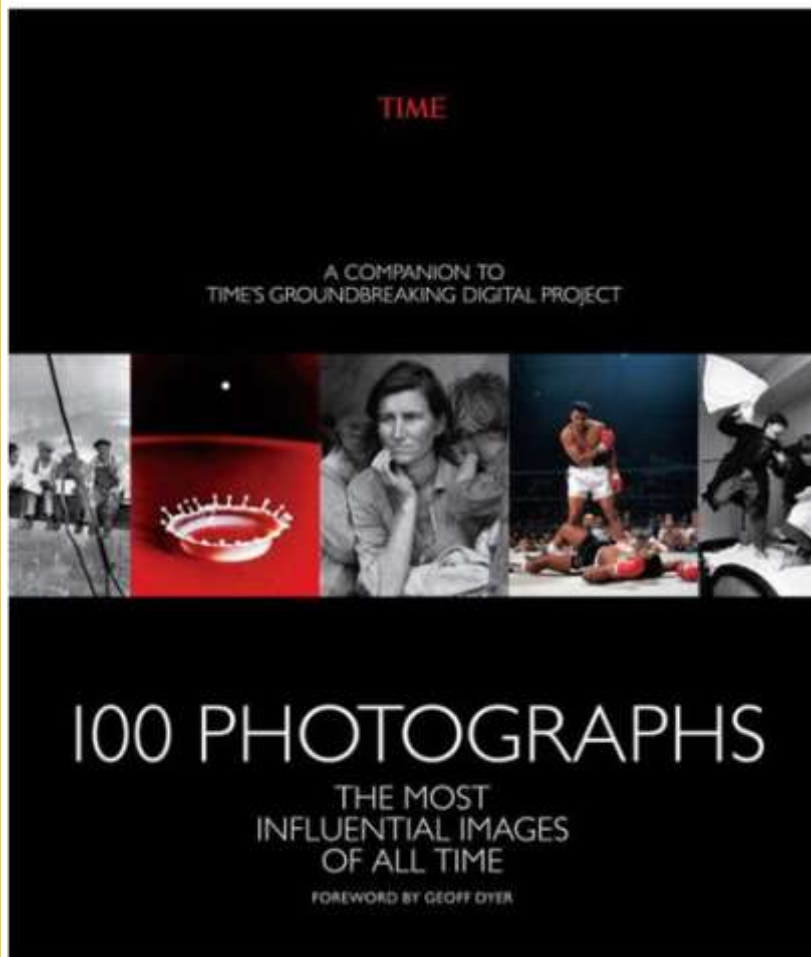


LEARN & SHARE

by Jonathan Volmink

The Learn and Share sessions are hosted monthly, and the idea is to meet up, share some knowledge and learn from each other. The format will vary each time as we explore technical issues, practical issues or pick the brains of some professionals in their fields!

The photographs that changed the world!



Join us this month at Learn & Share for an overview on the top 100 photographs as rated by Time Magazine!

These are the sorts of things we are hoping to discuss:

Why these? Who took them? How have they changed the way we see the world and photography?

**WHEN: Thursday
12th of JULY 2018
7PM!!**

As always we will meet at the Anglican Church hall in Baxter Street Durbanville at 19:00 on the 2nd Thursday of the month.

Please remember a small donation to cover the cost of hiring the hall.

Kind Regards, Jonathan



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5 Common Camera Setting Mistakes Made by Newbie Photographers

A Post By: [Megan Kennedy](#)

Photography is a process of constant learning, so it's only natural to make mistakes along the way. But with a little bit of advice from those who have been there already, fledgling photographers can avoid a few common camera setting mistakes and focus on bigger and better things. Here are a few tips and tricks I learned early on that will help you get stuck into quality image making.

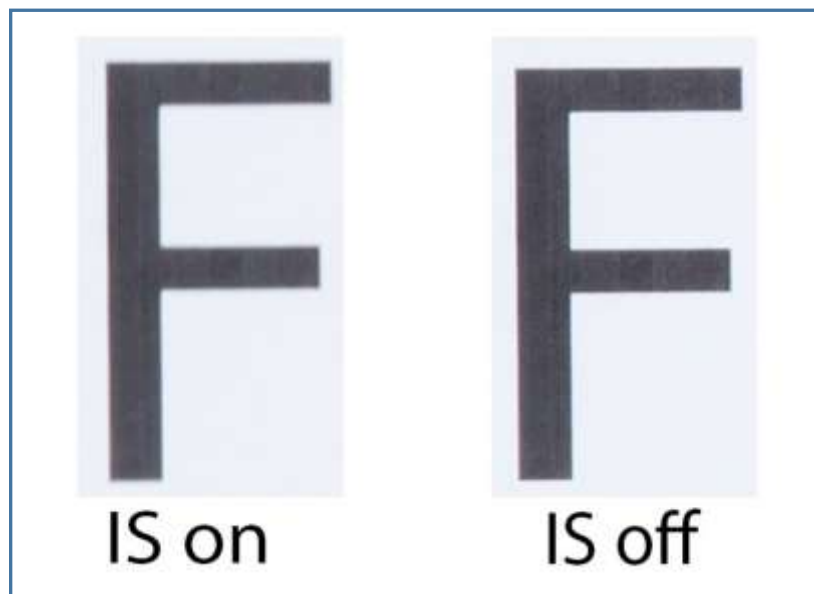
1 – Leaving image stabilization on when using a tripod

Image stabilization is a handy device that can reduce camera shake and improve image quality when it's used properly. When activated, image stabilization counteracts slight movements of the camera to help reduce blur in your photos. It can be so effective that cameras and lenses equipped with the system allow you to use a shutter speed of between three and five stops slower than cameras without the feature.

This makes for sharper images in [lower light conditions](#). Sounds great right? Well yes, but not all the time. In fact, when image stabilization is used with a tripod, it can sometimes be more of a hindrance than a help.

If your camera is already set up on a tripod, it should be steady enough by itself. In this case, with the image stabilization left on, the system may try to compensate for minuscule vibrations that wouldn't otherwise have an effect on the image, increasing blur rather than reducing it.

Check your camera or lens user manual to learn how to switch the system off while shooting with a tripod and you'll get much sharper images. Just don't forget to turn it on again when you are going to hand-hold the camera.



In this example, you can see the difference in sharpness between the photograph taken with Image Stabilization on and the photograph taken with IS off. Notice that the photograph with IS off is sharper, with greater contrast.

2 – Using the wrong autofocus mode

When I started out in photography, I remember struggling to properly focus on a subject in my frame, often leaving the camera to select a point at random and hoping for the best. At the time, I didn't realize the importance of different autofocus modes.

Autofocus offers [several different modes](#) which you can select. These are One-Shot AF (Canon)/AF-S (Nikon), AI Servo AF (Canon)/AF-C (Nikon), and final AI Focus (Canon) and AF-A (Nikon).

Probably the most commonly used focus mode is the One-Shot/Single-Servo option. It is the best choice for stationary subjects and serves as the standard setting on your camera. For this setting, the autofocus system achieves focus and then locks that setting in until the shutter is actuated. Once locked, you are assured that your subject will be sharply focused.

AI Servo/AF-C, on the other hand, focuses the lens continuously, which makes it ideal for tracking a moving subject. In this focus mode, the camera will let you take a picture at any time, even if the subject isn't in focus. This mode is the best choice when you have a moving subject like children, animals, shooting sports, birds, etc.



Many cameras also offer a third autofocus mode: AI Focus (Canon) or AF-A (Nikon). This mode attempts to automatically detect whether the subject is stationary or moving and sets the focus mode depending on the situation. However, AI Focus isn't as reliable as the other two dedicated settings, so it's best to deliberately select between One-Shot/AF-S or AI Servo/AF-C where possible.

3 – Not shooting in RAW format

For much of my early photography, I shot in jpeg. It was a familiar file format, so I just went with it. Only later did I discovered what I was missing out on. JPEG files are processed by the camera. That means that while settings like color temperature and exposure are set based on your camera settings, the camera will process the image to adjust blacks, contrast, brightness, noise reduction and sharpening. The file will then be compressed into a JPEG.

But because the image has been edited, compressed and then saved as a JPEG, information in the original photograph gets discarded and cannot be recovered. This limits how much editing you can do with the image in post-production.

Advantages of RAW format

RAW files, on the other hand, are uncompressed and unprocessed. Although they come out looking flatter and darker than JPEG images, they retain all the information recorded in the original image. This allows for a lot more flexibility in post-production, allowing you to take full control over adjustments that you want to apply to a photograph.

Shooting in JPEG can be useful for happy-snaps or circumstances where output doesn't need to be as higher quality. Otherwise, for professional-grade imagery, you want to [shoot in camera RAW](#). And if you aren't sure, it is possible to [shoot both at the same time](#) – just make sure you have an extra CF card or two on hand.



JPEG



RAW

You can see that the unedited, uncompressed RAW image is a lot flatter than the JPEG because it retains all the information of the original shot. Only after processing will the RAW image match or surpass the look of the JPG.

4 – Always shooting in automatic mode

Automatic exposure mode means that the shutter speed, aperture and ISO are set automatically by the camera for a given situation, leaving you to depress the shutter button and move onto the next shot. But what if you want to take more control over your images?

The biggest advantage of shooting in manual mode (or shutter/aperture priority mode) over automatic is creative control. Plus, the camera doesn't always get the algorithm for exposure right, so you can end up with underexposed or overexposed images.

Choose a semi-automatic mode instead

You don't have to shoot fully manual to take better control of your images either. Aperture and Shutter Priority modes allow you to select and adjust either your aperture or shutter speed while the camera compensates to give you the right exposure.



By [using Aperture Priority](#), you have much more control over the depth of field in your image, dictating how much of the image is in sharp focus. This is helpful for many genres from portraiture to landscape photography, changing the dynamic of your images depending on the situation and how deep you want your photographs to look.

As for using Shutter Priority, being able to take control of the motion in an image allows for a lot more creative leeway. Motion blur has long been used to make images more dynamic. Think waterfalls with smooth flowing water and time-lapse cityscapes, as well as [intentional camera movement](#).

While Automatic exposure mode is useful and often effective, relying only on Auto is allowing your creative photographic potential go to waste. Experimenting with [shooting in full Manual](#) or Shutter or Aperture Priority Mode means that you can truly get to know your camera and exploit its artistic possibilities.

5 – Not backing up files

We have a saying in Australia; “She’ll be right”. The term asserts that whatever is wrong will right itself with time. It’s both an optimistic and an apathetic outlook, and when it comes to photography, it can be the start of a spiral into digital file oblivion. I’m talking about backing up files.

Okay, so it isn’t technically an in-camera setting mistake, but photography has an enormous output of content that needs to be maintained so that it is as fresh as the day it was created.

From day one, “she’ll be right” just doesn’t cut it. If you only have one copy of your images stored on a hard drive, and that hard drive fails, (as they often do) then you’ll completely lose all your work. Forever! [The easy solution](#) is to have a second or even third copy of your images stored somewhere else, either on an external hard drive or [cloud storage service](#).

Make the investment now and you’ll thank yourself later.

Conclusion

Starting out in photography can sometimes seem like a daunting task – there’s so much to learn! But photographers, for the most part, are a friendly bunch. We’re happy to pass on the tips and tricks we’ve learned along the way.

By doing your research, there are plenty of ways to dig into photography, avoiding common mistakes, and delve into the world of photography with confidence!



Proud member of



Laugh a minute.....



SET SUBJECTS FOR 2018

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

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

JANUARY: SCAPES *(Manipulation is allowed)*

Done!

Landscapes are a genre intended to show different spaces within the world, usually vast and unending. A landscape comprises the visible features of an area and physical elements such as landforms, water, living elements of flora and fauna and abstract elements like lightning and weather conditions. It could be pure nature or include man and/or beast.

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

'Scapes (Urban and/or Rural): 'Scapes is a term that covers the depiction of scenery such as mountains, valleys, trees, rivers, forests, sea, cities etc. where the main subject is a wide view with its elements arranged into a coherent composition. A horizon often (but not necessarily) forms part of a "scape". 'Scapes may be natural or man-made. Derived terms include: • Cityscape • Seascape • Nightscape • Snowscape • Streetscape • Urban scape • Landscape

FEBRUARY: INSECTS / BEES / BUTTERFLIES

Done!

(Manipulation is NOT allowed)

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

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

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

Done!

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

APRIL: NATURE *(Manipulation is NOT allowed)*

Done!

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of artificially created hybrid plants, cultivated plants, feral animals, domestic animals, obviously set arrangements, mounted specimens including insects or animals doped or killed for macro (or any other type of photography), are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

Any action which causes harm, no matter how unintentional it may be, is not acceptable. The use of live bait and actions such as chilling, freezing, spinning or light anaesthesia of any creature is unethical and therefore not acceptable. No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. All allowed adjustments must appear natural.

Colour images can be converted to greyscale/monochrome. Stitched images are not permitted. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.

Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, non-natural macro setup*, aquariums and any enclosure where the subjects are totally dependent on man for food. Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms living free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of salons and exhibitions.

MAY: ABANDONED BUILDINGS/ARCHITECTURE

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.

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

Done!

MACRO – manipulation is allowed* Macro photography is extreme close-up photography, where you get close to a small subject by physical or optical means. Starting at approximately 1/4 life size i.e. when the subject being photographed is four (4) times the size of the film frame or digital sensor. There is no limit on the upper end. The size of the subject in the finished photograph is greater than life size. ***Macro fits as a subsection of Open as well as Nature; when entered in a Nature section, manipulation is NOT allowed.**

JULY: PORTRAITS *(Manipulation is allowed)*

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

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

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

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

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

SEPTEMBER: FLOWERS *(Manipulation is allowed)*

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

OCTOBER: MONOCHROME *(Manipulation is allowed)*

Monochrome is a black and white image. A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category. A black and white work modified by a partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.

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

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



WHAT IS THE DEFINITION OF MANIPULATION?

Manipulation shall constitute any or all of the following modifications to the original image:

- Adding an element to the image that was not contained in the original capture;
- Removing an element from the image that was contained in the original capture;
- Moving or repositioning an element of the image that was contained in the original capture. In the categories Nature and Photojournalism, manipulation is not allowed. In Open there is no restriction whatsoever in the way authors choose to post process an image.

The following actions are allowed and are NOT seen as manipulation:

- Cropping
- Correction of lens distortion, chromatic aberrations, purple fringing, lens vignette and vertical/horizontal perspective adjustments;
- Removal of dust spots or scratch marks from sensor or scanned images;
- The blending of different exposures of the same scene to broaden the dynamic range e.g. High Dynamic Range (HDR);
- Photo stacking to overcome the limitations of the digital sensor heat artefacts in long exposures.
- Focus stacking to widen the depth of field especially in Macro photography. In the case of Nature and Wildlife, HDR and focus stacking will not be considered as manipulation and may be used provided that the end result is a faithful representation of the original scene.

Please note: HDR and Focus stacking are not allowed in Photojournalism and Street Photography.

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



PSSA ETHICS STATEMENT

1. A member of the Photographic Society of South Africa shall act in accordance with all PSSA policies.
2. A member shall be honest in performing and reporting services to the Society.
3. A member shall be ethical in making and presenting photographic images.
4. All members shall practice the Society's Code of Ethics for Nature Photography and apply the same principles to all genres of photography.
5. Images submitted for competitions shall originate as photographs by the entrant on photographic emulsion or acquired digitally.
6. The original image and all elements therein must have been taken by the photographer, whatever photographic medium is used. All actions in reaching the final presentation must be made by the photographer with the exclusion of film processing, unmanipulated commercial scanning and printing.
7. No images or parts of images downloaded from the internet or copied from any source whatsoever, may be used in work entered in any PSSA event, including any salon or honours application.
8. Each Image must have a unique title and this title may not be subsequently changed. Once an image has been accepted in a PSSA event, that same image or a like "in camera", or a "reproduction" duplicate of that image, may not be retitled for entry in any other PSSA event.
9. An image may only be used once in a particular salon, panel or competition, irrespective of the category, or of the image being in colour or monochrome. No similar images may be used. The same image may be entered in other salons and on any salon where it was not previously accepted.
10. PSSA will apply a limit on total acceptances per image as defined in the respective Impala and Diamond Rating rules.
11. Images submitted in Club competitions, workshops and the like shall follow these standards.
12. Information included in honours and awards applications shall be exact and true.
13. By virtue of submitting an entry, the photographer certifies the work as his/her own.
14. Material submitted for possible publication in PSSA publications and/or the PSSA website shall be solely the work of the author(s) and any quotations or input from other material or collaborator(s) shall be carefully cited and appropriate credit given for all contributions used. The author is responsible to obtain permission to use copyrighted material.
15. Members not in compliance with this ethics statement will be subject to appropriate sanctions by the Board which could include loss of membership and/or awards and honours.



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CLUB SCORESHEET FOR: JUNE 2018

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 star:

Dianne Coetzee
John Read

2 to 3 star:

Merwe Erasmus
Monique Jones



BEST BEGINNER:

Dianne Coetzee



Proud member of



NB!!!

ANNOUNCEMENTS:



DATES TO DIARISE:

JULY 2018

- 8th Club Outing— Majik Forest
- 12th L & S—Times top 100 photographs
- 14th 5th Bosveld PDI Salon closes
- 22nd TPS Club submissions close**
- 25th TPS Club Evening
- 28th Southern Suburbs PDI Salon closes

BIRTHDAYS IN

JUNE!!!!

Wishing all of the very best to:

Desmond Labuschagne
Daniel le Roux
Derick Nel

SALON ACCEPTANCES

by Christo la Grange

Salon Acceptances for TPS members

(Paarl, Pacific International Circuit, DBS Coastal)							
		National				Interna-	
Member	Sum of Acc	Sum of COM	Sum of 2nd	Sum of 1st	Sum of Acc	Sum of COM	Sum of Med-al
Andre Stipp	11	2	1				
Barbara van Eeden	1						
Bennie Vivier	8	1	1				
Christo la Grange	6	1					
Coert Venter	3						
David Barnes	3						
Desmond Labuschagne	4	1					
Erwin Kruger-Haye	6	1					
Gary Scholtz	6	4					
Josie Norfolk	2						
Karen Donaldson	2						
Lynne Kruger-Haye	12	3					
Marleen la Grange	10	1			13		
Rob Minter	1						
Robert Johnson	3						
Stephen Burgstahler	6	1					
Wayne Weimann				1			
Grand Total	84	15	2	1	13	0	0

For those members that have not yet entered in any salons, please do consider participating. For any help with your submissions, please feel free to contact any of the committee members!

Kind regards, Christo



Proud member of



PSSA - Up & Coming Competition Results June 2018

		Nature & Wildlife		Open (Colour & Mono)	
No	Name	Acc	COM	Acc	COM
1	Johan van Wyk		2	2	
2	Alta Jones			1	
3	Monique Jones	1			
4	Richard Jones	1			
5	Erwin Kruger-Haye	2		4	
6	Kurt Lehner			1	
7	Gary Schottz	1		1	
8	Coert Venter			1	
9	Isak Venter	1			
	Total	6	2	10	

We would like to congratulate all our Juniors who participated in this competition!
Very very well done with your phenomenal results!!

FINAL SCORES: JUNE 2018

Category Name	First name	Last name	Star Rating	Title	Score	Awards
Digital Open	Erik	Seket	4	Angkor	24	G
Digital Open	Johan	Beyers	M	Bear with Catch	27	G~10
Digital Open	Lynne	Shone	3	Blessing of rain	24	G
Digital Open	Alta	Jones	3	Blue Vastness	22	S
Digital Open	Mariana	Visser	4	Bruinkop visvanger	23	S
Digital Open	Gary	Scholtz	3	Cape Town Stadium	25	G
Digital Open	Coert	Venter	3	Catching First Rays	21	S
Digital Open	Francois	du Bois	5	Colours of a dying Waterlily	24	G
Digital Open	Barbara	van Eeden	4	Crochet in nature	22	S
Digital Open	Stephen	Burgstahler	4	Dog Walking Lady	20	S
Digital Open	Karen	Donaldson	4	Downhill Racer	21	S
Digital Open	Merwe	Erasmus	2	Dreaming of last summer	23	G
Digital Open	Doug	Gildenhuis	1	Foot Up	21	G
Digital Open	Monique	Jones	2	Green and Gold	23	G
Digital Open	Lynne	Kruger-Haye	4	Hope needs courage	26	G~20
Digital Open	Erwin	Kruger-Haye	3	I told you shes with me	23	G
Digital Open	Marleen	La Grange	5	Keeping an eye on the bicycle	24	G
Digital Open	Jonathan	Volmink	3	Light Work	25	G
Digital Open	Andre	Stipp	5	Lighthouse	24	G
Digital Open	Joseph	Inns	4	Love like a flower	24	G
Digital Open	Rob	Minter	4	Mexican coat of arms	24	G
Digital Open	Christo	la Grange	5	Monk with Candle	24	G
Digital Open	Nelis	du Toit	3	Morning Flight	22	S
Digital Open	John	Read	3	Morris Garages finest	24	G
Digital Open	Robert	Johnson	5	Overberg Splendour	22	S
Digital Open	Dianne	Coetzee	1	Pelican in Veldrift	24	G
Digital Open	Johan	Greeff	3	Photographer Catch	21	S
Digital Open	Isak	Venter	1	Pick of the day	20	G
Digital Open	Clifford	Wyeth	5	Priory Church	23	S
Digital Open	Bennie	Vivier	5	Rhythm of the stream	23	S
Digital Open	David	Barnes	4	SECRET LOVE	25	G
Digital Open	Desmond	Labuschagne	5	Shadows and Shapes	22	S
Digital Open	Ronel	Nel	3	SONSONDERGANG	20	S
Digital Open	Kerryann	Collier	3	steelworks	24	G
Digital Open	Christo	Rothman	1	Synchronicity	20	G
Digital Open	Richard	Jones	3	Taking the dogs for a walk	22	S
Digital Open	Michael	West	1	Through the eye of the needle	21	G
Digital Open	Wayne	Weimann	3	zeigler	23	G

Category Name	First name	Last name	Star Rating	Title	Score	Awards
Digital Open	Mariana	Visser	4	Amy in nature	23	S
Digital Open	Gary	Scholtz	3	An Eye for speed	24	G
Digital Open	Erwin	Kruger-Haye	3	banks	23	G
Digital Open	Christo	Rothman	1	Battle of the beauties	24	G
Digital Open	Wayne	Weimann	3	Blockhouse bridge	22	S
Digital Open	Francois	du Bois	5	Buddhist Tombstone	24	G
Digital Open	Barbara	van Eeden	4	Dandelion ballet dancers	26	G
Digital Open	Johan	Beyers	M	Determination	23	S
Digital Open	Robert	Johnson	5	Dreamer	25	G
Digital Open	Johan	Greeff	3	Drops Crashing	23	G
Digital Open	Karen	Donaldson	4	Empty	23	S
Digital Open	Kerryann	Collier	3	I believe I can fly	22	S
Digital Open	Bennie	Vivier	5	Kgalagadi Kid	23	S
Digital Open	John	Read	3	Life	22	S
Digital Open	Doug	Gildenhuys	1	Marzipan Morning	22	G
Digital Open	Isak	Venter	1	Mr Jackal and baby Hide	23	G
Digital Open	Merwe	Erasmus	2	Partial Eclipse	24	G
Digital Open	Andre	Stipp	5	Spinning Wheel	23	S
Digital Open	Monique	Jones	2	Spiral leaf	22	G
Digital Open	Lynne	Shone	3	Spreading oak	24	G
Digital Open	Dianne	Coetzee	1	Sunset in Laaiplek	22	G
Digital Open	Desmond	Labuschagne	5	The Effects of Drought	23	S
Digital Open	Stephen	Burgstahler	4	The Most Interes... in the World	23	S
Digital Open	Erik	Seket	4	Welcome	22	S
Digital Open	Ronel	Nel	3	ZONE 7	22	S

Category Name	First name	Last name	Star Rating	Title	Score	Awards
Prints - Set Sub	Marleen	La Grange	5	Bees having a snack	25	G~1S
Prints - Set Sub	Alta	Jones	3	BURNOUT	23	G
Prints - Set Sub	Lynne	Kruger-Haye	4	details on a feather	22	S
Prints - Set Sub	Richard	Jones	3	Dividers adjustment	24	G
Prints - Set Sub	Nelis	du Toit	3	Forgotten Years	23	G
Prints - Set Sub	Erwin	Kruger-Haye	3	Gears reflected	24	G
Prints - Set Sub	Coert	Venter	3	Larvae in Pollen	20	S
Prints - Set Sub	Rob	Minter	4	Miniature magnificence	23	S
Prints - Set Sub	David	Barnes	4	SPIDER	24	G
Prints - Set Sub	Christo	la Grange	5	Termite with Leaf	22	S
Prints - Set Sub	Lynne	Shone	3	The little green... yellow god		
Prints - Set Sub	Wayne	Weimann	3	wet rose	25	G~2S

Category Name	First name	Last name	Star Rating	Title	Score	Awards
Digital - Set Sub	Coert	Venter	3	Ant Stigma Anther	23	G
Digital - Set Sub	Nelis	du Toit	3	Brmm Brrrm	22	S
Digital - Set Sub	Johan	Beyers	M	Butterfly	25	G~2S
Digital - Set Sub	Lynne	Kruger-Haye	4	Close Enough	22	S
Digital - Set Sub	David	Barnes	4	COCKROACH	20	S
Digital - Set Sub	Wayne	Weimann	3	cricket ball	22	S
Digital - Set Sub	Johan	Greeff	3	Droplets Macro	22	S
Digital - Set Sub	Christo	Rothman	1	Fairy wing	23	G
Digital - Set Sub	Karen	Donaldson	4	Flower	21	S
Digital - Set Sub	Clifford	Wyeth	5	Greeted by light	22	S
Digital - Set Sub	Lynne	Shone	3	Hanging in	22	S
Digital - Set Sub	Ronel	Nel	3	Hibiscus anther	22	S
Digital - Set Sub	John	Read	3	Hold on.	25	G
Digital - Set Sub	Bennie	Vivier	5	In Flight	24	G
Digital - Set Sub	Barbara	van Eeden	4	Light as a feather	25	G
Digital - Set Sub	Marleen	La Grange	5	Lilly_1	23	S
Digital - Set Sub	Mariana	Visser	4	Little pink flower	23	S
Digital - Set Sub	Desmond	Labuschagne	5	Magic Mushroom	23	S
Digital - Set Sub	Robert	Johnson	5	Not outer space	24	G
Digital - Set Sub	Christo	la Grange	5	Pollenation	23	S
Digital - Set Sub	Erwin	Kruger-Haye	3	Red Droplet	26	G~1S~Over
Digital - Set Sub	Rob	Minter	4	Scabiosa seeds	23	S
Digital - Set Sub	Kerryann	Collier	3	seeing the light	21	S
Digital - Set Sub	Stephen	Burgstahler	4	Shine Your Light	24	G
Digital - Set Sub	Michael	West	1	Sparky	21	G
Digital - Set Sub	Dianne	Coetzee	1	Stone Rose	23	G
Digital - Set Sub	Francois	du Bois	5	The Red Chain	22	S
Digital - Set Sub	Richard	Jones	3	Thread Gauge	23	G
Digital - Set Sub	Andre	Stipp	5	Three Shells	24	G
Digital - Set Sub	Joseph	Inns	4	Tyre valves	22	S
Digital - Set Sub	Alta	Jones	3	WATERWISE	22	S
Digital - Set Sub	Isak	Venter	1	Window to the soul.	20	G
Digital - Set Sub	Monique	Jones	2	Winter magic	24	G

Category Name	First name	Last name	Star Rating	Title	Score	Awards
Prints - Open	David	Barnes	4	BALTIMORE SKYLINE	23	S
Prints - Open	Richard	Jones	3	Crop spray	22	S
Prints - Open	Marleen	La Grange	5	Different view of Kalkbay	24	G
Prints - Open	Rob	Minter	4	Grumpy	25	G~20
Prints - Open	Johan	Greeff	3	Herfs Tapyt van Kleure	22	S
Prints - Open	Alta	Jones	3	HOUTBAY LEOPARD	22	S
Prints - Open	Desmond	Labuschagne	5	Majestic Apartments	24	G
Prints - Open	Christo	la Grange	5	Milky Way Nieu Bethesda	23	S
Prints - Open	Nelis	du Toit	3	Orange sunset	23	G
Prints - Open	Joseph	Inns	4	Stadium reflected	23	S
Prints - Open	Clifford	Wyeth	5	Student gathering	24	G
Prints - Open	Andre	Stipp	5	The Scent of a Rose	26	G~10
Prints - Open	Coert	Venter	3	Twin Fishers	21	S
Prints - Open	Lynne	Kruger-Haye	4	Vintage Postcard	24	G
Prints - Open	Clifford	Wyeth	5	Under cover Students	23	S

Last laugh....



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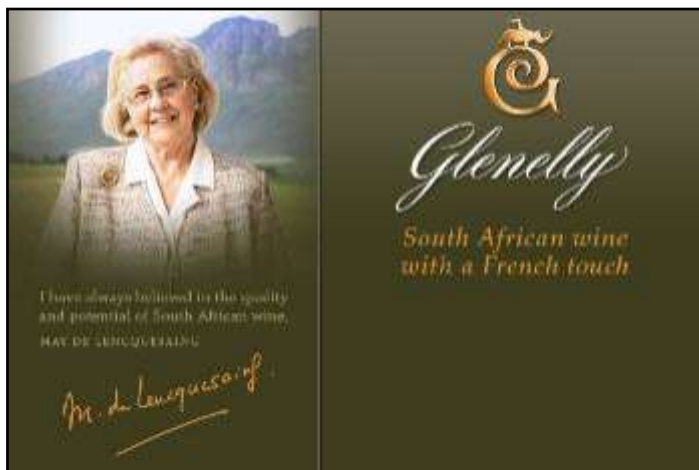
THANK YOU'S:

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 **Martin Kleingeld and Michael West** 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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