

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:

- . Editors' notes
- . From the desk of the Chairman
- . Winning Images
- . Tygerberg Learning & Sharing (TLS)
- . Club Outings
- . Chappies' Corner
- . Member Interview
- . Set Subjects for 2017
- . Club Results

Editor: Lynne Kruger-Haye *Contact me on editor@tygerphoto.co.za*

from the editor...

Hot chocolate, marshmallows, cosy blankets and a roaring fire are where most of us will be huddling this month. With the rain finally falling in our drought-stricken Cape Town, we heave a sigh of relief and say our thanks.

And in the midst of this Winter weather, TPS hosted a Salon Exhibition, featuring all the winners and acceptances of our salon—and rewarded our brave visitors with Sherry and Soup!

Here are some highlights of the evening that were captured by Christo la Grange:



A very successful evening! Well done TPS!

So, until next time, stay warm and keep on shooting!



Be blessed.... Lxx

Visitors in April

A warm welcome to:

Alicia Greyling

Claude Felbert

Chris Kinross

Michelle Kinross

Lucia Crawford

Ian Crawford

COMMITTEE CONTACT

DETAILS:

Chairman:

Francois du Bois

083 449 2247

chairman@tygerphoto.co.za

Secretary:

Lorna Daroll

074 122 4874

info@tygerphoto.co.za

Webmaster:

Bennie Vivier

083 555 4414

webmaster@tygerphoto.co.za

Treasurer:

Martin Kleingeld

084 588 5686

kleing@telkomsa.net

TLS:

Jonathan Volmink

082 397 9698

jonathanvolmink@gmail.com

Outings:

Karen Donaldson

083 342 7202

karendon@polka.co.za

Newsletter:

Lynne Kruger-Haye

082 576 7776

editor@tygerphoto.co.za

Visitors & New Members:

Christo la Grange

083 287 6750

christo@imagnet.co.za

Prints:

Desmond Labuschagne

082 850 1345

dlab@cybersmart.co.za



TOP SCORING IMAGES OF THE NIGHT: MAY 2017

Proud member of



DIGITAL OPEN WINNER &

OVERALL WINNER:

"MMAMAGUA HILL SUNSET" by Bennie Vivier



DIGITAL OPEN - RUNNER-UP

"NATURE'S BEAUTY" by Bennie Vivier



DIGITAL SET SUBJECT - WINNER

“OOPS” by *Christo la Grange*



DIGITAL SET SUBJECT - RUNNER UP

“LEADING THE PACK” by *Frans du Bois*



PRINTS SET SUBJECT - WINNER

“IRON WOMAN IN TRAINING” by *Barbara van Eeden*



PRINTS SET SUBJECT - RUNNER UP

“THE CHASE” by *David Barnes*



PRINTS OPEN — WINNER

“THE THREE STAGES OF THE EXOTIC HIBISCUS ” *by Rob Minter*



PRINTS OPEN - RUNNER-UP

“FEELING SAD” *by Marleen la Grange*



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!

Feedback on May outing:

Our May Outing was to Zone 7 to attempt some panning. Capturing the bikes in action was not as easy as it looked! Thanks to all who joined us!

June Outing:

We headed to Woodbridge Island for some Birds in Flight photography, assisted by Vernon Chalmers. Due to the poor conditions, we will be going again on Saturday 17th June.

We will meet in the parking lot near the lighthouse at 8:30. Vernon will once again be on hand to help.



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

Unfortunately we had to postpone the talk by Justin Sullivan due to a schedule clash. He was unfortunately not available on the agreed date.

Fortunately we managed to put together a last minute talk by Lynne on Creativity. Although Lynne was given only a few days to prepare she managed to put together a talk that seemed like she had been preparing for it her whole life. The passion and energy that she brought really brings home how close to her heart the topic of creativity is.

She took us back to the very 'beginning' and questioned our core understanding of what it means to be creative. She challenged us to think a bit harder and to break down barriers in our thinking and to be bold in our approaches by having a purpose to everything that we do around our photography.

Thank you Lynne for sharing your passion with us.

NEXT TLS SESSION:

TPS SALON EXHIBITION

THURSDAY, 8TH JUNE 2017

7PM, at the club venue:

'Till then, happy shooting!!

Kind regards,

Jonathan

(082 397 9698)



FROM THE DESK OF THE

CHAIRMAN:

At the end of April we had 70 paid up members. The majority of our members are very active and attend meetings on a regular basis. During the first 4 months, 5 new members joined the club. What is very encouraging is the number of interesting visitors we had.

April/May turned out to be a very busy months for TPS. Not only did we host our 5th TPS Salon but a number of our members also attended the Cape Photographers Congress in Hogsback. We completed our salon in less than 3 weeks with no mistakes. A big thank you for all the hard work. I would also like to thank all the judges, Cape Town and Swartland Photographic clubs for assisting with the judging.

TPS has started to organise workshops for our members. The first one was on Black and White photography (presented by Peter Brandt) over a period of 3 weeks. The course was fully booked, very interesting and most enjoyable. Thank you Lorna and I hope it's not the last.

We will start to select images for the PSSA interclub competition next week as the closing date is 22 June 2017.

The next big one is the WC Interclub Competition.

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

- Francois du Bois



MEMBER INTERVIEW:

Chatting with :



Erwin Kruger-Haye

How did you become interested in Photography?

My father was an avid photographer who was a member at Christmas Photographic Society—those were the only Christmas parties we ever went to! I received my first Instamatic camera at the age of 5 on a trip to Etosha. I remember coming home with a film full of photos of all the earth-moving equipment in Etosha..... and not many animals!

Since then, I have had an on-and-off again relationship with photography over the years, and then I got married.... I took my wife to a game reserve, showed her how to use a camera, and the rest is history!!!

What type or style of Photography do you enjoy?

I grew up shooting wildlife photography with my Dad, and since then I have also grown to enjoy Landscapes and People photography.

Which direction like to move into with regards to your photography?

Currently I find Black & White photography very interesting. I also find myself drawn to Architecture in a sort of Fine Art style.

What advice would you give our newer members and photographers?

Keep trying different things—it's what I am trying at the moment. You-Tube is your friend!

My philosophy is that it is worth the \$10 a month for Creative Cloud—it is probably the best investment you can make (after marrying someone that knows Photoshop better than you!)



BIRTHDAYS THIS MONTH!!!!

Wishing all of the very best to:

Marius Bothma

Stephen Burgstahler

Kerryann Colier

Hein Gericke

Erwin Kruger-Haye

Marleen la Grange

DATES TO DIARISE:

JUNE 2017

- 4th TPS Outing—B.I.F.
- 8th TPS Salon Exhibition
- 10th Bloemfontein CC Salon
- 25th Club Submissions Due
- 28th Club Evening—Wildlife





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

Wildlife photography: Chris Martin's top tips

- posted May 2012

Sharing views, sharing images, sharing tips and techniques ... for me that is the essence of photography. Pro and amateur alike ... we will all learn from each other and we never stop learning. So this week I wanted to look at my "Top 10 tips" on how to capture better wildlife images. Nothing within the list is going to be revolutionary in it's thinking, but so many photographers have helped and inspired me to grow as a photographer over the years by sharing their approach, and in doing so they've left me with a checklist that I remind myself of whenever I'm out there in the field.



Probably the most frequently asked questions I get as a wildlife photographer is just "How do I get better wildlife photographs?" ... "what settings do I need to make on the camera?" ... "what equipment do I need to buy?". There is no set answer to any of these but there are sure ways to improve your consistency and preparedness for when opportunity arises. So start by trying some of these:

1. Get familiar with the workings of your camera:

You need to understand how to switch between functions almost blindfolded. Often you will need to make adjustments to your shooting settings whilst the subject is in the frame ... easy to do if you know the location of all the function buttons, impossible if you don't.

2. Get off the fully automatic programme on your camera!!

You need to be familiar with shooting in both aperture and shutter priority mode. Aperture Priority will give you full control over the "depth of field" (background blur) in your image and Shutter Priority is absolutely necessary when shooting moving subjects and you need to freeze the action.

3. Understand your camera's ISO performance:



Pushing up your ISO gives you access to faster shutter speeds and allows you to continue to work in low light conditions without the use of flash. Personally I prefer to do this as it generally gives you a far more natural looking image than those using flash photography. Modern cameras are capable of incredible low light performance these days with some of them able to produce clear noise free images in very dark conditions.

4. The animal's eye is your focal point:

The expression from an animal's eye can make or break an image. You should not only take the eye as your primary focal point, but should also look to use the available light to highlight this feature and really make your image stand out. Either way, it's a cardinal rule, the eye is always the sharpest point of any world class wildlife image.

5. An image is nothing if it isn't razor sharp:

Forget post processing and the sharpening tool, if you are sloppy with your focussing you will spoil your image. If you are wanting to have your images published or used as wall hung prints they have to be sharp!! This is probably the most common fault in most images I'm asked to review, so what can you do to ensure you get it right every time? Firstly, always use a camera support. Either a tripod, monopod or a bean bag (if shooting from a vehicle). I rarely hand hold a camera when working from my vehicle, using a window mount or a bean bag on almost every occasion. Secondly, another golden rule, always shoot with a shutter speed at least equivalent to the focal length of the lens you are using eg. 1/200sec when the lens being used is a 200mm. A final point to remember ... if working from your vehicle, when you settle into position on your sighting and are getting ready to shoot, turn off the engine as even the vibrations of the vehicle can potentially ruin a great shot!!

6. Get dirty and shoot from low down!!



Perspective is everything and so often we become accustomed to having to shoot from above (say from a game vehicle etc). Images such as this are generally very unflattering to the animal and so on every occasion when you can shoot from below the eye level of your subject, you should go for it!! Try it and see the difference, but stay safe and don't break the Park rules

7. Shoot in bursts and don't be afraid to bracket your exposures:

I always have my camera set on continuous firing mode and almost always the best image is rarely the first image in a sequence. Often the animal will react to the first shutter noise and it's focus will shift to one of being more alert or it will start to run. Be ready!! The next frame might win you your next photography competition!! Most cameras also offer a bracketing feature which will allow you to fire off successive frames at differing exposure settings thereby allowing you options to find the right exposure quickly and without having to take your eye from the viewfinder. Try it it's a great tactic.

8. Use exposure compensation:

This is a really important feature of your camera. It allows you to dial in under or over exposure as dictated by the prevailing lighting conditions. I rarely shoot anything without some degree of exposure compensation added to the photograph. Want to improve those washed out, brown tinted images of the African bush in winter? Dial in some under exposure and you will bring out much richer tones from the surrounding vegetation. A raptor in the tree but with a bright sky behind? Dial in some over exposure, meter off the bird and get much improved and detailed features on your subject. Use your camera's histogram to confirm your exposure is just right, with a nicely centered "wave" peaking almost to the centre of your screen.



9. Put away the big telephoto:

We all love big telephotos, they get us right in amongst the action and indeed they nearly always produce the most striking of images. But stand out from the crowd and now and again try and wide angle or short lens. It's true to say that working with a standard lens (50mm) makes you think harder about composition. It challenges your photographic skill. The nice thing is that it will allow you to tell a story not just about the animal but also it's habitat and behavior. Don't be afraid to try this. I often go on a shoot and challenge myself to work with a standard lens all day. I inevitably come back with images I would never have considered previously and which always get good feedback.

10. Consider your foreground, background and check your horizon is straight!!

One of most common places for distractions in wildlife photography is the background of your shots. Run your eyes over the space behind your subject to see what else is in the image (do the same for the foreground). Consider whether you want the background in focus or nice and blurry. If the back ground is really “busy”, look to shoot with a wide aperture (low F stop number ie. f2.8) and add that nice blurred effect. Be careful of sticks, branches etc in your foreground that could “grow out” of your image and potentially ruin your shot. Finally, if the horizon features in your composition, make sure it’s straight (always a challenging one if you are shooting from a boat on a river or out at sea!!).

As the above represent a compilation of tips shared with me by countless others over the years as I grew as a photographer, I’m allowed to add one more which is my own piece of advice and is especially relevant when shooting wildlife in Africa...:

11. Grab your first shot ... and compose your second!!

As I approach a sighting, I always ensure that I give my clients the opportunity at a reasonable distance to get a “grab shot”. You’ll be glad of it if the animal takes flight and you don’t get a second chance. Once you have done this, you should move in closer and begin to compose your further shots more creatively, using as many angles as possible and looking for unique ways in which to highlight the animals most distinctive features ... you have all the time in the world, because you have your shot already in the can!!

So there you go I hope that the above suggestions motivate you to go and try something different with your photography. Irrespective of your experience level these are all things that will contribute to you bringing a higher ratio of “keepers” home from your next photography trip. Even if you adopt all of them and perhaps you do already, the only way to guarantee any degree of improvement in your wildlife photography is to “Get out there and get images”. Good and bad, your learn from very one of them.



About [Chris Martin](#)

Chris Martin is a wildlife photographer and qualified Field Guide, currently working in South Africa, both as a freelance wildlife photographic guide and as a member of the [Africa Nature Training](#) team. He is also a Fellow of the Royal Geographical Society (FRGS) in the UK. His photographic work has been regularly featured in magazines both in South Africa and internationally. Chris’ formative years saw him grow to love wild places and to explore and discover a love for adventure that continues to this day. In his younger years as an accomplished mountaineer and skier, Chris led and participated in expeditions across the globe, particularly throughout the Himalaya regions, Europe, North America and Alaska. Following an expedition in 1993 to East Africa, to climb in the Mount Kenya region, Chris experienced Africa for the first time and it captured his soul.



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

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



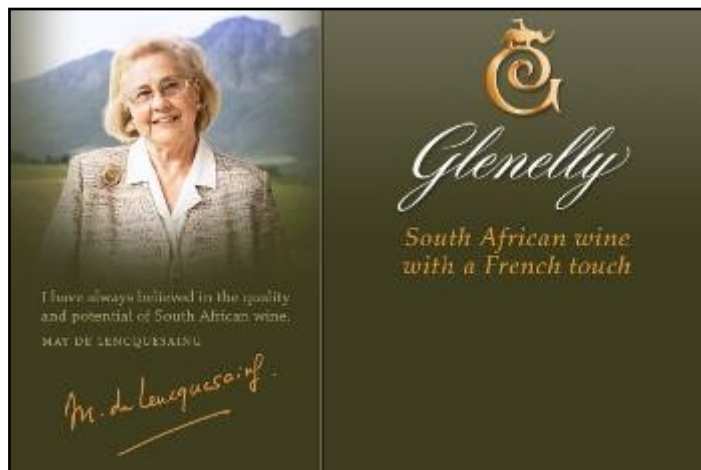
THANK YOU'S:

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 **Gerda Kleingeld** for looking after us this month.

As always, we would also like to take this opportunity to thank our sponsors for assisting in making our club so successful. Our appreciation goes to:

**MRS ROANNE
DE HAAST**



CAPE LEGENDS

A PREMIUM WINE COMPANY

ORMS BELLVILLE



About Orms

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

Orms Bellville

Call Us:
021 910 1380

Email Us:
sales.bellville@orms.co.za

Weekdays 8AM to 5:30PM
Saturdays 8AM to 1PM

Victorian Towers
One Durban Rd & Palm St
Bellville, Cape Town, 7530
South Africa

CLUB SCORESHEET FOR: MAY 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:

Erwin Kruger-Haye

BEST BEGINNER:



Merwe Erasmus



Proud member of



TPS Members – Salon Acceptances for May 2017

National Salons

International Salons

Name	Acceptances	COM's	Medals	Acceptances	COM's	Medals
Marius Bothma	1					
Arnold v/d Westhuizen	1			2		
Clifford Wyeth				6		
Christo la Grange				54		
Marleen la Grange				78	1	

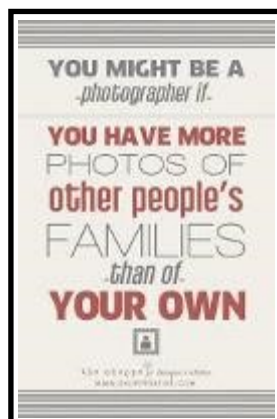
FINAL SCORES: MAY 2017

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Digital Open	Hugo	Coetzee	3	A Friendly Smile	11	S
Digital Open	Andre	Stipp	4	Bird of Prey	13	G
Digital Open	Rob	Minter	4	Black and White on the rocks	11	S
Digital Open	David	Barnes	3	Bloody Teenagers	12	G
Digital Open	Mariana	Visser	3	Boland	11	S
Digital Open	Gary	Scholtz	3	Cathedrale La Major Marseille	13	G
Digital Open	Marleen	La Grange	5	Early morning... Hogsback	12	G
Digital Open	Richard	Jones	3	Enjoying the... Summer	10	S
Digital Open	Chris	Leerkamp	2	FISH EAGLE TAKE OFF	12	G
Digital Open	Lynne	Shone	3	Flower planet	10	S
Digital Open	Merwe	Erasmus	1	Halong Bay	12	G
Digital Open	Bennie	Vivier	5	Mmamagua Hill Sunset	13	G~10~Overall
Digital Open	Daniel	Rossouw	4	Morning Dash	12	G
Digital Open	Marius	Bothma	3	Mosque at Sunset	12	G
Digital Open	Kurt	Lehner	1	Night Painting	11	G
Digital Open	Francois	du Bois	5	On my way home	11	S
Digital Open	Ena	Malan	4	ratte van ou watermeul	10	S
Digital Open	Christo	la Grange	5	Resurrection	11	S
Digital Open	Arnold	vd Westhuizen	2	Smalbaai at dusk	12	G
Digital Open	Clifford	Wyeth	5	Street daze	10	S
Digital Open	Helene	Thompson	1	Sunset at Sua Pan	12	G
Digital Open	Wayne	Weimann	3	Sunset in...Desolation	11	S
Digital Open	Barbara	van Eeden	4	Sweet landing	11	S
Digital Open	Erwin	Kruger-Haye	2	Table Mountain	13	G
Digital Open	Erik	Seket	3	Temple Rainbow	12	G
Digital Open	Desmond	Labuschagne	5	The Bouy	11	S
Digital Open	Alta	Jones	2	The Old Jetty	10	S
Digital Open	Stephen	Burgstahler	4	What Floor	12	G
Digital Open	Lynne	Shone	3	Blowing in the wind	11	S
Digital Open	Arnold	vd Westhuizen	2	Dusty planting season	12	G
Digital Open	Erik	Seket	3	Dusty Road	12	G
Digital Open	Daniel	Rossouw	4	Early Morning Dash	11	S
Digital Open	Mariana	Visser	3	Fatima Cathedral at night	12	G
Digital Open	Hugo	Coetzee	3	Foam Abstract	9	B
Digital Open	Francois	du Bois	5	Hole in the Wall	10	S
Digital Open	Ena	Malan	4	Hout en Yster	10	S
Digital Open	Clifford	Wyeth	5	Keep your distance	11	S

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Digital Open	Desmond	Labuschagne	5	Looking Up	13	G
Digital Open	Andre	Stipp	4	Meerkat	9	B
Digital Open	Bennie	Vivier	5	Nature s Beauty	13	G~20
Digital Open	Kurt	Lehner	1	Pathway To The Sun	10	G
Digital Open	Gary	Scholtz	3	Reflections of Amsterdam	11	S
Digital Open	Erwin	Kruger-Haye	2	Shadow	11	G
Digital - Set Sub	Richard	Jones	3	A monster in my visor	12	G
Digital - Set Sub	Arnold	vd Westhuizen	2	Afternoon drive	9	S
Digital - Set Sub	Lynne	Shone	3	Cycle symetary	11	S
Digital - Set Sub	Martin	Kleingeld	3	Datsun	10	S
Digital - Set Sub	Alta	Jones	2	Dillon 02	10	S
Digital - Set Sub	Daniel	Rossouw	4	Flying Away	10	S
Digital - Set Sub	Kurt	Lehner	1	Full Concentration	12	G
Digital - Set Sub	Marius	Bothma	3	Going home	10	S
Digital - Set Sub	Wayne	Weimann	3	Going to Skilpadsvlei	12	G
Digital - Set Sub	Mariana	Visser	3	having fun	11	S
Digital - Set Sub	Merwe	Erasmus	1	Jumping Jack	12	G
Digital - Set Sub	Francois	du Bois	5	Leading the pack	13	G~2S
Digital - Set Sub	Stephen	Burgstahler	4	Learning to Fly	12	G
Digital - Set Sub	David	Barnes	3	Lift off	11	S
Digital - Set Sub	Chris	Leerkamp	2	LITTLE EGRET CRUISE	11	G
Digital - Set Sub	Gary	Scholtz	3	Mustang in motion	13	G
Digital - Set Sub	Rob	Minter	4	On the go	12	G
Digital - Set Sub	Clifford	Wyeth	5	On the road	11	S
Digital - Set Sub	Christo	la Grange	5	Oops	13	G~1S
Digital - Set Sub	Desmond	Labuschagne	5	Panned Sunset	11	S
Digital - Set Sub	Barbara	van Eeden	4	Panning in Autum	11	S
Digital - Set Sub	Andre	Stipp	4	Racing	11	S
Digital - Set Sub	Ronel	Nel	3	Rooi Blits	12	G
Digital - Set Sub	Marleen	La Grange	5	Slow panning Zimbabwe	11	S
Digital - Set Sub	Erwin	Kruger-Haye	2	Speedy Skyline	12	G
Digital - Set Sub	Erik	Seket	3	Wheelie	11	S
Prints - Open	Christo	la Grange	5	Abstract Building	13	G
Prints - Open	Wayne	Weimann	3	An Ash in Autumn	11	S
Prints - Open	Barbara	van Eeden	4	Feeling free	12	G
Prints - Open	Marleen	La Grange	5	Feeling sad	13	G~20
Prints - Open	Desmond	Labuschagne	5	High and Dry	12	G
Prints - Open	Andre	Stipp	4	Last Rays	12	G

CATEGORY	NAME	SURNAME	STAR	TITLE	SCORE	AWARD
Prints - Open	Stephen	Burgstahler	4	Left Behind	11	S
Prints - Open	Lynne	Kruger-Haye	4	Marilize	11	S
Prints - Open	Arnold	vd Westhuizen	2	Mauritz Bay	10	S
Prints - Open	Ivor	Thompson	3	Orange River Flood Plain	11	S
Prints - Open	Lorna	Darroll	5	Reflections of Bokkomlaan	12	G
Prints - Open	Richard	Jones	3	Saint Helena Bay Jetty	10	S
Prints - Open	David	Barnes	3	Steam Punk Train	11	S
Prints - Open	Ronel	Nel	3	Stralitzia	10	S
Prints - Open	Lynne	Shone	3	Textures of age	11	S
Prints - Open	Clifford	Wyeth	5	The Sanctuary	11	S
Prints - Open	Rob	Minter	4	Three stages... hibiscus	13	G~10
Prints - Open	Marius	Bothma	3	Uprooted	9	B
Prints - Open	Alta	Jones	2	Valentines Flowers	10	S
Prints - Open	Ivor	Thompson	3	Kommerwekkend	11	S
Prints - Open	Ronel	Nel	3	Mooiste Kaap		
Prints - Open	Lorna	Darroll	5	Onlooker on drought	11	S
Prints - Open	Lynne	Kruger-Haye	4	Paris Perhaps	12	G
Prints - Set Sub	Francois	du Bois	5	A different view	12	G
Prints - Set Sub	Stephen	Burgstahler	4	Above the Trees	12	G
Prints - Set Sub	Marleen	La Grange	5	Airborne	11	S
Prints - Set Sub	Christo	la Grange	5	Friendly Security	11	S
Prints - Set Sub	Alta	Jones	2	Ginsburg 70	12	G
Prints - Set Sub	Barbara	van Eeden	4	Ironwoman in traiming	12	G~1S
Prints - Set Sub	Ronel	Nel	3	Lekker trap	11	S
Prints - Set Sub	Wayne	Weimann	3	Need for Speed	11	S
Prints - Set Sub	Marius	Bothma	3	nightdriving	10	S
Prints - Set Sub	Erwin	Kruger-Haye	2	Number 83	11	G
Prints - Set Sub	Richard	Jones	3	On the swing	9	B
Prints - Set Sub	Rob	Minter	4	Photobombed	11	S
Prints - Set Sub	David	Barnes	3	The Chase	12	G~2S

Last laugh.....



Proud member of

