

# OFFICIAL NEWSLETTER OF THE TYGERBERG PHOTOGRAPHIC SOCIETY

"the place where photographers click"

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

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

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



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



from the editor ...

In this edition of The Bellows, I want to take the opportunity and talk about the Three C's—**confidence, commitment and conscious decision-making**:

### 1. **CONFIDENCE:**

Photography in a club environment is by its very nature a highly competitive endeavour, and can make most of us quake slightly (or a lot) before and during the judging/scoring of our images. With the desire to score well, comes the subconscious pressure to present images that conform to whatever personal bias we may perceive the judges to have, e.g. we know the next judge is fairly conservative so we do not submit anything too way out in terms of creativity. I know we do this, because for a long while, I too, used to temper my submissions based on the judge. Please stop doing that. Present your own vision with confidence. That is the only way you can grow and develop it, regardless of how it may score.

### 2. **COMMITMENT:**

Keep at it. This passion that seems to consume us craves commitment and dedication. Commitment to learning, commitment to practising. Most of us work long hours and most days of the week, so we use that as an excuse to not get out there and wave our cameras around. Stop that. Practise does not have to be only on exotic subjects or locations. Get into the garden or take it inside. Practise macro and still life and portraiture - practise inside, with everyday things. Try to shoot the mundane in interesting ways. Hone your stacking skills with table-top photography, or start learning better editing skills. Or better yet, just read your camera manual! Just commit, just do it!

### 3. **CONSCIOUS DECISION-MAKING**

Okay...this one is my pet soap-box topic, simply because—in my opinion—can be applied to all of life.

Conscious decision-making is probably the most valuable tool you can have in your photography arsenal, and is quite simply this: consider all things before pressing the button! Now, before you protest please note that I did not say WHICH button! Absolutely, the shutter button is a priority here, where we need to decide on many things like F-stops, shutter speed etc., but there are other buttons that are equally (if not more so in some cases) important. Those buttons are the “enter” buttons when selecting the entry on Photo-vault, or the “post now” button on social media.

While we are eager to share our work, have we considered whether we are posting our best efforts? Have we done everything we wanted in that image before submitting it for competition? Does the image reflect our vision and our best attempt?

At no point am I encouraging any sort of analysis-paralysis, but am rather urging you to give every effort and consideration to your submissions and social media uploads.

Growth in photography cannot be achieved by shortcuts, only by steady and persistent effort, and most of the time, the judges will reward you for that.

Until next time, stay committed, choose well and shoot with confidence—regardless of which camera!

Be blessed.....Lxx



### **A WARM WELCOME TO**

#### **Our Visitor:**

Nicol du Toit

#### **New Member:**

Dianne Coetzee

### **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: SEPTEMBER 2017

Proud member of



DIGITAL OPEN WINNER & OVERALL WINNER:

*"ELEGANCE" by Andre Stipp*



DIGITAL OPEN - RUNNER-UP

*"WILDEBEEST" by Erwin Kruger-Haye*





**DIGITAL SET SUBJECT - WINNER**

**“FOOT AND MOUTH DISEASE”** by *Chris Leerkamp*



**DIGITAL SET SUBJECT - RUNNER UP**

**“FIRST LADY”** by *Andre Stipp*



**PRINTS SET SUBJECT - WINNER**

**“LEADER OF THE PACK”** *by Francois du Bois*



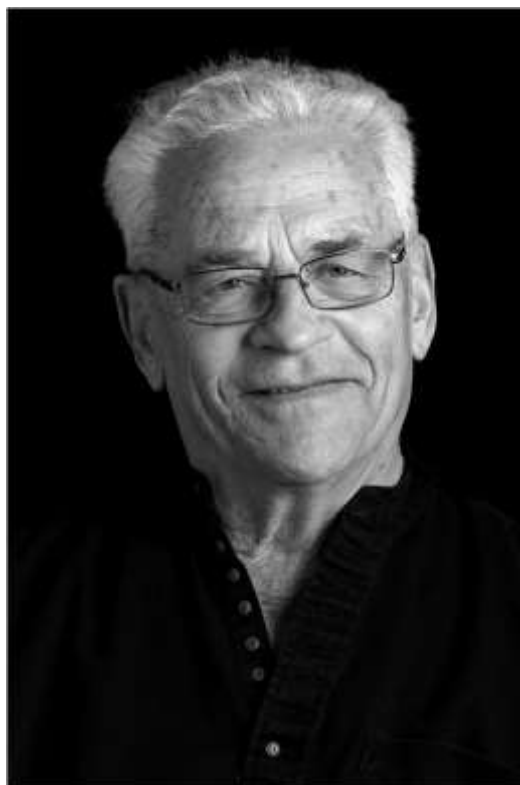
**PRINTS SET SUBJECT - RUNNER UP**

**“INTO THE SUN”** *by Johan van Wyk*



**PRINTS OPEN – WINNER**

*“STRETCH” by Vic Els*



**PRINTS OPEN - RUNNER UP**

*“WISE MAN” by Clifford Wyeth*



## 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!*

### LAST MONTH:

#### A DAY AT THE RACES!



Thanks to Marleen la Grange for the image

It was thanks to Jonathan (via Lynne Shone!) who organised the day at the Durbanville Racecourse. It was a lovely day and the TPS groups skills were put to the test. Lots of nice things to eat and drink, together with good company made a really nice day out.

### NOVEMBER:

Unfortunately, there will not be an outing for November.

I would like to take this opportunity to thank all the members who have joined me on the various outings during the year! Your support and friendship is invaluable!

Kind regards,

Karen



## TLS

### (Tygerberg Learn & Share)

by Jonathan Volmink

Last month we combined the outing and Learn and Share and spent a fun-filled day at the Durbanville Race Course.

Horse racing turn out to be a very challenging discipline with a very small window of opportunity to get the perfect shot. Donna, from Kenilworth Racing, gave us a brief talk and some valuable pointers.

It was also about understanding that photojournalism around the sport is more about getting photos of the winning horses and the important moments of the race, rather than getting the most creative shot. These were very useful tips that ensured that club members had a good idea of what to expect.

### NOVEMBER:

This month, on the 9th of November, we will be having a talk by Jean Tresfon. He specializes in underwater photography and it promises to be a great talk on a subject that most of us might be quite unfamiliar with. Please read a bit about him on:

<http://www.photodestination.co.za/jean-tresfon.html>

See you all at the All Saints Anglican Church Hall on Thursday, the 9th of November at 19:00. Please remember a small donation to cover the hall rental.

'Till then, happy shooting!!

Kind regards,

Jonathan

(082 397 9698)



## FROM THE DESK OF THE

### CHAIRMAN:

The year is rushing to its end and so are the activities of the club. We will wrap up 2017 with our year-end function and prize giving on the 25<sup>th</sup> November, to pay tribute to the outstanding achievements of our members.

At our AGM (25<sup>th</sup> Oct) I announced the retirement of Bennie and Lorna from the committee. Martin will stay on until the end of 2018 as treasurer, by which time this portfolio will be handed over to Michael West. Kurt Lehner will take over from Bennie in Jan 2018 in managing our Photovault system. Both Michael and Kurt come with the necessary skills required for their portfolios. I would like to thank Bennie and Lorna for the excellent and unselfish work they have done for TPS over the past couple of years. They will be missed but at least both will be available if we need them.

The high standard in a photographic competition can be very daunting, and it is quite a challenge to set our club apart from the rest. The competition gets tougher every year, and 2017 was no exception.

TPS proved, once again, that we are one of the leading clubs in the Western Cape. Our results in the W C Interclub competition were:

**First in PDI (Digital)**

**Second in Print**

**Second overall. (Missed first place with 4 points)**

Well done to all our TPS members and to your commitment to excellence! Hope to see you all at the prize giving at the Year-End function.

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

- Francois du Bois



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

## **Best Food Photography Tips From 3 Pro Photographers**

*Faith Durand, Mar 2, 2011*



Food photography is a hot topic these days, as many cooks love to snap shots of their food for friends on Facebook and Twitter. Even if you don't keep a blog or photograph food as a hobby, you may want to share that birthday cake you made or the lasagna from last weekend. We are always trying to improve our skills here too, so we asked three professional food photographers to share their single biggest piece of advice for new food photographers. They also share their favourite piece of equipment (besides the camera) and their favourite kind of food to shoot! So welcome Andrew, Sabra, and Michael, and read on to see what they have to say!





*By Sabra Krock.*

First, a little introduction is in order.

**Andrew Scrivani** is a professional photographer and blogger whose work appears nearly every week in *The New York Times*. We love his style and use of color!

**Michael Natkin** is the blogger behind *Herbivoracious*, and a self-taught photographer who is currently photographing his first book.

**Sabra Krock** is also a blogger and her work has frequently appeared here on The Kitchn. She also freelances for *The New York Times*, and she has shot numerous cookbooks as well.

So, take it away guys!



*Kimchi Bokkeumbap by Michael Natkin*

### 1. What's the single biggest thing a new food photographer should do to get good shots?

**Andrew:** The biggest mistake I see new food photographers making is not paying close enough attention to their lighting conditions. I see so many beautifully composed images on the web that are over, under or wrongly exposed. It comes down to understanding the light available to you and the capabilities of the camera and lens you are using. Better equipment is great but no substitute for better understanding.

**Michael:** Stabilize your camera. If you can't use a tripod, brace it against a chair, wall, or sleeping giraffe. The food isn't going anywhere, so as long as the camera is still, there is no reason the shot should be blurry.

Learn the settings on your camera so that you can adjust to a wider aperture, which gives you shallow depth of field. Most food looks attractive when only a portion is in focus. ([Example here](#)) Learn to white-balance your shots, either while shooting or on the computer (not bad if you shoot RAW). Nothing sadder than seeing a good looking plate of food that is all blue or orange because of this simple mistake.

Never use a built-in pop-up flash; it creates harsh highlights and shadows.

Shoot RAW if at all possible; it gives you way more ability to adjust the shot on your computer later without losing detail or amplifying noise.

Get some safe shots first, covering the whole plate from above, 45 degrees and horizontal. Then get in close and take some more daring shots of details, and play with lighting to create more dramatic highlights and shadows. It is nothing to take 20 to 50 shots of a single plate of food so that you can pick the best one later.

**Sabra:** The single most important thing is getting to know light and how it plays off food and tabletop items. If you are using natural light, experiment with times of day, the direction of the light (N, S, E, W) and the angle of the light relative to your set. Try to really see the light and what the different qualities of light produce. Modify the light by cutting it down or reflecting it back and really experiment.



*By Sabra Krock*

## **2. Other than a camera, what's the most useful piece of gear or equipment for a new food photographer?**

**Andrew:** Other than the camera the most important piece of equipment for a new food photographer is a medium focal length macro lens that does well at open apertures. I often use a 50mm macro 2.5 Canon and it has become the single most important lens in my bag when I'm shooting food.

**Michael:** The most useful inexpensive thing you can get is a collapsible bounce reflector with a white side and a gold side. This will let you fill in areas of your shot that are dark. Get a friend to hold it, or use a clamp, or put your camera on a tripod and use the self timer mode to go hands-free.

When you have more money to spend, professional tripods, lighting systems and better lenses are all great investments. My advice: don't bother buying the mid-priced semi-pro versions of any of these things. They will ultimately frustrate you. I'd rather buy one new professional-grade item a year that will do everything I ask.

**Sabra:** A tripod. It's nearly impossible to photograph food without a tripod for two reasons: If you use natural light you will likely need to operate at a somewhat slow shutter speed and you cannot hand hold your camera and get perfectly sharp shots. Also, food photography is very much about the details: Inching a piece of parsley to the left, directing light through a glass. You cannot have repeatable shots without a tripod.





*By Sabra Krock*

### 3. What's your favorite sort of food to shoot?

**Andrew:** My favorite food to shoot is far and away...dessert. Desserts are almost always sensual, colorful, architectural, textural, and universally desired. I get excited to shoot desserts because they usually photograph really well and the leftovers make the whole crew happy.

**Michael:** Well, it is always nice when food has a variety of colors and textures, like these stuffed **zucchini blossoms**. When you have all brown food, that's when you need to be a little more creative with the props to create an appetizing shot.

**Sabra:** I love anything but if I have to pick one, I would say a baked good! Baked goods have you at hello!



*Potato Salad with Feta Cream Dressing by Michael Natkin*

*Thanks so much to Andrew, Michael, and Sabra for stopping by today!*

### Visit Them!

- **Andrew Scrivani** - [Portfolio Site](#) & his blog, [making SundaySauce](#)
- **Michael Natkin** - [Herbivorous](#)
- **Sabra Krock** - [Portfolio Site](#) & her blog, [Spoonful](#)

(Images: Top photo of brownies by Andrew Scrivani. Other images as noted in captions. All images used

## Bonus just for you!



### How To Make Perfect Bacon in the Oven

#### *What You Need*

##### **Ingredients**

1 to 2 pounds

bacon

##### **Equipment**

Aluminum foil

Baking sheet(s)

Tongs

Paper towels

Platter

#### **Instructions:**

**Preheat the oven to 400°F:** Turn on the oven and preheat to 400°F. Place a rack in the lower third of the oven. If you're cooking multiple sheets of bacon, position a second rack in the top third of the oven.

**Arrange the bacon on a baking sheet:** Line a baking sheet with foil (this makes clean up easier). Lay the bacon on the baking sheet in a single layer. The bacon can be close together, but don't let it overlap or the bacon will stick during cooking. If necessary, use a second baking sheet.

**Bake the bacon:** Place the baking sheet of bacon in the oven and bake until the bacon is deep golden-brown and crispy, 15 to 20 minutes. Exact baking time will depend on the thickness of the bacon and how crispy you like it. Begin checking around 12 minutes to monitor how quickly the bacon is cooking. The bacon fat will sputter and bubble as the bacon cooks, but shouldn't splatter the way it does on the stove top. Pour off the bacon grease as needed so the bacon isn't totally submerged in grease.

**Transfer the bacon to a plate lined with paper towels:** Remove the bacon from the oven and use tongs to transfer it to a plate lined with paper towels to drain and finish crisping. Serve immediately. You can also refrigerate leftover bacon for a week or freeze it for up to 3 months; warm the bacon in the microwave before serving.

**Clean up:** If you want to save the bacon grease, let it cool slightly, then pour it into a container and refrigerate. If you don't want to save the grease, let it solidify on the baking sheet, then crumple the foil around it and discard.

**Recipe Notes:** For even crispier bacon, set a metal cooling rack over the foil-lined baking sheet and lay the raw bacon over the cooling rack. Elevating the bacon allows it to cook from all sides and become extra-crispy.

*This post and recipe have been updated — first published February 2010.*



# SET SUBJECTS FOR 2017

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

**JANUARY:**

**WATER**

Done!

Any images depicting water in any format is allowed, providing that the water is obviously the subject in the image. Water comes in different forms i.e. liquid, solid (ice) and gas (steam) and all are acceptable for this set subject.

From the crashing of turbulent waves against the rocks on a stormy afternoon to the calm crystal-clear reflections in a country dam, there are many ways to photograph water. The blurred milky effect achieved by slowing down the shutter speed or “freezing” the shot using fast shutter speeds to capture the detail in the water. Water can be found all around us, in streams & rivers, waterfalls, the ocean, rain drops, icicles, glaciers, puddles, ice blocks, lakes, dripping taps, morning dew on leaves. The images for this assignment can also be achieved indoors by photographing a reflection through a water droplet (refraction) or a droplet dripping into a glass of water, or the splash of fruit as it is dropped in a jar of water.

**FEBRUARY:**

**ABANDONED BUILDINGS/ARCHITECTURE**

Done!

**Architectural photography** is the photographing of buildings and similar structures that are both aesthetically pleasing and accurate representations of their subjects. **Architectural photographers** are usually skilled in the use of specialized techniques and equipment. As a building cannot convey emotions like a human subject, architectural photographers need to set a mood using ambient light. The photographer can also tell a story and make a photo more dynamic by displaying some of the building’s environment or by choosing interesting angles that show off pattern, contrast or repetition.

**MARCH:**

**STREET PHOTOGRAPHY**

Done!

Street photography records unposed scenes in public places. The primary subject is people and/or symbols of people, at rest or in motion, alone or with others, going about their everyday activities. Manipulation should be confined to colour correction and judicious cropping. (PSSA Definition)

**APRIL:**

**CANDLE LIGHT / LOW LIGHT**

Done!

**Low light photography** is not necessarily just night photography, as many people assume. There could be different amounts of light coming from various sources and whatever is less than day-time light outside, is considered low-light.

**MAY:**

**PANNING**

Done!

Panning is defined as taking a photograph or series of photographs while rotating a camera horizontally or vertically while keeping a moving subject in view. In still photography the use of the term usually refers to the act of panning. The pan aims to capture a moving object in sharp definition while the background is blurred thus imitating what the eye would see if following a moving object. Panning requires a specific technique of rotating the camera to follow the moving object. In a properly panned shot the photographic subject(s) that is being tracked is normally sharp while the rest of the picture is blurred by the movement.



**JUNE:**

**WILDLIFE / BIRDS / GARDEN BIRDS**

Done!

Wildlife, birds and garden birds may include images of undomesticated animal species in their natural habitat.

**Allowed:**

Wild Animals in their natural habitat

Endemic garden birds

Wild birds in their natural habitat

**Not allowed:**

Domesticated animals and birds – pets

Aquarium fish

Insects

Animals in captivity

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

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

***Please note that this month's set subject is defined as WILDLIFE—NOT nature, and that the appropriate rules are applied.***

**JULY:**

**ALTERED REALITY / COMPOSITES / DOUBLE EXPOSURE**

Done!

Manipulation is allowed .

Altered Reality—An image created by altering reality in an obvious manner, created digitally or in camera. The intention is the creation of an image that conveys a feeling or message, or tells a story.

Composite images are usually presented as one final picture, with added elements from some other images, thus changing the meaning of the original.

Creative or Visual Art Creative photography is a means of expression and a way for the author to make a personal photographic statement. These images should go beyond the straightforward pictorial rendering of a scene. The image does not have to employ derivative or manipulative techniques to be Creative or Visual Art. However all work should be that of the author and not copied or derived from elsewhere.

**AUGUST:**

**MACRO / CLOSE UP**

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.

**SEPTEMBER:**

**ADVERTISING / PRODUCT PHOTOGRAPHY**

Done!

**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**

Done!

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...*

## **SET SUBJECTS: 2018**

A look ahead for the Set Subjects for next year!

Images taken from 4/10/2017 can be entered for set-subjects in 2018.

<b>January</b>	<b>Scapes</b>
<b>February</b>	<b>Insects / Bees / Butterflies</b>
<b>March</b>	<b>People at Work</b>
<b>April</b>	<b>Nature</b>
<b>May</b>	<b>Abandoned Buildings/ Architecture</b>
<b>June</b>	<b>Macro / Close-up</b>
<b>July</b>	<b>Portrait</b>
<b>August</b>	<b>Freeze the moment</b>
<b>September</b>	<b>Flower(s)</b>
<b>October</b>	<b>Mono</b>
<b>November</b>	<b>Slow Shutter speed</b>



# 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*



# CLUB SCORESHEET FOR: OCTOBER 2017

## HOW DO CLUB STAR ADVANCEMENTS WORK?

The points scored through the image awards at club competitions are accumulated and used as follows:

Every 'BRONZE' awarded during the year will represent 1 point, every 'SILVER' 2 points, every 'GOLD' 3 points, every 'MERIT' 4 points.

- 1 Star to 2 Star: 30 Points Must include 8 Gold awards**
- 2 Star to 3 Star : 45 Points Must include 12 Gold awards**
- 3 Star to 4 Star: 150 Points Must include 20 Gold awards + 10 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)**
- 4 Star to 5 Star: 150 Points Must include 35 Gold awards + 30 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)**
- 5 Star to Master : 300 Points Must include 100 Gold awards + 100 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)**
- Master to Grand Master: 300 Points Must include 100 Gold awards + 170 Salon acceptances (a Certificate of merit or higher accolade will serve as 2 salons acceptances)**

## NEWSFLASH!!

### STAR ADVANCEMENTS

1 to 2 star:

**Coert Venter**

2 to 3 star:

**Johan van Wyk**



### BEST BEGINNER:

**John Read**



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**NB!!!**

## ANNOUNCEMENTS:

### DATES TO DIARISE:

#### NOVEMBER 2017

- 03rd WC Interclub Competition
- 04th Outing—Willowbridge Food Market
- 04th Pietersburg PDI Salon closes
- 09th Learn & Share Evening
- 11th Boksburg Salon closes
- 18th Centurion Salon closes
- 19th TPS Club submissions due**
- 22nd TPS Club Evening—Food Photography
- 25th TPS Year End Function

### BIRTHDAYS IN OCTOBER !!!!!

*Wishing all of the very best to:*

*Johan Beyers*

*Hugo Coetzee*

*Hannes Human*

*Richard Jones*

*Martin Kleingeld*

*Ronel Nel*

*Rodney Rudman*

*Michael West*



# **SALON ACCEPTANCES**

by Christo la Grange

## **Salon Acceptances for TPS members - October 2017**

Once again TPS members did exceptionally well in Salon acceptances this past month. Not only in the National Category, but in the International Category as well, where West Rand and Westville were the hosts for the National Salons and Africa Awards, and Olympus Circuit hosted the International Salons.

Apart from the Salon acceptances, there were also 6 Certificates of Merit (COM's) nationally, as well as 3 in the International arena. TPS as a Club can be very proud of these achievements.

### **TPS Salon Acc for Oct 2017**

(3rd Afr Awards; West Rand; Westville; Olympus Circuit)

Row Labels	National				International		
	Nat Acc	Nat COM	Nat 2nd	Nat 1st	Int Acc	Int COM	Int Medal
Andre Stipp	8	0	0	0	2	0	0
Bennie Vivier	0	0	0	0	3	1	0
Christo la Grange	7	2	0	0	17	0	0
Clifford Wyeth	2	0	0	0	0	0	0
Coert Venter	0	0	0	0	1	0	0
Daniel Rossouw	0	0	0	0	1	0	0
David Barnes	5	0	0	0	0	0	0
Des Labuschagne	8	0	0	0	0	0	0
Josie Norfolk	1	0	0	0	1	0	0
Lynne Kruger-Haye	9	4	0	0	1	0	0
Marleen la Grange	12	0	0	0	21	2	0
Robert Johnson	2	0	0	0	1	0	0
Stephen Burgstahler	8	0	0	0	1	0	0
<b>Grand Total</b>	<b>62</b>	<b>6</b>	<b>0</b>	<b>0</b>	<b>49</b>	<b>3</b>	<b>0</b>

If your photographs did well in our Club's competitions you must seriously consider participating in the Salons. With this, you shift the competition from a Club Level to a National (or International) Level.

Remember, you can snap at anytime!

Kind regards,

Christo



Proud member of





## FINAL SCORES: OCTOBER 2017

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Prints - Open	Alta	Jones	3	I hate pollution on the beach	30	S
Prints - Open	Andre	Stipp	4	3 D	34	S
Prints - Open	Richard	Jones	3	Communal bath	28	B
Prints - Open	Marleen	La Grange	5	Dancing in the wind	36	G
Prints - Open	Desmond	Labuschagne	5	Farm Scene	32	S
Prints - Open	Lorna	Darroll	5	Ghost walkers	34	S
Prints - Open	Francois	du Bois	5	Int Junior Table Tennis.. Player	36	G
Prints - Open	Johan	Greeff	3	Karoo Textures	31	S
Prints - Open	Stephen	Burgstahler	4	Look Up - Chicago	35	G
Prints - Open	Christo	la Grange	5	Los Voor	28	B
Prints - Open	JOHAN	VAN WYK	2	SKIMMING 1	37	G
<b>Prints - Open</b>	<b>Vic</b>	<b>Els</b>	<b>4</b>	<b>Stretch</b>	<b>38</b>	<b>G~10</b>
Prints - Open	Coert	Venter	1	Teenager Business	31	G
<b>Prints - Open</b>	<b>Clifford</b>	<b>Wyeth</b>	<b>5</b>	<b>Wise man</b>	<b>38</b>	<b>G~20</b>
Prints - Open	Monique	Jones	2	Yes I am at the waterfront too	31	S
Prints - Open	Coert	Venter	1	Ginger Siblings	31	G
Prints - Open	Clifford	Wyeth	5	Hanging on	36	G
Prints - Open	Lorna	Darroll	5	Round and round	34	S
Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Prints - Set Subj	David	Barnes	4	Dust Storm	34	S
Prints - Set Subj	Richard	Jones	3	Final charge to the post	33	S
Prints - Set Subj	Alta	Jones	3	Fly like the wind	32	S
Prints - Set Subj	Rob	Minter	4	I just cant go on	32	S
<b>Prints - Set Subj</b>	<b>JOHAN</b>	<b>VAN WYK</b>	<b>2</b>	<b>INTO THE SUN</b>	<b>35</b>	<b>G~25</b>
<b>Prints - Set Subj</b>	<b>Francois</b>	<b>du Bois</b>	<b>5</b>	<b>Leader of the pack</b>	<b>36</b>	<b>G~15</b>
Prints - Set Subj	Coert	Venter	1	Maui Thai	32	G
Prints - Set Subj	Stephen	Burgstahler	4	Number 8 - Dont Be Late	33	S
Prints - Set Subj	Marleen	La Grange	5	Oops to fast	34	S
Prints - Set Subj	Christo	la Grange	5	Skimming the Treetops	32	S
Prints - Set Subj	Lorna	Darroll	5	Slide	33	S
Prints - Set Subj	Monique	Jones	2	Table Mountain and Kite surfing	31	S
Prints - Set Subj	Roanne	de Haast	2	The Fight	30	S
Prints - Set Subj	Lynne	Shone	3	To the winner the glory	29	S

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital Open	Stephen	Burgstahler	4	Blue Chicago Bean Scape	37	G
Digital Open	Lynne	Shone	3	Camera man	33	S
Digital Open	Luke	Kruger-Haye	1	Canal Fever	36	G
Digital Open	Alta	Jones	3	CanalWalk by night	29	S
<b>Digital Open</b>	<b>Andre</b>	<b>Stipp</b>	<b>4</b>	<b>Elegance</b>	<b>39</b>	<b>G~10~Overall</b>
Digital Open	Marleen	La Grange	5	Fish Eagle with nesting material	35	G
Digital Open	John	Read	1	Foreboding	37	G
Digital Open	JOHAN	VAN WYK	2	GOLDEN CATCH	32	G
Digital Open	Roanne	de Haast	2	Horse and carriage in Brugge	31	S
Digital Open	Daniel	Rossouw	4	Inner Beauty	34	S
Digital Open	Arnold	vd Westhuizen	3	Innocent Beauty	35	G
Digital Open	Francois	du Bois	5	Int Junior Table Tennis The serve	36	G
Digital Open	Josie	Norfolk	4	Jacana 1	31	S
Digital Open	Christo	la Grange	5	Lady at the Races	34	S
Digital Open	Vic	Els	4	Lavendar Cottage	31	S
Digital Open	Alida	Heine	1	Mid Air Split	35	G
Digital Open	Merwe	Erasmus	2	Midnight in Starigrad	27	S
Digital Open	Hetsie	Otto	2	My guitar and I	35	G
Digital Open	Erik	Seket	3	My Work My Drama	34	S
Digital Open	Richard	Jones	3	Number 17	32	S
Digital Open	Joseph	Inns	4	Oh wise one	34	S
Digital Open	Kurt	Lehner	2	Overtaking the world	29	S
Digital Open	Bennie	Vivier	5	Pumba	33	S
Digital Open	Jonathan	Volmink	3	Serenity	31	S
Digital Open	Clifford	Wyeth	5	Shipwreck	33	S
Digital Open	Kerryann	Collier	3	soft curves	33	S
Digital Open	Erwin	Kruger-Haye	3	Sossusvlei	36	G
Digital Open	Rodney	Rudman	3	St Croix sunset	35	G
Digital Open	Johan	Greeff	3	Suksesvolle vangs	34	S
Digital Open	Monique	Jones	2	Take two	30	S
Digital Open	Desmond	Labuschagne	5	The Gull	33	S
Digital Open	David	Barnes	4	Waiting for 9-15	35	G
Digital Open	Coert	Venter	1	Waiting for Him	31	G
Digital Open	Rob	Minter	4	Walkway through... factory	33	S
Digital Open	Rodney	Rudman	3	Another one bites the dust	32	S
Digital Open	Lynne	Shone	3	Anticipation	36	G
Digital Open	Joseph	Inns	4	Blue dash	28	B
Digital Open	Andre	Stipp	4	Boats in the Mist	37	G
Digital Open	David	Barnes	4	Control	35	G

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital Open	John	Read	1	Crab Spider	37	G
Digital Open	Johan	Greeff	3	Diving for fish	27	B
Digital Open	Josie	Norfolk	4	Elephant sunset	37	G
Digital Open	Kerryann	Collier	3	enclosed beauty	34	S
Digital Open	Luke	Kruger-Haye	1	Fire and Water	33	G
Digital Open	Rob	Minter	4	Footprints in the sand	30	S
Digital Open	Kurt	Lehner	2	Graceful takeoff	30	S
Digital Open	Erik	Seket	3	Just Chilling	35	G
Digital Open	Roanne	de Haast	2	Keukenhof Gardens	32	G
Digital Open	Bennie	Vivier	5	Leopard	36	G
Digital Open	Alida	Heine	1	Mean Machine	33	G
Digital Open	Merwe	Erasmus	2	Morning Swim	31	S
Digital Open	Arnold	vd Westhuizen	3	Teeny tiny orchid	33	S
Digital Open	Desmond	Labuschagne	5	The Valley	34	S
Digital Open	Vic	Els	4	Up and Down	35	G
<b>Digital Open</b>	<b>Erwin</b>	<b>Kruger-Haye</b>	<b>3</b>	<b>Wildebeest</b>	<b>39</b>	<b>G~20</b>
Digital Open	Jonathan	Volmink	3	Young Love	30	S

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital - Set Subj	Stephen	Burgstahler	4	1-2-3-4	30	S
Digital - Set Subj	Joseph	Inns	4	23 drift	29	S
Digital - Set Subj	Marleen	La Grange	5	7 Stars racing series	36	G
Digital - Set Subj	Richard	Jones	3	Ahead by a nose	27	B
Digital - Set Subj	Lynne	Shone	3	Best of buddies	29	S
Digital - Set Subj	Alta	Jones	3	Catch the waves	29	S
Digital - Set Subj	David	Barnes	4	Chasing gold	33	S
Digital - Set Subj	Daniel	Rossouw	4	Disengagement from drama	32	S
Digital - Set Subj	Michael	West	1	Drag Flick	27	G
Digital - Set Subj	Lorna	Darroll	5	Dusting the corner	32	S
<b>Digital - Set Subj</b>	<b>Andre</b>	<b>Stipp</b>	<b>4</b>	<b>First Lady</b>	<b>37</b>	<b>G~25</b>
Digital - Set Subj	Desmond	Labuschagne	5	Flying High	36	G
<b>Digital - Set Subj</b>	<b>Chris</b>	<b>Leerkamp</b>	<b>2</b>	<b>FOOT AND MOUTH DISEASE</b>	<b>38</b>	<b>G~15</b>
Digital - Set Subj	Kurt	Lehner	2	Gymnastics in the tree tops	30	S
Digital - Set Subj	Monique	Jones	2	Kite surfing the green waves	29	S
Digital - Set Subj	Roanne	de Haast	2	Kitesurfing Bliss	29	S
Digital - Set Subj	Alida	Heine	1	Kung Fu Extreme	36	G
Digital - Set Subj	Christo	la Grange	5	Making a Turn	29	S
Digital - Set Subj	John	Read	1	No quarter asked no quarter given	34	G
Digital - Set Subj	Erik	Seket	3	Number 2	33	S

Category Name	First Name	Last Name	Club Star Rating	Title	Score Total	Awards
Digital - Set Subj	Francois	du Bois	5	SA vs Spain OK I can see it	34	S
Digital - Set Subj	Johan	Greeff	3	Spoed	30	S
Digital - Set Subj	Clifford	Wyeth	5	Sundown race	31	S
Digital - Set Subj	JOHAN	VAN WYK	2	TEAMWORK	33	G
Digital - Set Subj	Rob	Minter	4	The up run	31	S
Digital - Set Subj	Bennie	Vivier	5	Waterskier	34	S
Digital - Set Subj	Erwin	Kruger-Haye	3	Windsurfer Ballet	34	S

## Last laugh....



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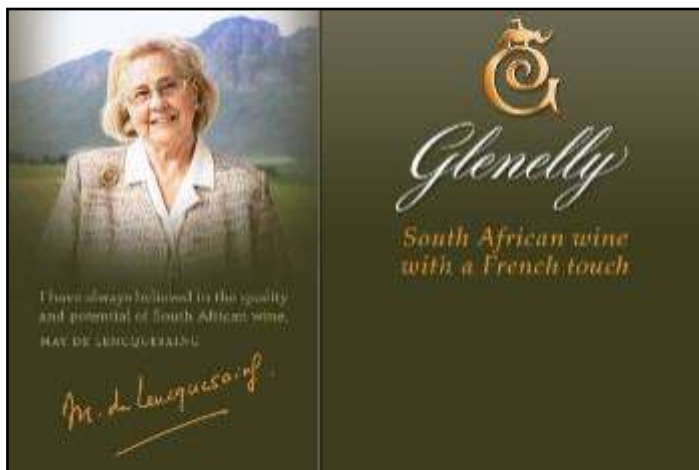
## THANK YOU'S:

Our gratitude to the **All Saints Anglican Church** for the privilege of using their venue, and especially to Pam Davies & Lydia Marais for always being willing to unlock and assist.

Huge thanks also go to **Gerda and Martin 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**



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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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Call Us:  
021 910 1380

Email Us:  
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Victorian Towers  
Cnr Durban Rd & Palm St  
Bellville, Cape Town, 7530  
South Africa