

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



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Editor: Lynne Kruger-Haye

Contact me on lynnekh@telkomsa.net

from the editor ...

A brand new year, and a brand new opportunity to make 2018 your very best Year of Photography to date!

How wonderful to see everyone again after a much-needed break—one in which we presumably ate too much, drank too much and most certainly partied too much!!

Well, we find ourselves at the end of January already, with one twelfth of the year just about done and dusted! How time does fly when you are getting back into the swing of things in the new year. No excuse, mind you, to not be picking up that camera and giving some thought to your craft.

Here at TPS, we are determined to push ourselves further and aim much higher this year, as that glittery Inter-Club trophy beckons.... With hard work and dedication I believe that it is ours for the taking!

And yes, we haven't forgotten to not take ourselves too seriously and forget to have fun, but as a committee we are also dedicated to growing our members—both in skill and in confidence—during this year.

With that in mind, we have elected to change our Points Scoring System from Out of 15, to Out of 30. By doing so, we allow a little more flexibility in the evaluation process and push members to try harder. This new scoring system does not impact on your current ranking and achievements. I have included the breakdown further in the newsletter for your records.

Another of our club goals for 2018 is to grow the number of members participating in Salons. This is especially important for your personal club growth as a certain number of salon acceptances is required to make the transition to the senior phase.

In order to assist you with this, please have a look at Jonathan's seg-

ment in Learn & Share about the first such event for 2018. I encourage all members to attend his session as he will be dealing with Photovault admin, how to enter a Salon (and what that is actually all about) as well as some critique and feedback on 5th Photo entries. An event has been created on Photovault through which you may submit an image for review.

Desmond Labuschagne has taken over the portfolio for Outings, so please keep an eye out for events posted.

The committee also welcomes 2 new members, Michael West and Kurt Lehner. Michael will be assisting Martin on the financial side, and Kurt has already stepped in and taken over the Photovault management from Bennie. We wish both Kurt and Michael well in their new roles and value the contributions that they have already made!

Karen Donaldson has taken over as club secretary from Lorna, and we wish her all the best as she ups her typing and organisational skills this year!

Martin (now assisted by Michael) will continue to look after the club finances, and Christo maintains his role as the nurturer of new members and visitors.

As for myself, I will remain as editor of the newsletter while also assisting Francois in my newly-nominated role as vice-chairperson.

So, loads of exciting stuff on the horizon, and I wish all of us at TPS an amazing year ahead.

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

Be blessed,

Lxx



Proud member



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TOP SCORING IMAGES OF THE NIGHT: JANUARY 2018

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DIGITAL OPEN WINNER & OVERALL WINNER:

"STARLIGHT ON SONSTRAAL" by John Read



DIGITAL OPEN - RUNNER-UP

"INTO THE UNDERWORLD" by Lynne Kruger-Haye



DIGITAL SET SUBJECT - WINNER

“SUNSET GORDONSBAY” *by Marleen la Grange*



DIGITAL SET SUBJECT - RUNNER UP

“NEW YEAR CELEBRATIONS” *by Christo la Grange*



PRINTS SET SUBJECT - WINNER

“TWINS” by Joseph Inns



PRINTS SET SUBJECT - RUNNER UP

“A GLOOMY EVENING IN CAPE TOWN” by Erwin Kruger-Haye





PRINTS OPEN – WINNER

“LOOKING GOOD” *by Clifford Wyeth*

PRINTS OPEN - RUNNER UP

“MOTH AND CANDLE” *by Christo la Grange*



FROM THE DESK OF THE CHAIRMAN:

I would like to wish all our TPS members a prosperous 2018! It was very encouraging to see the attendance for our first meeting of the year. The entries were of an outstanding quality, and I believe 2018 is going to be the year TPS will excel in our vision. Without a doubt, it is the dedication of our members that contributes to our success.

The new committee for 2018 was introduced to our members at our first meeting, and the various portfolios were discussed. It was decided, by the committee, to nominate Lynne Kruger - Haye for the position of Vice Chair for 2018. It was accepted by the members and I look forward working with her.

I would also like to thank the All Saints Church for making the hall available to TPS for 2018 with no increase in rental fees for the year.

A huge thank you again to all those who managed to attend our year-end function in November last year—here is a fond look at some of the moments of the night::



“Bye for now, and remember to ***“Think before you click!”*** - Francois du Bois



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CLUB OUTINGS

by Desmond Labuschagne

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!

2018

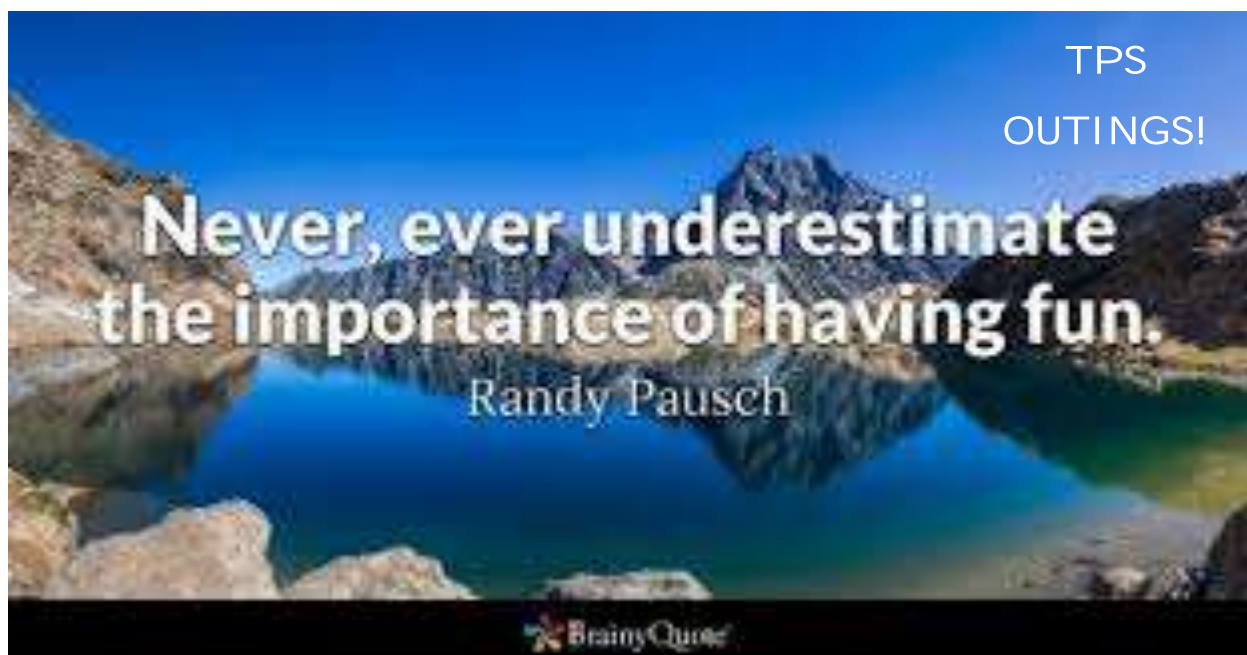
The outings for 2018 will begin in March, and this year we are attempting to put together some new and exciting events that we have not done before!

Please keep an eye on the TPS communication channels for updates.

We look forward to sharing some practical photo time with you!

Kind regards,

Des



TYGERBERG LEARN & SHARE

by Jonathan Volmink

The TPS Learn & Share events are exactly what it says! Once a month we take the opportunity to get together and share our skills and knowledge with one another, and sometimes we even have a guest speaker or two!

NEXT L&S EVENT!!



WHEN: THURSDAY, 8TH FEBRUARY AT 7PM

WHERE: CHURCH HALL, ALL SAINTS ANGLICAN CHURCH, BAXTER STREET, DURBANVILLE

This month we will have a 5th Photo discussion paired with an information sharing session. This is mainly to orientate newer members and to refresh everyone's memories.

The Info Sharing Session will cover things like Photovault, Salons and how to enter them, and general TPS club guidelines.

The 5th Photo is simply this: If you were allowed to submit an extra photo on judging evenings, what would it be? The idea is that a 5th Photo would be that photo that you were unsure about, or where you tried something different but are not sure of its success, and didn't necessarily want it judged too harshly. This will be a 'safe' environment to test the waters on your image and to get feedback from experienced club members. There are a few qualified judges who usually attend the sessions and it's really good to get their input also. An event will be created on Photovault and members may submit up to 3 photos for the group to discuss.

Keep an eye out on the calendar for further Learn & Share events in 2018!

Jonathan



4 TIPS FOR PHOTOGRAPHING BUGS AND INSECTS

- A Post By: *Simon Ringsmuth*
(digital-photography-school.com)

Sometimes the most interesting things to photograph are right under your nose, even though you might have to look a little harder to see them. Bugs, insects, and other creepy crawlies might not seem like compelling subjects, but if you take a bit of time to examine the smaller creatures who inhabit the world around us, you might not only come away with new and exciting photographic opportunities but a renewed sense of wonder and admiration for the beauty of creation. If you have never tried this type of photography before, you can get started right away without any special equipment and these tips for photographing bugs might give you a few ideas to try out along the way



#1 Keep your eyes open

This might sound obvious, but the first step in learning to take photos of insects is learning how to see them in the first place. Our six and eight-legged counterparts are all around us, but they don't usually announce their presence with a trumpet blast. You often have to look just a little harder to see them, but you can get great shots of bugs and insects on trees, shrubs, rocks, benches, buildings, or almost anywhere if you just keep your eyes peeled. The next time you head outside, whether it's in a park or just in your own backyard, spend a little time examining the world around you to see if you can spot some of the amazing little critters that often go overlooked by us busy humans.



Most days I have a fairly predictable routine involving work and home duties, and sometimes I get a little stuck when it comes to scratching my photography itch. It can seem like there is just nothing new under the sun worth photographing, and it's times like that when bugs are ideally suited to draw out a bit of creativity. Sometimes I will find myself crouching down on the ground, straddling a fence, or perched atop a ladder in order to get a better view of these small critters. It's fun, challenging, and a great way to get some fascinating photographs.

#2 Be patient

While insects are great at giving you unique photographic opportunities, they aren't so good at following directions. Most of bugs simply will not listen to perfectly reasonable requests like "Hold still," or "Turn the other way." To compensate for their lack of cooperation, you often have to simply wait until a good photo opportunity presents itself. This could mean watching a cicada explore a shrub, keeping your eye on a beetle as it blazes a trail across your lawn, or waiting for dinner to fly into a spider's web.

The slightest sound can disturb our tiny little friends, so take care to move about quietly and not intrude on what they are busy doing. If your camera has a long zoom lens, you can use it to get right up close and personal even if you are far away, but unless you have plenty of light your shutter speed might not be fast enough to capture the action. In those cases **bumping up the ISO** is a good way to compensate, though your picture might end up looking a bit grainier or noisier than you prefer.



Sometimes you have to keep an eye on a critter for quite a long time, and even after all your waiting they might just decide to scurry off or fly away. This can be an exercise in frustration as you wait for what seems like hours with nothing to show for it. Nothing is guaranteed when you set out to take pictures of insects, but if you can find a balance between shooting and waiting, you might be pleasantly surprised at the results you get.

#3 Capture the eyes, not just the insect

This tip might seem a bit strange, and it's not always easy to accomplish, but if you can capture the eyes of an insect it lends an entirely new dimension to your photographs. As the saying goes, the eyes are the window to the soul, and while this certainly holds true for humans it also works for animals and even bugs. When you can get a shot of an insect's eyes it can be almost like the two of you are sharing a moment, watching each other and allowing you to be in the other's space for a few brief moments. Even though the insect might not care one bit about you or why you are pointing a rounded lens in its face, capturing its eyes will add an emotional hook to the image that would otherwise be lacking.



I'm no entomologist, and I have no idea if these insects were thinking anything at all when I took their pictures, but seeing their eyes and faces lends a significant amount of depth to what would otherwise be just another photo of just another bug. It takes time and patience, but if you try to capture your insect subjects' eyes you can draw your viewers into your photographs in new and compelling ways you may not have considered before.

#4 Alter your perspective

One of the biggest mistakes you can make when photographing insects is to stand above them and point your camera down. You might get some pictures of spiders, beetles, or giant ants, but they will probably not be nearly as interesting, compelling, or engaging as they could be if you simply tried a different angle. I followed this cottonwood borer for almost a half hour as he climbed all over a pine tree, all because I wanted to get the picture from a more unconventional angle. I could have just taken a photo while he was on a branch or the trunk, but shooting him from a low angle while he was stretching out his front leg made for a much more engrossing photograph.

This technique can also be used to transform almost anything into a more captivating photograph. People, pets, familiar scenery, even common household objects can take on entirely new dimensions if you **examine them from new and unfamiliar angles**. Of course it works great with bugs and insects, but the next time you pick up your camera try it with almost anything around you.



Of course one of the best ways to get photographs of insects is to **invest in a macro lens** for your camera, and even though they can be quite pricey the results they produce are absolutely astounding. All of the photos in this article were taken with either a 35mm or 50mm prime lens, which have minimum focusing distances of about 12 inches. Macro lenses can focus on objects right in front of the lens, which can give you some outstanding pictures of insects, bugs, or anything else for that matter. But even if you only have the kit lens that came with your camera you can still get some amazing images. Hope this helps, no go and have fun!



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NEW PROPOSED SCORING SYSTEM—POINTS OUT OF 30

EXTRACT FROM PROPOSED AMENDMENT TO THE CLUB HOUSE RULES

3.7 EVALUATION

Each entry will be awarded points out of 30 by using the “Evaluation Criteria” as a guideline and be evaluated without the evaluator knowing the entrant’s grade.

If the software does not make provision, the title of the photograph will be announced before evaluation, unless the evaluator prefers to evaluate without knowing the title.

3.8 EVALUATION CRITERIA

12 to 16 points: The photographer shows a good standard of technical, and a reasonable standard of compositional ability. Comment is required on how the photographer could have improved the photograph – technically, compositionally and artistically.

17 to 20 points: The photographer shows a high standard of technical, a good standard of compositional, and a reasonable standard of artistic ability. Comment is required on how the photographer could have improved the photograph – technically, compositionally and artistically.

21 to 24 points: The photographer shows a high standard of technical, compositional and artistic ability. Comment is required on how the photographer could have improved the photograph – technically, compositionally and artistically.

25 to 30 points: The photographer shows excellence in all dimensions – technically, compositionally and artistically. Comment may be given on how the photographer could have improved the photograph – or on what makes the photograph worthy of meritorious award.

Only photographic material generated by the photographer himself or herself, may appear in the image.

No slogans or wording may be added by the author of the image.

3.9 EVALUATION OF SET-SUBJECT ENTRIES

Set-Subject images, even if excellent, should be penalised if they do not pertain to the Set-Subject.

14 points out of 30 may be awarded towards the technical and artistic merit of the image and the rest towards how well the Set-Subject is interpreted.

3.10 AWARDS

Depending on the number of points received and the grade of the member, awards will be made on the following scale: (Current scoring equivalent of Points out of 15 is indicated in red)

GRADE	MERIT	GOLD	SILVER	BRONZE	NO AWARD
1 Star	28 to 30 14	18 to 27 9	14 to 17 7	10 to 13 5	9 or less >5
2 Star	28 to 30 14	22 to 27 11	18 to 21 9	14 to 17 7	13 or less >7
3 Star	28 to 30 14	24 to 27 12	20 to 23 10	16 to 19 8	15 or less >8
4 – 5 Star/Master	28 to 30 14	24 to 27 12	20 to 23 10	16 to 19 8	15 or less >8
Grand Master	28 to 30 14	26 to 27 13	20 to 25 10	16 to 19 8	15 or less >8

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

Done!

JANUARY: SCAPES (*Manipulation is allowed*)

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 (*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*)

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*)

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 *(Manipulation is allowed)*

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)*

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: JANUARY 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:

Helene Thompson

2 to 3 star:

Chris Leerkamp



BEST BEGINNER:

Christo Rothman



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NB!!!

ANNOUNCEMENTS:



DATES TO DIARISE:

FEBRUARY 2018

- 08th Learn & Share evening
- 10th 4th Randburg PDI Salon closes
- 24th Edenvale PDA Salon closes
- 25th TPS Club submissions close**
- 28th TPS Club Evening—Insects/Bees

BIRTHDAYS IN JANUARY !!!!!

Wishing all of the very best to:

Sidney Africa, Francois du Bois
Johan Greeff, Stephen Hammer
Alida Heine, Augusta Kay-Hards
Nadine Nel, Lynne Shone
Helene Thompson

SALON ACCEPTANCES

by Christo la Grange

Salon Acceptances for TPS members

November 2017 Results - Pietersburg; Boksburg; Centurion; Full Frame International

Member	Sum of AC-CEPTANCES	COMs	2 nd Place	1 st Place	INTERNATIONAL: Sum of AC-CEPTANCES	INTERNATIONAL: Sum of COMs	INTERNATIONAL: Sum of MEDALS
Andre Stipp	7	2					
Anne Wyeth	2						
Arnold van der Westhuizen	1						
Christo la Grange	7	2					
Clifford Wyeth	7						
Desmond Labuschagne	8	1					
Erwin Kruger-Haye	4			1			
Josie Norfolk	4						
Kerryann Collier	2						
Lynne Kruger-Haye	8	3	1		3	1	
Mariana Visser	2	1					
Marleen la Grange	14	2					
Robert Johnson	1			1			
Stephen Burgstahler	7						
GRAND TOTALS	74	11	1	2	3	1	0



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FINAL SCORES: JANUARY 2018

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital - Set Sub	Joseph	Inns	4	A town called Simon	36	G
Digital - Set Sub	Wayne	Weimann	3	A view of Uniondale	31	S
Digital - Set Sub	Robert	Johnson	5	After the harvest	36	G
Digital - Set Sub	Ivor	Thompson	3	At Goegap	32	S
Digital - Set Sub	Francois	du Bois	5	Bangkok canal system	33	S
Digital - Set Sub	Erik	Seket	4	Boats on the River	32	S
Digital - Set Sub	Martin	Kleingeld	3	Crocodile River	36	G
Digital - Set Sub	Andre	Stipp	4	Dappat se Gat	38	G
Digital - Set Sub	JOHAN	VAN WYK	3	DESERTed	32	S
Digital - Set Sub	Marius	Bothma	3	Farmland	33	S
Digital - Set Sub	Clifford	Wyeth	5	From within.	32	S
Digital - Set Sub	Rob	Minter	4	Kogelbaai	36	G
Digital - Set Sub	David	Barnes	4	Land and Sea	33	S
Digital - Set Sub	Merwe	Erasmus	2	Langebaan	36	G
Digital - Set Sub	Helene	Thompson	1	Lifeblood ot the Overberg	29	G
Digital - Set Sub	Annelie	Coetzee	1	Liggies in die gras	35	G
Digital - Set Sub	Stephen	Burgstahler	4	Meisho Maru - 1982	36	G
Digital - Set Sub	Coert	Venter	2	Nature s Valley	31	S
Digital - Set Sub	Richard	Jones	3	New growth in a pine forest	35	G
Digital - Set Sub	Christo	la Grange	5	New Year Celebrations	39	G~2S
Digital - Set Sub	Monique	Jones	2	Plattekloof is not so plat	29	S
Digital - Set Sub	Mariana	Visser	3	Ponte Vecchio	32	S
Digital - Set Sub	Kerryann	Collier	3	Scape Show	34	S
Digital - Set Sub	Ronel	Nel	3	Sout-Panne	29	S
Digital - Set Sub	Sandra	Lategan	1	Streaky sky	32	G
Digital - Set Sub	Kurt	Lehner	2	Sun setting over the stadium	34	G
Digital - Set Sub	Marleen	La Grange	5	Sunset Gordonsbay	39	G~1S
Digital - Set Sub	Desmond	Labuschagne	5	Sunset on a Windy Day	34	S
Digital - Set Sub	Chris	Leerkamp	2	Textures of Wintervogel	36	G
Digital - Set Sub	John	Read	2	The Promise	35	G
Digital - Set Sub	Lorna	Darroll	5	The rock behind the rock	34	S
Digital - Set Sub	Josie	Norfolk	4	Tibet	33	S
Digital - Set Sub	Hugo	Coetzee	3	Volcano Landscape	36	G
Digital - Set Sub	Jonathan	Volmink	3	Zeekoevlei	31	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Prints - Open	Lynne	Kruger-Haye	4	Abstract Serenity	33	S
Prints - Open	Coert	Venter	2	Evening Swim	30	S
Prints - Open	Andre	Stipp	4	Focus	34	S
Prints - Open	Erwin	Kruger-Haye	3	Here comes trouble	34	S
Prints - Open	JOHAN	VAN WYK	3	HIGH GROUND	36	G
Prints - Open	Ivor	Thompson	3	IN Kagga Kama	32	S
Prints - Open	Martin	Kleingeld	3	Kathleen	34	S
Prints - Open	Marius	Bothma	3	Klipheuwel	30	S
Prints - Open	Clifford	Wyeth	5	Looking good	38	G~10
Prints - Open	Wayne	Weimann	3	Mom leads the way	32	S
Prints - Open	Christo	la Grange	5	Moth and Candle	36	G~20
Prints - Open	Marleen	La Grange	5	Multi mountain	31	S
Prints - Open	Desmond	Labuschagne	5	The End of the Day	33	S
Prints - Open	Coert	Venter	2	Sonstraal Dam	33	G
Prints - Open	Lynne	Kruger-Haye	4	Wilmarie	35	G

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Prints - Set Sub	Erwin	Kruger-Haye	3	A gloomy evening in Cape Town	37	G~2S
Prints - Set Sub	Martin	Kleingeld	3	After the fire	33	S
Prints - Set Sub	Rob	Minter	4	Clarence drive	31	S
Prints - Set Sub	Robert	Johnson	5	Deserted Farmhouse	35	G
Prints - Set Sub	Francois	du Bois	5	From the old to the new	32	S
Prints - Set Sub	Ivor	Thompson	3	Hondeklip Baai 1	34	S
Prints - Set Sub	Marius	Bothma	3	Landscape Silhouette	33	S
Prints - Set Sub	Marleen	La Grange	5	Lavender house	33	S
Prints - Set Sub	JOHAN	VAN WYK	3	MOODY LAGOON 2MB	31	S
Prints - Set Sub	David	Barnes	4	Morning ride	35	G
Prints - Set Sub	Lorna	Darroll	5	Sand scribing by nature	36	G
Prints - Set Sub	Coert	Venter	2	Small Beach	35	G
Prints - Set Sub	Christo	la Grange	5	Strand Building by Night	34	S
Prints - Set Sub	Stephen	Burgstahler	4	Sun Sets on the Meisho Maru	34	S
Prints - Set Sub	Wayne	Weimann	3	Sunset at Hout Bay	32	S
Prints - Set Sub	Joseph	Inns	4	Twins	37	G~1S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Rob	Minter	4	Alien footprints at Dune 45	36	G
Digital Open	Christo	la Grange	5	Amarilla Centre	31	S
Digital Open	Josie	Norfolk	4	Basking	34	S
Digital Open	Andre	Stipp	4	Boardrider	35	G
Digital Open	David	Barnes	4	Breakthrough	37	G
Digital Open	Christo	Rothman	1	Buffalo Soldier	36	G
Digital Open	Erwin	Kruger-Haye	3	Buildings	38	G
Digital Open	Kurt	Lehner	2	Days gone by	32	G
Digital Open	Ivor	Thompson	3	de Mond sunset 2	29	S
Digital Open	Johan	Greeff	3	Diving Silhouette	30	S
Digital Open	Sandra	Lategan	1	emsie	33	G
Digital Open	Helene	Thompson	1	Feeding on the Salt Pans	33	G
Digital Open	Vic	Els	4	Happy	32	S
Digital Open	Luke	Kruger-Haye	1	He finally sat still.	32	G
Digital Open	Richard	Jones	3	How green is the valley	37	G
Digital Open	Lynne	Kruger-Haye	4	Into the Underworld	39	G~20
Digital Open	Monique	Jones	2	Its never this yellow in the bottle	31	S
Digital Open	JOHAN	VAN WYK	3	JOHN	36	G
Digital Open	Erik	Seket	4	Klopse 2018	35	G
Digital Open	Marius	Bothma	3	Lagoon bridge	33	S
Digital Open	Mariana	Visser	3	Light painting with lensball	34	S
Digital Open	Wayne	Weimann	3	Looking for dinner	36	G
Digital Open	Jonathan	Volmink	3	New and Old	31	S
Digital Open	Hugo	Coetzee	3	Peacefull at Rest	31	S
Digital Open	Desmond	Labuschagne	5	Phantom Surfer	33	S
Digital Open	Chris	Leerkamp	2	Piecemeal	38	G
Digital Open	Marleen	La Grange	5	Powder explosion	37	G
Digital Open	Ronel	Nel	3	Red Bridge	34	S
Digital Open	Bennie	Vivier	5	Red-billed Oxpecker	34	S
Digital Open	Stephen	Burgstahler	4	Reptilian	35	G
Digital Open	Kerryann	Collier	3	Silhouetted sky	38	G
Digital Open	John	Read	2	Starlight on Sonstraal	39	G~10~O/all
Digital Open	Francois	du Bois	5	The Big Splash	34	S
Digital Open	Lorna	Darroll	5	The moat	33	S
Digital Open	Joseph	Inns	4	The Red Baron	33	S
Digital Open	Robert	Johnson	5	Through the Blinds	33	S
Digital Open	Gary	Scholtz	3	Twin Towers	36	G
Digital Open	Merwe	Erasmus	2	Vermont six minutes past eight	35	G
Digital Open	Clifford	Wyeth	5	Window opportunity	33	S

Category Name	Firstname	Lastname	Star Rating	Title	Score Total	Awards
Digital Open	Francois	du Bois	5	420 steps to the top	34	S
Digital Open	Hugo	Coetzee	3	Beach Reflections	33	S
Digital Open	Mariana	Visser	3	Bicycles	32	S
Digital Open	Robert	Johnson	5	Boat Race	31	S
Digital Open	Johan	Greeff	3	Boys mom has a fish	29	S
Digital Open	Vic	Els	4	Coming Through	36	G
Digital Open	Joseph	Inns	4	Curious Kid	34	S
Digital Open	Richard	Jones	3	Drakensberg	32	S
Digital Open	Kerryann	Collier	3	Dramatic sunrise	33	S
Digital Open	Rob	Minter	4	Eyes to the soul	34	S
Digital Open	Josie	Norfolk	4	Fish Eagle 1	30	S
Digital Open	Kurt	Lehner	2	Flashes of Colour	37	G
Digital Open	Chris	Leerkamp	2	Free Range Egg	36	G
Digital Open	Stephen	Burgstahler	4	Garden Cello	32	S
Digital Open	John	Read	2	Ghost Mantid	33	G
Digital Open	Ronel	Nel	3	Klaphou	31	S
Digital Open	Erwin	Kruger-Haye	3	Lavender reflected	36	G
Digital Open	Erik	Seket	4	Lotus	32	S
Digital Open	Bennie	Vivier	5	Mamatus cloud form... at sunset	37	G
Digital Open	Luke	Kruger-Haye	1	No photos Im trying to sleep.	29	G
Digital Open	Christo	Rothman	1	Profile	32	G
Digital Open	Lorna	Darroll	5	Sunflares at Blouberg	34	S
Digital Open	Clifford	Wyeth	5	Taal monument	34	S
Digital Open	Desmond	Labuschagne	5	The King	33	S
Digital Open	Andre	Stipp	4	Thousand stairs	38	G
Digital Open	David	Barnes	4	volvo ocean race	35	G
Digital Open	Gary	Scholtz	3	Zurich Tram	35	G

Last laugh....



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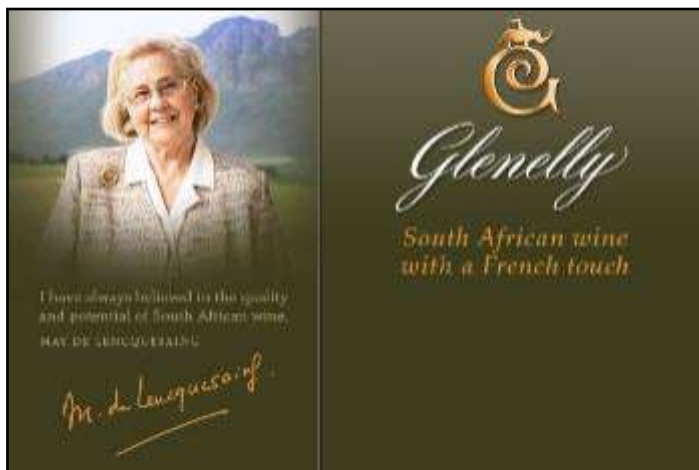
THANK YOU'S:

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:

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