

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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- . From the desk of the Chairman
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- . Club Results

Editor: Lynne Kruger-Haye

Contact me on lynnekh@telkomsa.net



from the editor...

As 2018 draws to a close and we do that thing where we look back over the year that was, I would like to make a very special mention of the company and their team, that have gone out of their way without remuneration, to making our club evenings that much safer:

To our local ADT / FIDELITY GROUP security company, we thank you from the bottom of our hearts for watching over us each month, so that we can pursue our craft and passion with absolute peace of mind! THANK YOU!!



To all our members, well done on your efforts and your commitment this year. It has been a time of growth and learning as we developed thicker skins and put to use the commentary from our judges!! We have bravely kept coming back for more feedback as we put our pride to one side in an effort to take our photography to the next level!

This can-do attitude has resulted in us winning the coveted Western Cape Interclub Competition, our members walking away with a very high number of Medals, COM's and Acceptances throughout the various salons this year, as well as scooping up other well-deserved accolades. We also have the highest number of JAP attendees, thereby putting TPS firmly on the map as the club that invests in, honours and grows our members!!!

**To our 2018 Photographer of the Year - Andre Stipp, runner-up Erwin Kruger-Haye and our Most Promising Beginner, Coert Venter—
CONGRATULATIONS!!!!**

To all who bravely read to the end of my editorial and comment on the newsletter, I thank you. It has been an incredible 3 years for me in putting this together each month. As we move ahead to new portfolios, new strategies and a new year, I would like to take the opportunity to welcome **ROB MINTER** as the incoming editor of "The Bellows"! Rob has an amazing eye for detail, is a 5-star photographer, and runs his own successful blog, so I am looking forward to him taking over the reins.

To you and your families, I wish you a safe and blessed Festive Season and a fabulous New Year!

Be blessed,
Lynne



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FUN AT OUR YEAR-END FUNCTION!!!

A HUGE THANKS TO ALL WHO ATTENDED, AND TO MARTIN KLEINGELD FOR ALL THE ORGANISING!

(luckily Christo had his camera at hand to capture some of those moments!)

Well done to **Avril West** who walked off with the coveted bottle of wine when she managed to get closest to the target!



Thank you to the committee for all their hard work, commitment and dedication to TPS during 2018. We say a fond farewell to Frans, Kurt, Christo and Jonathan (although Jonathan will remain our webmaster!) And while we thank them for their service on the committee, they will still remain available to assist where needed.



TOP SCORING IMAGES OF THE NIGHT: NOVEMBER 2018

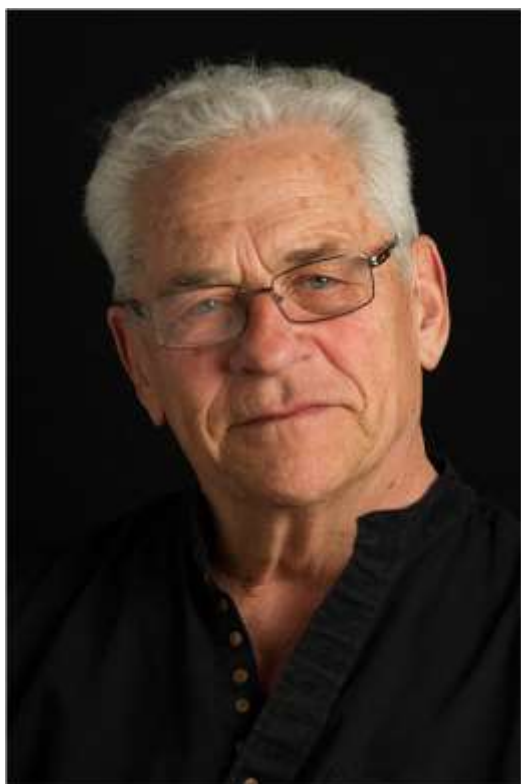
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PRINTS OPEN WINNER

& OVERALL WINNER:

"TEA PARTY" by David Barnes



PRINTS OPEN - RUNNER-UP

"OOM KOOS" by Clifford Wyeth



DIGITAL OPEN - WINNER

“DREAMY LONDON SCAPE”

by Lynne Kruger-Haye

DIGITAL OPEN - RUNNER UP

“DAISY PRIDE” *by Christo la Grange*



PRINT SET SUBJECT - WINNER

“BLURRED BLUE” *by Johan van Wyk*



PRINT SET SUBJECT - RUNNER UP

“OLIVIER STREET, FRASERBURG”

by Merwe Erasmus



DIGITAL SET SUBJECT — WINNER

“6538 SECONDS”

by Merwe Erasmus

DIGITAL SET SUBJECT - RUNNER UP

“BUCKINGHAM FOUNTAIN” *by Stephen Burgstahler*





FROM THE DESK OF THE CHAIRMAN:

2018 was a jam-packed year and we all need a well-deserved break. As I mentioned at our AGM it was such a privilege and an honour to be part of this great society for the past 5 years, 4 of which was as chairman. I would like to personally thank the committee who so tirelessly gave their time to make this society what it is today.

I would also like to thank all the members for their loyalty and support to the club. Without this we will not be able to achieve the heights we are presently enjoying.

To the new Chairperson (Lynne) and the new committee, I wish you all the best on the way forward. I know you will enjoy the support of the members and will drive the club to new heights.

Our End of the Year function was held on Friday the 30th November. At this special event we had the opportunity to celebrate the achievements of TPS, and award individual members for their remarkable achievements during the year. It was a honour to welcome Trudi and Nicol du Toit, our PSSA Regional Director, and Fritz van Zyl from Orms, our sponsor, at this event. Thank you for assisting with the prize-giving.

Western Cape Interclub

- TPS won all 3 sections of this competition, PDI, Prints and Over-all.
- Johan Beyers – Individual prize for PDI entry
- Johan Beyers and Gary Scholtz for Overall Highest Accumulated Scores

TPS annual awards

This year we have seen some outstanding work presented throughout the year by our members. Congratulations from me and the committee for the winners in the different categories.

- Most Promising Beginner - Coert Venter
- Image of the Year - Johan Beyers
- Photographer of the Year - Runner-up: Erwin Kruger-Haye
Winner: Andre Stipp

Whether you spend your holidays at home or away, I wish you a Happy, Healthy and Safe festive season.

My slogan for 2019 will be - MAKE TPS GREAT.

- Francois du Bois



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CLUB OUTINGS

by Desmond Labuschagne

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

LOOKING BACK ON 2018!!!



A huge thank you to all who supported our activities this year. We look forward to an amazing year with you in 2019

Wishing you and yours a blessed festive season

Regards,

Des



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LEARN & SHARE

by Jonathan Volmink

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

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

Looking back on 2018!!!



**Thank you so much for your contribution
and support towards our L&S evenings!**

Wishing you and your families well over the festive season and a happy new year!

See you in 2019!

Kind regards,

Jonathan



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SET SUBJECTS FOR 2019

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 01/10/2018 ARE ELIGIBLE FOR THE SET SUBJECT ENTRIES

JANUARY: LOW LIGHT / NIGHT PHOTOGRAPHY

FEBRUARY: STILL LIFE / TABLE TOP

MARCH: NATURE

APRIL : STORY TELLING / STREET PHOTOGRAPHY

MAY: BLACK AND WHITE / DUOTONE

JUNE: ALTERED REALITY / ABSTRACT

JULY: LONG EXPOSURE / SLOW SHUTTER SPEED

AUGUST: SCAPES

SEPTEMBER: SPORT / ACTION / PHOTO JOURNALISM

OCTOBER: SEASONS

NOVEMBER: MACRO / CLOSE UP

DEFINITIONS

JANUARY: LOW LIGHT / NIGHT PHOTOGRAPHY

Low light photography means long shutter speeds which translates to necessary camera support to get sharp images. Tripods, window mounts, beanbags or other means of stabilizing the camera and lens during the exposure is necessary

Night photography (also called nighttime **photography**) refers to the activity of capturing images outdoors at **night**, between dusk and dawn.

FEBRUARY: STILL LIFE / TABLE TOP

Still life photography is a genre of **photography** used for the depiction of inanimate subject matter, typically a small group of objects. It is the application of photography to the **still life** artistic style.

Tabletop photography is a branch of **still life photography** that focuses on capturing items that can be placed on a **table**. The most common photographic subjects of this genre are food photography and product photography, i.e. photographing a product for commercial purposes.

MARCH: NATURE/WILDLIFE

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 anesthesia 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.

APRIL: STORY TELLING / STREET PHOTOGRAPHY

Stories are integral to human culture and **storytelling** is timeless. In photographic practice, visual **storytelling** is often called a '**photo** essay' or '**photo** story'. ... The phrase 'a picture is worth a thousand words' itself justifies the art of visual **storytelling**, however this doesn't mean all **photographs** narrate a story.

Street photography is a genre of photography that features subjects in candid situations within public places and does not necessitate the presence of a street or even the **urban** environment. **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.

MAY: BLACK AND WHITE / DUOTONE

Monochrome – manipulation 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.

By **definition**, Wikipedia describes **duotone** as: a halftone reproduction of an image using the superimposition of one contrasting color halftone (traditionally black) over another color halftone. This is most often used to bring out middle tones and highlights of an image.

JUNE: ALTERED REALITY / ABSTRACT

Abstract photography is an exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important, and the result is not intended to be anything.

Altered Reality is 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. 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.

JULY: LONG EXPOSURE / SLOW SHUTTER SPEED

Long-exposure, **time-exposure**, or **slow-shutter photography** involves using a **long**-duration shutter speed to sharply capture the stationary elements of images while blurring, smearing, or obscuring the moving elements. **Long exposure photography** is when we are using a much **longer** shutter speed, and it's usually used as a specific technique to achieve a certain effect. There's no **defined** transition point at which a shutter speed becomes slow enough to **define** your shooting as '**long exposure photography**'.

AUGUST: SCAPES

Manipulation is allowed. **Scapes** is 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. **'Scapes** (Urban and/or Rural) 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

SEPTEMBER: SPORT / ACTION / PHOTO JOURNALISM

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 Sport 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.

Photojournalism (PJ) – manipulation is not allowed. **PSA definition of PJ:** "Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome. Derivations, including infrared, are not eligible."

OCTOBER: SEASONS

This theme is the opportunity to showcase images that clearly depict any of the **four seasons**, ie Winter, Summer, Autumn and Spring. Manipulation is allowed

NOVEMBER: MACRO / CLOSE UP

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.



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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: NOVEMBER 2018

HOW DO CLUB STAR ADVANCEMENTS WORK?

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

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

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

NEWSFLASH!!

STAR ADVANCEMENTS

1 to 2 star

Leney Stipp

4 to 5 star

Stephen Burgstahler



BEST BEGINNER:

Leney Stipp

NB!!!

ANNOUNCEMENTS:



DATES TO DIARISE:

JANUARY 2019

- 9th 7th MIROC Intl Salon closes
- 19th Nelspruit PDI Salon closes
- 20th **TPS Club Submissions close**
- 23rd TPS Club Evening—Low Light/Night
- 26th 5th PSSA PDI Salon closes

BIRTHDAYS:

**WISHING JOY AND
HAPPINESS TO ALL
OUR MEMBERS WHO
CELEBRATE THEIR
BIRTHDAYS DURING
THIS
FESTIVE SEASON !**

TPS SALON ACCEPTANCES

by Christo la Grange

NOVEMBER 2018

(Kroonstad; Swartland; TAF; Camera Obscura Int Salon; Phoenix Int Salon)

	National				International		
Members	Sum of Acc	Sum of COM	Sum of 2nd	Sum of 1st	Sum of Acc2	Sum of COM2	Sum of Medal
Andre Stipp	2	1					
Bennie Vivier	7	2					
Christo la Grange	15	1		1	3		
Clifford Wyeth	4	1					
Coert Venter	2						
David Barnes	7	2	2				
Desmond Labuschagne	13						
Erik Seket	1	1					
Erwin Kruger-Haye	16			1			
Francois du Bois	10	1					
Gary Scholtz	2						
Isak Venter	1						
Johan van Wyk	14	2					
Josie Norfolk	3		1				
Lynne Kruger-Haye	4	3	1				
Mariana Visser	8	1					
Robert Johnson	5	1					
Ronel Nel	1						
Stephen Burgstahler	16				21		
Grand Total	131	16	4	2	24	0	0

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

Kind regards,
Christo



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FINAL SCORES: NOVEMBER 2018

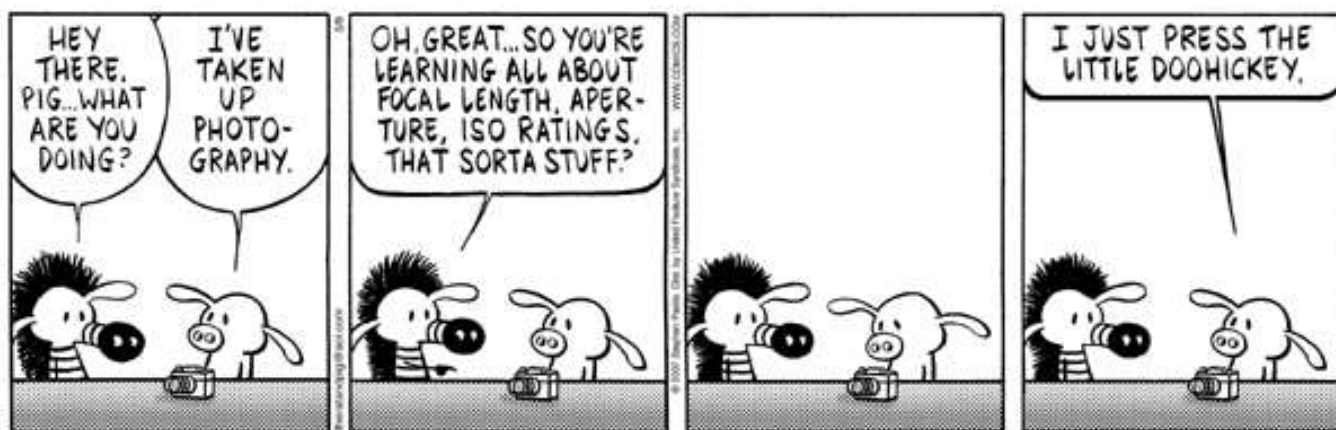
Category Name	First name	Last name	Star Rating	Title	Score Total	Awards
Digital - Set Sub	Merwe	Erasmus	3	6538 seconds	27	G~1S
Digital - Set Sub	Stephen	Burgstahler	4	Buckingham Fountain-1	25	G~2S
Digital - Set Sub	Christo	la Grange	5	Circular Motion	22	S
Digital - Set Sub	Michael	West	2	Dartmoor Stream	17	B
Digital - Set Sub	Wayne	Weimann	4	Down the straight	25	G
Digital - Set Sub	Desmond	Labuschagne	5	Driving by the Hotel	23	S
Digital - Set Sub	Barbara	van Eeden	4	Faces	18	B
Digital - Set Sub	Jonathan	Volmink	3	Flow	18	B
Digital - Set Sub	Marc	Pentz	1	Ghost Car	14	S
Digital - Set Sub	Johan	Beyers	M	Gull in flight	21	S
Digital - Set Sub	Robert	Johnson	5	Hermanus Tide	21	S
Digital - Set Sub	Clifford	Wyeth	5	In the sanctuary	18	B
Digital - Set Sub	John	Read	3	Kleinbaai	21	S
Digital - Set Sub	Hugo	Coetzee	3	Leah singing a love song	18	B
Digital - Set Sub	David	Barnes	4	Merry Xmas from Pascal	17	B
Digital - Set Sub	Erik	Seket	4	Naryn River	17	B
Digital - Set Sub	Coert	Venter	3	Night Rider	21	S
Digital - Set Sub	JOHAN	VAN WYK	3	SENSELESS MIGRATION	16	B
Digital - Set Sub	Richard	Jones	3	Slow motion Bride and Groom	13	N
Digital - Set Sub	Kerryann	Collier	4	Slow show	22	S
Digital - Set Sub	Isak	Venter	2	St Elmo s Fire	21	S
Digital - Set Sub	Johan	Greeff	3	Startrails reflected	20	S
Digital - Set Sub	Leney	Stipp	1	Surfers Corner	18	G
Digital - Set Sub	Gary	Scholtz	3	Tram Number 28	23	G
Digital - Set Sub	Erwin	Kruger-Haye	4	Venice 2018	24	G
Digital - Set Sub	Alta	Jones	3	Vintage	17	B
Digital - Set Sub	Joseph	Inns	4	Visitors to a museum-01	22	S
Digital - Set Sub	Francois	du Bois	5	Water is Life	20	S
Digital - Set Sub	Ena	Malan	4	waterval	19	B

Category Name	First name	Last name	Star Rating	Title	Score Total	Awards
Digital Open	Erwin	Kruger-Haye	4	5 Seconds in St Marks square	22	S
Digital Open	Wayne	Weimann	4	Airborne	23	S
Digital Open	Johan	Beyers	M	BAOBAB TREES	22	S
Digital Open	Michael	West	2	Bee Pollination	18	S
Digital Open	John	Read	3	Cheetah speak with fork tongue	19	B
Digital Open	Christo	la Grange	5	Daisy Pride	27	G~20
Digital Open	Alta	Jones	3	Dining and Wining	19	B
Digital Open	Lynne	Kruger-Haye	5	Dreamy London Scape	27	G~10
Digital Open	Desmond	Labuschagne	5	Exiting the Water	20	S
Digital Open	Barbara	van Eeden	4	Exploding colours	18	B
Digital Open	Johan	Greeff	3	Get Away you	16	B
Digital Open	Josie	Norfolk	4	Guinea Fowl	19	B
Digital Open	Francois	du Bois	5	Its not a waterdrop	21	S
Digital Open	Ena	Malan	4	Kapel	18	B
Digital Open	Vic	Els	4	Landing Gear	22	S
Digital Open	JOHAN	VAN WYK	3	LOOKING ON	21	S
Digital Open	Bennie	Vivier	5	Mahem	24	G
Digital Open	Marc	Pentz	1	Milnerton Light House	16	S
Digital Open	Jonathan	Volmink	3	Morning Rocks	24	G
Digital Open	Stephen	Burgstahler	4	No Rest for the Weary	23	S
Digital Open	Rob	Minter	5	Nuweberg Dam	21	S
Digital Open	Ronel	Nel	3	Oxpecker	19	B
Digital Open	Erik	Seket	4	Past Glory	23	S
Digital Open	Richard	Jones	3	Posing with Table Mountaing	17	B
Digital Open	Gary	Scholtz	3	Previously perfect	20	S
Digital Open	Doug	Gildenhuys	2	Red Venus Protea 2	20	S
Digital Open	Kerryann	Collier	4	Soft drop	22	S
Digital Open	Andre	Stipp	5	Stand Tall	24	G
Digital Open	Robert	Johnson	5	Staring	21	S
Digital Open	Isak	Venter	2	Sunseekers	16	B
Digital Open	Clifford	Wyeth	5	Swartland steam	18	B
Digital Open	Leney	Stipp	1	The Library	20	G
Digital Open	Hugo	Coetzee	3	This farmhouse has seen better days	20	S
Digital Open	David	Barnes	4	To the Rescue	21	S
Digital Open	Joseph	Inns	4	Wayne in thought	21	S
Digital Open	Robert	Johnson	5	Altered Reality	24	G
Digital Open	Ena	Malan	4	Beeldhouer op straat	17	B

Category Name	First name	Last name	Star Rating	Title	Score Total	Awards
Digital Open	Clifford	Wyeth	5	Bus travel	20	S
Digital Open	Gary	Scholtz	3	Convent with no roof	23	G
Digital Open	Isak	Venter	2	Crystal Mountains	17	B
Digital Open	Desmond	Labuschagne	5	Dragonfly	22	S
Digital Open	Kerryann	Collier	4	dramatic folds	21	S
Digital Open	Erik	Seket	4	First Light	20	S
Digital Open	Hugo	Coetzee	3	Flamingo searching for supper	15	N
Digital Open	Lynne	Kruger-Haye	5	Flawless at Fifty	21	S
Digital Open	Vic	Els	4	Just Cute	19	B
Digital Open	Richard	Jones	3	Lost in Translation	16	B
Digital Open	Andre	Stipp	5	Mother Love	23	S
Digital Open	Leney	Stipp	1	Pillars of knowledge	15	S
Digital Open	Francois	du Bois	5	Pool of Rust	25	G
Digital Open	Stephen	Burgstahler	4	Responsibly	17	B
Digital Open	Johan	Greeff	3	Rhythmic Patters	22	S
Digital Open	Erwin	Kruger-Haye	4	splash	24	G
Digital Open	Johan	Beyers	M	STARING	25	G
Digital Open	Jonathan	Volmink	3	Sunrise	22	S
Digital Open	Josie	Norfolk	4	Sunset	23	S
Digital Open	Marc	Pentz	1	Table Mountain	15	S
Digital Open	Bennie	Vivier	5	The Cleaner	22	S
Digital Open	Wayne	Weimann	4	Up and over	22	S
Digital Open	Joseph	Inns	4	Visitors to a museum-02	19	B
Digital Open	Ronel	Nel	3	White peacock	21	S
Digital Open	John	Read	3	Woolly Bee Fly	21	S
Prints - Set Sub	JOHAN	VAN WYK	3	BLURRED BLUE	27	G~1S
Prints - Set Sub	Lynne	Kruger-Haye	5	Monochrome Minimalism in Venice	21	S
Prints - Set Sub	Merwe	Erasmus	3	Olivier Street Fraserburg	24	G~2S
Prints - Set Sub	Francois	du Bois	5	Quiet evening at Kalkbay	14	N
Prints - Set Sub	Alta	Jones	3	Quiet Evening at The Waterfront	19	B
Prints - Set Sub	Andre	Stipp	5	Spinner	22	S
Prints - Set Sub	Wayne	Weimann	4	Stairway to the shops	18	B
Prints - Set Sub	Christo	la Grange	5	Suger Coated Strawberry	23	S
Prints - Set Sub	Coert	Venter	3	Sutherland Night Sky	22	S
Prints - Set Sub	David	Barnes	4	Take That	24	G
Prints - Set Sub	Isak	Venter	2	UFOs in Paarl	22	G
Prints - Set Sub	Richard	Jones	3	Victoria Wharf	20	S

Category Name	First name	Last name	Star	Title	Score	Awards
Prints - Open	Leney	Stipp	1	Contentment	13	B
Prints - Open	Coert	Venter	3	Hiding in the Reeds	15	N
Prints - Open	Desmond	Labuschagne	5	Krige Station	19	B
Prints - Open	JOHAN	VAN WYK	3	LILY	21	S
Prints - Open	Lynne	Kruger-Haye	5	Lines in the Stadium	21	S
Prints - Open	Clifford	Wyeth	5	Oom Koos	25	G~20
Prints - Open	Andre	Stipp	5	Restoring Vases	22	S
Prints - Open	Christo	la Grange	5	RGB	22	S
Prints - Open	Alta	Jones	3	Shattered Glass Twirl	19	B
Prints - Open	Vic	Els	4	Snack Time	24	G
Prints - Open	David	Barnes	4	Tea Party	27	G~Overall
Prints - Open	Erwin	Kruger-Haye	4	The Drummer	24	G
Prints - Open	Coert	Venter	3	Splitting Image	19	B

Laugh a minute.....



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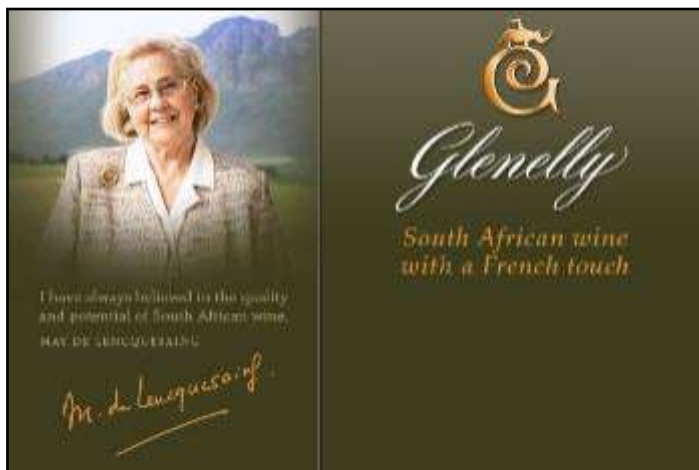
THANK YOU'S:

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 **Barbara van Eeden 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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