

## NEWSLETTER

The best of Judging and  
Learning

Brett Weston – The  
photographer's son

Photography and other  
hobbies

Record price for a  
photographic print

The LPSSA Journey

Themes for 2022

May 2022



PSSA affiliated  
camera club



Early morning  
Image: Nellian Bekker

## FROM THE EDITOR'S DESK

Winter is upon us, and before winter we have Autumn. We may not have the brilliant Autumn colours some parts of the world see, like in the Northern hemisphere – Canada comes to my mind – but we have enough to get our creative juices flowing. Our theme for next month has been chosen specifically with this in mind. Therefore, make sure you get the theme shot you can scoop the main prize with.

I often wondered how the children of famous photographers turned out. Did they follow in their parent's footsteps? Did they become well-known photographers? The story of Brett Weston, son of Edward Weston, one of the icons of American photographers, is the subject of this month's newsletter. He became a well-known photographer in his own right when his father was still alive. He "disappeared" from the mainline photographic consciousness after his death, but is slowly being recognized again.

Quite a few of our members have decided to go on extended trips up North. It is as if they have been let loose after being couped up in a Covid cage for too

long. George and Helise, Henri and Marie, Jaco and Gertie are just the ones I know of. There are others as well, I am sure. We trust that they will travel safely, and that they will take incredible images to share with us. I am looking forward to a few articles from them, please, please. We need some member input into the newsletter – it contains far too much of my monthly ramblings.

During this month's Judging and Learning competition we again had the unfortunate situation that two images had to be withdrawn. We are allowed two images in the normal Open, Nature and Photographic Art categories, and one additional image for the Theme. Photovault allows you to enter three images in the normal categories, which is not acceptable. It does not have the mechanism to stop you from doing so. Therefore, the onus is on us to make sure we don't fall foul of our rule. I find it really sad to have to contact a member to ask which of his/her three images we must withdraw.

The other issue with our entries is the colour space allocated to the image. It is just a fact that if the

colour space is not sRGB, the contrast and colour of the image will not be fully realised when projected or even seen on the computer screens of the judges when they look at the images beforehand. Do yourself a favour, assign the sRGB colour space to your images before you enter – it makes a world of difference. And if you don't know how to do it, talk to our senior members who would love to help you.

This month I am starting a new front page series. Up to now we have featured images by 4- and 5-star workers. They were invited to choose one of their favourite images – not necessarily one that had been entered anywhere. Now we will start featuring an image that is the *Editor's Choice* from the images entered in the Judging & Learning competition. It need not have featured amongst the winners or even high scoring images. Appreciate them.

I trust you will enjoy this newsletter, and if you have any wishes to be included in future ones, please let me know. In the meantime, keep up the inspirational and fun-filled photography.

Martin, May 2022

## GCC COMMITTEE FOR 2022

If you have any issues regarding the running or programme of GCC, please contact one of the Committee members to get the issue resolved.



### Chairperson

Schalk Engelbrecht was elected by the AGM as the Chairperson. Schalk will continue to support Scott Ormerod who looks after our Photovault presence even though not a member of the committee. Cell-phone: 083 250 2998



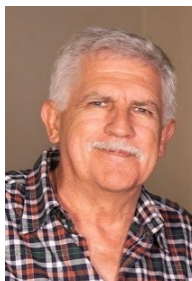
### Treasurer

Henri le Roux continues in this portfolio having served GCC well in this regard for a number of years. Cell phone: 083 262 1697



### Member without portfolio

Paul Rixom. Paul is also the PSSA Director for our region. Cell phone: 072 525 0016



### Vice Chair

Joggie van Staden was elected by the AGM as Vice Chair having stepped down as Chairperson after five years of outstanding service to GCC. Cell phone: 079 500 5529



### PRO

Daleen Engelbrecht continues as the PRO of the club. A large part of the effort to arrange our monthly outings rests on her shoulders. Cell phone: 083 440 6953



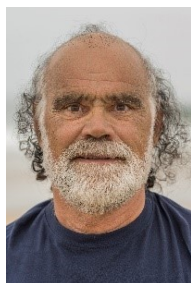
### Member without portfolio

George Morrison. Cell phone: 082 777 4287



### Secretary

Martin Kellermann was confirmed as Secretary and Editor of the monthly Newsletter. Cell phone: 083 632 4885



### Sound

Ben Schoeman continues to serve as the custodian of the sound system, setting it up whenever it is required. Cell phone: 082 466 3983



### Covid-19 regulations

Gertie and Jaco Joubert will continue to ensure that the club members maintain the Covid-19

regulations during the monthly meetings.

Cell phone: 083 501 0575 (Gertie)

Cell phone: 073 395 9199 (Jaco)



## JUDGING AND LEARNING

For the **Judging and Learning** event, GCC senior and junior photographer members enter two images in the categories Open, Nature or Photographic Art and one image for the Theme. Judging was done during the real-life Judging & Learning meeting of 17 May. The best Open, Nature and Photographic Art images

for the junior members (1-star, 2-star and 3-star) as well as those of the seniors (4-star, 5-star and Master) were selected by popular vote by the audience attending the evening. The best Theme is likewise identified, but without separating the junior and senior entries. The results were collated in a

PowerPoint presentation which included the judges' comments, and which was sent to members as a PDF file. Here only the best of evening and a few high scoring images are shown.

## OPEN SECTION

The best Junior OPEN image



"Enthusiastic one-sided conversation" – Roza Barnes

The best Senior OPEN image



"I see you" – Schalk Engelbrecht

High scoring OPEN images



“Arniston sun up” – Peter van der Byl



“Lunchtime” – Gertie Joubert



“Karoo dawn” – Henri le Roux



“Boat on the water” – Luana Laubscher



“Onweer in Weskus” – Zenobia Geldenhuys





"Happiness and misery in Napier" – Bill Zurich



"Scott and Thea" – Lorraine Blackwell



"Braveheart" – George Morrison



"Searching for the WOW photo" – Helise Morrison

## NATURE SECTION

The best Junior NATURE image



"Painted Reed Frog" – Gavin Falck

The best Senior NATURE image



"Moving again" – Theresa van der Byl



High scoring NATURE images



"Pied Kingfisher" – Peter van der Byl



"The adventure begins" – Scott Ormerod



"Under pressure" – Paul Rixom



"Young one" – Schalk Engelbrecht



"Scouting" – Henri le Roux





"Orange Tuft mushroom" – Martin Kellermann



"Augrabies" – George Morrison

## THEME (LOVE / ROMANCE)

### *The best THEME image*



"Rustig en tevrede" – Leola Joubert



"In love" – Peter van der Byl



"Sad love in Traviata" – Bill Zurich



"Enduring love" – Joggie van Staden



"Comfortable three" – Gavin falck



High scoring THEME images

"In love"  
Fabiola Grant



"I love my family"  
Olga Schoeman



"You for me" – Lorraine Blackwell



"On my mother's back" – Anton la Grange

## PHOTOGRAPHIC ART SECTION



"Old bottles" – Kim Roberts

The best Junior  
PHOTOGRAPHY ART  
image

The best Senior  
PHOTOGRAPHY ART  
image



"Sunset fishing" – Anton la Grange

## High scoring PHOTOGRAPHIC ART image



"The death of Fashion"  
Joggie van Staden



## BRETT WESTON – THE PHOTOGRAPHER'S SON

Edward Weston, Ansel Adams and Imogen Cunningham are considered some of the most influential photographers in the USA in the previous century. What many don't realize, is that one of Edward's sons, Brett Weston, was nearly as famous as his father in those years.



### Early life

Brett Weston was born in Los Angeles in 1911, the second of four sons of Edward Weston and Flora Chandler. In 1925 Edward took Brett from school to accompany him to Mexico where he moved with his muse Tina Modotti after separating from his wife. Here, surrounded by revolutionary artists of the day Frida Khalo, Diego Riviera and Jose Clemente Orozco, Brett started to take photographs with a small Graflex camera. Although he spent only a short time in Mexico, he would recall the period with



Untitled (Dune, Oceano, California), c. 1934

great fondness throughout his life. It kickstarted his illustrious career of nearly seven decades

### The burgeoning photographer

Brett began exhibiting his photographs with Edward in 1927, and was featured at the international exhibition *Film und Foto* in Germany when he was only 17 in 1928. The exposure at this major avantgarde exhibition between the two World Wars brought him international attention and inclusion in numerous photographic exhibitions in the following years.

In 1929, Brett and his father moved back from Mexico to Carmel, California. The Weston family, including Brett's three brothers, would maintain homes here for most of their lives. Soon thereafter, Brett mounted his first solo exhibition at the age of 21 at the De Young Museum in San Francisco in 1932.



Mojave Desert clouds, 1936

### Later in life

Brett Weston later lived in Los Angeles where he had his own studio and portrait business. He travelled extensively on personal photographic trips to South America, Europe, Japan, Alaska, and Hawaii. Following a 1947 Guggenheim Fellowship which he used to photograph along the East Coast, he and his wife Dody moved back to Carmel to assist his ailing father who had Parkinson disease. Brett printed a master set of his father's best images, but when Edward



Untitled (Rooftops and Mountains, San Francisco), c. 1938

died in 1958, Brett ceded the business of making posthumous prints from their father’s negatives to his brother Cole.

Brett married and divorced four times. He had one daughter, Erica Weston. In the late 1970s and 1980s, the last years of his life, Brett lived a simple life in Hawaii where he owned two houses. He would travel back and forth between them, photographing along the way.

Before he died, Brett fulfilled a pledge he had made to himself much earlier, destroying all but 12 of his thousands of negatives on his 80<sup>th</sup> birthday. *“No one can print another photographer’s negatives, because it is too personal”* was his reason. He died aged 81 in Kona Hospital, Hawaii in January 1993 after suffering a stroke.

### Brett’s photographic signature

Early in his career he was influenced by his father, but he soon developed his own style. The exposure to modern art the young Brett received from the painters Rivera and Orozco, undeniably influenced his sense of form and composition.



Untitled (Dunes and Mountains, White Sands, New Mexico), 1945

Throughout his career Brett transformed urban and natural landscapes, close-ups of organic and man-made materials, and nudes into elegant, abstract volumes and patterns. As he grew older this became more pronounced, his style becoming more high contrast and abstract, reducing the subject matter to pure form. Brett was credited by photography historian Beaumont Newhall as the first photographer to make negative space the subject of a photograph.

One would think that there would have been rivalry between the father Edward and the son Brett, between the established photographer and the young upstart. But it was not like that, they had respect for each other’s work, often going photographing together. In some aspects, Brett even influenced his father, like using high-gloss printing papers rather than the platinum matte photographic papers common in the 1920s.



Clouds, California, 1968

### Brett’s legacy

From the 1920s through the 1950s, Brett remained a photographer’s photographer, little known outside what was then an insular field. In the 1970s and 1980s, photographic art moved into the mainstream art consciousness, and his prints began to sell. With his fame came fortune, a reward that had eluded his father during his lifetime.



But after Brett's death, his celebrity status was slowly being veiled by the rise of new approaches to photography. As a result, and sadly, Edward remains the only Weston in the major histories of photography.

However, a recent revival of interest in Brett's work, due in part to generous gifts to museums from the Brett Weston Archive by donor Christian Keesee (who acquired the remaining body of Brett's work from his estate in 1996) is returning him to his place in the sun.

## References

Camera (June 1973). *Brett Weston (pages 24-33)*, C.J.Bucher Ltd, Lucern, Switzerland.

[https://en.wikipedia.org/wiki/Brett\\_Weston](https://en.wikipedia.org/wiki/Brett_Weston) (accessed May 2022)

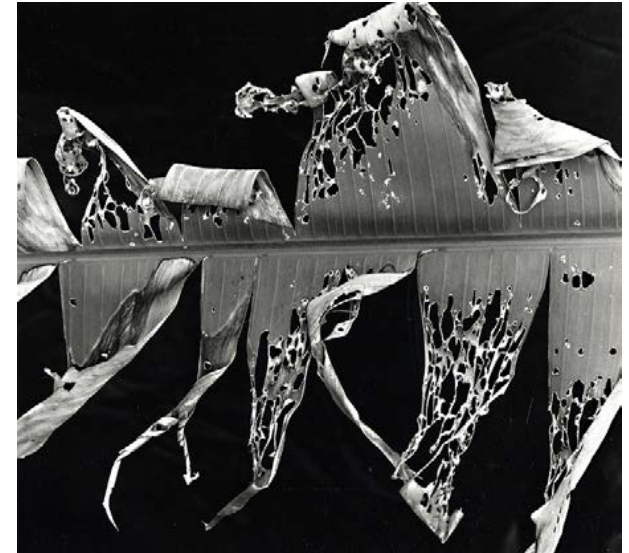
<https://medium.com/cma-thinker/draft-850edc0b098> (accessed May 2022)

<http://www.betterphotography.in/perspectives/great-masters/brett-weston/40595/> (accessed May 2022)

<https://www.brettwestonarchive.com/about-brett-weston/> (accessed May 2022)



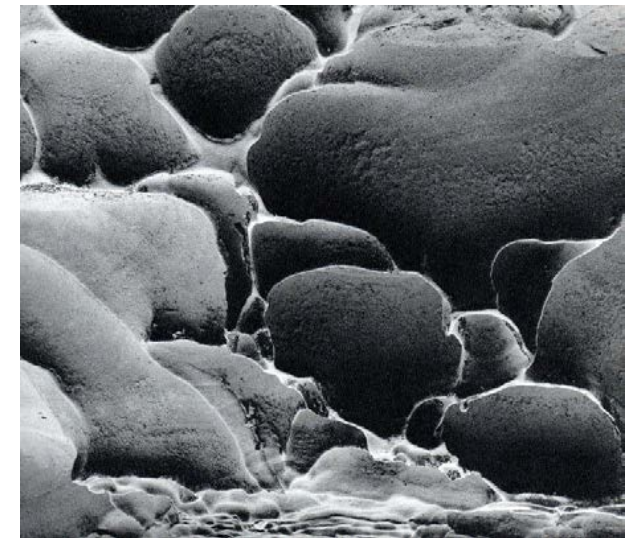
Bay (Japan), 1970



Untitled (Torn Leaf, Hawaii), 1978



Nude underwater, 1979



Rock forms, Oregon, 1969

By: Martin Kellermann

Our photography is a great hobby. Some of us also have other hobbies, like collecting things. Some of it is valuable, others just interesting. I must confess that I have collected all sorts of “stuff” over many years. This includes stamps (who didn’t do that at some stage), old bank notes, coins from all over the world where I worked, things photographic from yesteryear, Dinky Toys and many more. Most of it I gave away when we moved to George from Pretoria, but some are still sitting in my cupboards. Every now and again Marie asks me when am I going to get rid of them.

An aspect of photography I enjoy very much, maybe because I am an engineer, is technical photography. I enjoy seeing the little details of the things that I photograph. In years past I would print these images on 12x16 inch paper, just to enjoy the crispness of the image and the details that was revealed, detail I would otherwise not be able to see. I concentrate on getting the “stuff” as sharp as possible and properly lit. As an aside, if you photograph some really valuable things this way, the images may stand you in good stead with your insurance broker if it ever gets stolen.

Good technique is imperative. Nowadays, I take the images with a Nikon D800 (36 MP) or a Nikon Z7 (45 MP) camera with 60mm or 105mm Nikkor Micro lenses. I take great care that the camera is on a sturdy tripod or copy stand. The camera is set to its base ISO, and a remote release helps to minimize

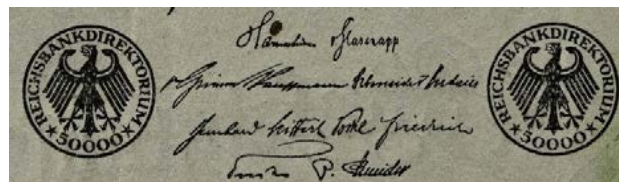
camera shake. The result: The amount of detail that a modern digital camera can coax out of these images is absolutely astounding.

### Old bank notes

I inherited a whole pile of notes from my father, banknotes of the hyperinflation time in Germany in the 1920s. They tell an interesting, but also a very sad story of the hyperinflation of 1922/23 which resulted in massive insolvencies and unemployment.



A 50 000 Mark note of 1922, with some of its detail (the signatures) shown in the image below.



Later, during the height of the inflation, old notes were overprinted with new designations as there was not enough time to design and print new notes that would only be valid for a few days anyway.



A 1 000 Mark note of 1920, that was overprinted with a 1 000 000 000 Mark designation less than a year later. Below is a screen shot at 100% of the above image showing some of the detail a modern digital camera can reveal.



When you were paid your salary, you ran as quickly as possible to the nearest shop to buy bread and groceries, because tomorrow your money would have lost half its value. In a restaurant you paid when you sat down, because when you left, inflation had taken its toll and you had to pay more.



## Coins



A Swiss 20 cent coin, like most things Swiss beautifully made. They are small, thin and feel absolutely great in your hands. A 100% screen shot of this image is next, showing its extremely fine detail.



Who hasn't a few old coins stashed away somewhere? Our grandparents sometimes gave us a 5-

shilling silver coin as a birthday present in the aftermath of World War II and we never used them, they were far too precious. I also came home with quite a few coins of the countries that I worked in over the last decade or so.



Two silver coins, a 5-shilling one and a 50c one, same size, same weight, different years. South Africa went decimal in 1960. They don't make them like this any longer – the value of the silver much more than 50c.

There are coin collectors that take immense care in photographing coins (you can check them out on the Internet), using the best macro lenses they can lay their hands on, special lenses that cost a small fortune. You need lighting that lifts out all the little details of the coins without any shadows. I used my ordinary macro lens and got decent results, though not at the level these guys attain. But then, I am not a coin collector proper.

## Paintings

Marie's hobby is painting. Over the years I had to copy her paintings before she sold them, and later I

did this as a service for some of her fellow artists. Copying a painting is not all that simple. You have to get the camera absolutely perpendicular to the painting, otherwise the painting will not be sharp all over. Secondly you need to make sure you get the colour right. If you think the camera will do that, think again. And trying to do that from memory in post processing – forget it.

Firstly, to get the camera sensor and the painting absolutely parallel, you place a mirror flat on the middle of the painting. Then you set up the camera and get the framing right to cover the whole painting. Thereafter you focus on your image reflected in the mirror, and when the lens of the camera is reflected in the middle of your screen, your camera is within half a second of arc perpendicular to the painting.

To get the colour right, it is best to take two images, one with a colour checker placed on the painting, and one without. Sometimes one image will do, depending on the painting dimensions. In post processing the colour checker will help you get the colour right, and with that information you complete the post processing of the painting without the colour checker.

I use two studio flashes, one on either side at 45 degrees to the painting as a consistent light source. Shade is fine, but that often changes in colour temperature. Direct sunlight does not work. To ensure I get no reflections of the light sources from the painting, the flashes have a polarized screen in front of them, and a polarizing filter is placed on the lens



Original copy with colour checker on the left.

at 90 degrees rotated to the screens. All of this sounds complicated, but once you have done it a few times, you get the hang of it.



Colour corrected and carefully cropped.

The macro lens is used at its optimum f-stop, which for my 60mm is f5,6 or f8. Closing down more invites

softness due to diffraction, opening up more you lose sharpness due to residual aberrations. These copies are not only for the social media, but for printing copies similar in size to the original.

I sometimes wished I had a 100MP camera, but getting one at R250 000 body only was a bit steep. Nowadays a few camera models have pixel shifting, i.e. they move the sensor a pixel at a time, take a few shots and combine them in-camera. That will typically give you a 400MP RAW file. You then only need a lens that can resolve that amount of detail.



Screen shot at 100% showing the canvas texture of the original painting. It can therefore easily be printed the same or even slightly larger size than the original without any loss of detail.

### Little cars

Little boys have little cars to play with. Even big boys have them. I had a great Dinky Toy collection as a youngster. I played with them every day in the sand, and washed them in the bathtub every night. They travelled with us moving from Koffiefontein to

Kimberley, but then they disappeared when I was in high school. My mother, at a time I was not at home, gave them away to a needy family with a couple of young boys. But I did get a small little car as a present recently, and I practiced focus stacking on it. There is no way one can get the depth of field with a single shot that photo stacking provides.



A little Audi Convertible. Below the stacked image of 70 photos. Stacked with Zerene Stacker software.



### Repeat of an image long ago

When I started to take my photography seriously, I bought a Leica SL reflex (I was not married ☺), and



explored the technical possibilities of my new-found equipment. I invested in a Leica 60mm/f2,8 macro lens – one of the best at the time. I photographed all sorts of small things and printed them large to revel in the detail the equipment made possible.



One of the things I practiced with was a little pewter memento I had brought back from Germany many years ago. It depicts the Wernigerode Castle and two other images from the town. I decided to repeat the exercise with my Nikon Z7 and the 105 Micro Nikkor. The difference in quality of the image is due to the limitations of the film as against the digital sensor, rather than quality differences in the optics. At this level of reproduction not much to choose between the two. The film image dates from 1977, and the digital image from 2022, i.e. 45 years difference!

## Resumé

There is plenty of “stuff” in the home you can practice technical photography with. And if it is only



Image taken with Nikon Z7 and 105mm/F2,8 Micro Nikkor lens. Pewter cup now a bit battered after 45 years – amongst others being dropped once.

mundane, use it to hone your photography skills. Who knows, some may even bring back fond memories of long ago. And don't worry too much about the camera model you have, it will do fine.

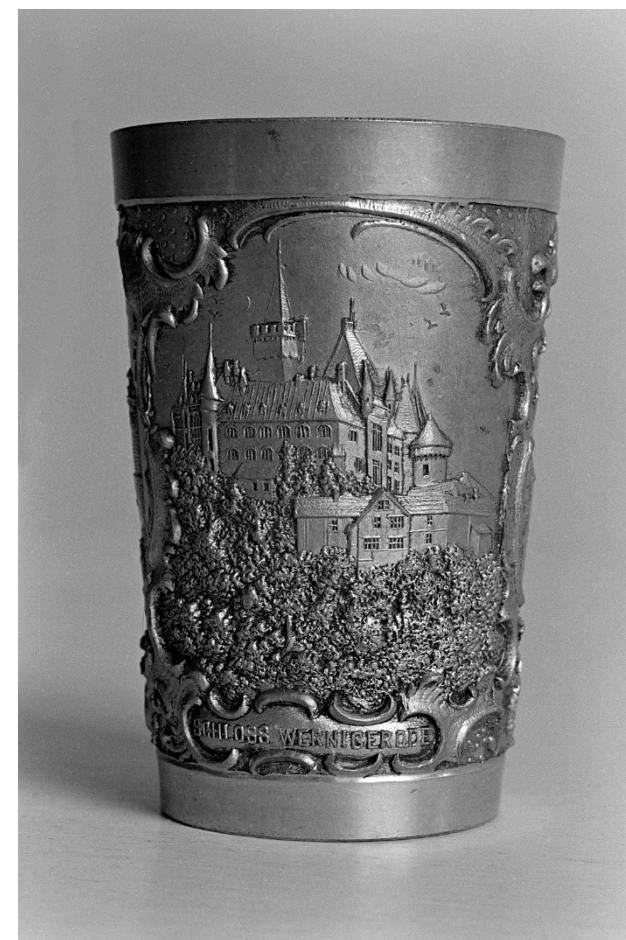


Image taken with Leicaflex SL and 60mm/f2,8 Macro-Elmarit lens on Ilford FP4 film (125 ISO). Pewter cup still in pristine condition in 1977.



We featured the photographer Man Ray in our October 2021 Newsletter. An original print of one of his iconic images, *Le Violon d'Ingres* (1924), was recently auctioned by Christie's, fetching a record \$14,3 million. This is three times the value of the previous record when a print of Andreas Gursky's 1999 landscape *Rhein II* sold at Christie's for \$4.3 million in 2011. We featured Andreas Gursky in our September 2020 newsletter. The sale also easily eclipsed the record for a Man Ray print set in 2017, when an

original print of *Noire et Blanche* (1926) sold for \$3 million during a Christie's sale in Paris.

To create the iconic photo, Man Ray first photographed his then romantic muse, Alice Prin, better known as Kiki de Montparnasse, in an appropriate pose. He then painted the f-holes of a violin onto a photographic print and rephotographed the print.

The photograph takes its name from a popular French expression, *le violon d'Ingres*, which means a hobby, in reference to the fact that the French neo-classical painter Jean-Auguste-Dominique Ingres used to play the violin as a pastime when he was not painting. Man Ray admired Ingres's work and he drew inspiration from his painting *The Valpinçon Bather* (1808) for his photograph.

New York collectors Rosalind Gersten Jacobs and Melvin Jacobs, fashion retailers who were well-connected to surrealist art circles, owned the print. They purchased the print from Man Ray himself in 1962 and kept it in their collection since then. It is a gelatine silver print, mounted on a board of size 485 x 375 mm, signed and dated by Man Ray.

Before the sale, Christie's international photograph specialist, called the work "unprecedented in the marketplace." Christie's believed the print would sell for between \$5 and \$7 million. Two unknown buyers, connected by telephone to agents at the auction, chased each other for 10 minutes before the hammer fell on the final bid amidst wide applause of those in attendance.


























## THE LPSSA JOURNEY

Amanda Whiteman gained her LPSSA at the recent PSSA Honours judging. She graciously allowed us to tell her story as to how she did it. You will see three columns of images in the table below. The first column represents her first try, until she reached her










goal in column three. Once an image is accepted it counts as a credit, and you have to replace those that did not gain an acceptance with new images and resubmit. You can do this four times, thereafter you start all over again. In the first round Amanda gained

four acceptances, in the second round an additional four, and finally the two she needed for a full house in round three. The images that did not gain an acceptance are shown on a yellowish background for ease of viewing.

1 <sup>ST</sup> PANEL	2 <sup>ND</sup> PANEL	FINAL PANEL
		
		
		



### Salon results

We have only the results from one national salon since our previous newsletter. Verinda Bosch and Anton la Grange enter salons under Eden Photographic Society name, but they are also members of GCC, hence we wish to commend them as well.

### 2<sup>nd</sup> Bethal Digital Salon

Verinda Bosch – 9 acceptances

Anton la Grange – 5 acceptances



The 2022 PSSA National Congress will take place in Grayton from 21 to 26 August 2022. Grayton was chosen by the Kwêla TV programme as its Town of the Year in 2021. There will be ample photographic opportunities over and above the programme that includes speakers like Paul Bruyns (a former resident of Graytown), Martin Barber, Stanwell and Michelle Slater, Johan Kloppers and other.

Grayton is only about 300km from George, a drive of little more than 3 hours. If you are interested to mingle with many of the country's top PSSA member photographers, now is your chance. Registration, programme and other details can be found on the PSSA website at:

<https://www.pssa.co.za/2022-congress-greyton>



## THEMES FOR 2022

JANUARY: MY SOUTH AFRICA. An image that exemplifies your positive view of our beautiful country, an act of daily kindness, the remarkable life of ordinary people, a South Africa often unseen. Not required are images showing angry, corrupt or violent deeds that fill the front pages of newspapers or are a lead-in item on the news channels. (With acknowledgment to Professor Jonathan Jansen's inspiring piece of the same title written in September 2013)

FEBRUARY: EXPRESSIVE HANDS. Hands can be one of the most expressive parts of the human body. They serve to express or indicate meaning or feeling, convey emotion, tell a story. An attention-grabbing close up of such hands, either in colour or monochrome, without a busy background or other distracting image elements, is indicated.

MARCH: GLASSWARE. Glassware can be drinking glasses, wine glasses, glass vases, laboratory glassware, the list is endless. Glassware reflects light and it lets light "pass through", i.e. it refracts light. The glassware should be the main feature of the image, and it should feature both reflection and refraction.

APRIL: COMPLIMENTARY COLOURS. Complementary colours are two colours which are found on the opposite sides of the colour wheel. Generally, complementary colours consist of a primary colour and a secondary colour (i.e. a colour created by mixing two primary colours). In classic colour theory, the main complementary colour pairs are red/green, yellow/violet and blue/orange. In digital photography the main complementary colour pairs are red/cyan, blue/yellow and green/magenta. The image should prominently feature one of these pairs, thereby increasing the luminosity of the two colours without them interfering with each other, emphasizing brightness-contrast or warm-cold contrast, creating impact.

MAY: ROMANCE/LOVE. Love has many facets, mother love, two people in love, love for a pet, and many more. Romance is a feeling of excitement and mystery associated with love. These are the attributes the image should portray. Love for a thing, such as the motor vehicle, the camera, etc. is not what should be considered.

JUNE: AUTUMN. Autumn is categorized by the warm yellow, orange and red foliage of deciduous trees about to lose their leaves before the winter sets in. The image can be anything from a single leaf, a tree, right through to a scape. Whatever the case, autumn should be clearly depicted in the image.

JULY: LEADING LINE. A leading line in the image encourages the viewer to go to the "focal" point of the image. It need not be "real", it can be implied as well. Leading lines can be vertical, diagonal, zig-zags, arcs, curves, S-curves and so on. The leading line should not be the primary subject of the image, but it should enhance the overall impact of the composition.

AUGUST: PANORAMA. An image with a ratio of at least 3:1, i.e. the long side should be at least three times the short side. It may be a vertical or horizontal panorama, colour or monochrome. The subject matter is wide open.

SEPTEMBER: MOVING WATER. An image that clearly depicts movement of water in whatever form. It can be the sea, a river, a drop of water falling, the possibilities are endless.

OCTOBER: A HOLY PLACE. An image that visibly depicts a place considered "holy" by whomever. It need not be a church, temple, synagogue or mosque. But, its status as a "holy place" should be obvious from the image.

## PROGRAMME FOR 2022

MONTH	DATE	ACTIVITY	ADDITIONAL INFORMATION	THEME
JUNE	Tues	7	Show and Tell Meeting	AUTUMN
	Sun	12	Photovault	
	Tues	21	Judging and Learning Meeting	
	Sat	25	Model Shoot	
JULY	Tues	5	Show and Tell Meeting	LEADING LINE
	Sun	10	Photovault	
	Tues	19	Judging and Learning Meeting	
AUGUST	Tues	2	Show and Tell Meeting	PANORAMA
	Sun	7	Photovault	
	Tues	16	Judging and Learning Meeting	
	Sat	21	21 -25 PSSA Congress Grayton	
SEPTEMBER	Tues	6	Show and Tell meeting	MOVING WATER
	Sun	11	Photovault	
	Tues	20	Judging and Learning Meeting	
	Wed	21	GCC Committee Meeting	
OCTOBER	Tues	4	Show and Tell Meeting	A HOLY PLACE
	Sun	9	Photovault	
	Tues	18	Judging and Learning Meeting	
	Sat	19-23	Gifberg & Sanddrif	
NOVEMBER	Tues	15	Annual General Meeting	
	Wed	16	GCC Committee Meeting	
	Sat	26	End-of-the-Year function	

PLEASE NOTE – IMPORTANT: Carefully note the dates as some have changed. Further details are communicated via the GCC WhatsApp group.



## PUBLISHING DETAILS



"The sandcastle is crap, but we can fix it in post-production."

This newsletter is published by the George Camera Club. Whereas every care is taken to ensure that the information contained in it is correct, GCC cannot be held responsible for any unintentional errors. The views expressed by authors in articles are that of the author, and may not reflect the view of GCC. Should you wish to use articles in the newsletter in another publication, please contact the Editor.

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