OFFICIAL NEWSLETTER

FOCUS

creative camera club

AUG & SEP 2023

LEVEL UP 2 - IMPROVING COMPOSITION

FLAT LAY PHOTOGRAPHY

PRE-SUBMISSION CHECKLIST

PSSA's WINNING CLUB MAGAZINE 2022 & 2023

WWW.CREATIVECAMERACLUB.CO.ZA

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Committee Members 2023

Chairperson: Jane Bursey

Vice Chairperson: Stanley Cohen

Secretary: Douglas Young

Treasurer: Jane Bursey

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Assistant Image Master: {Vacant}

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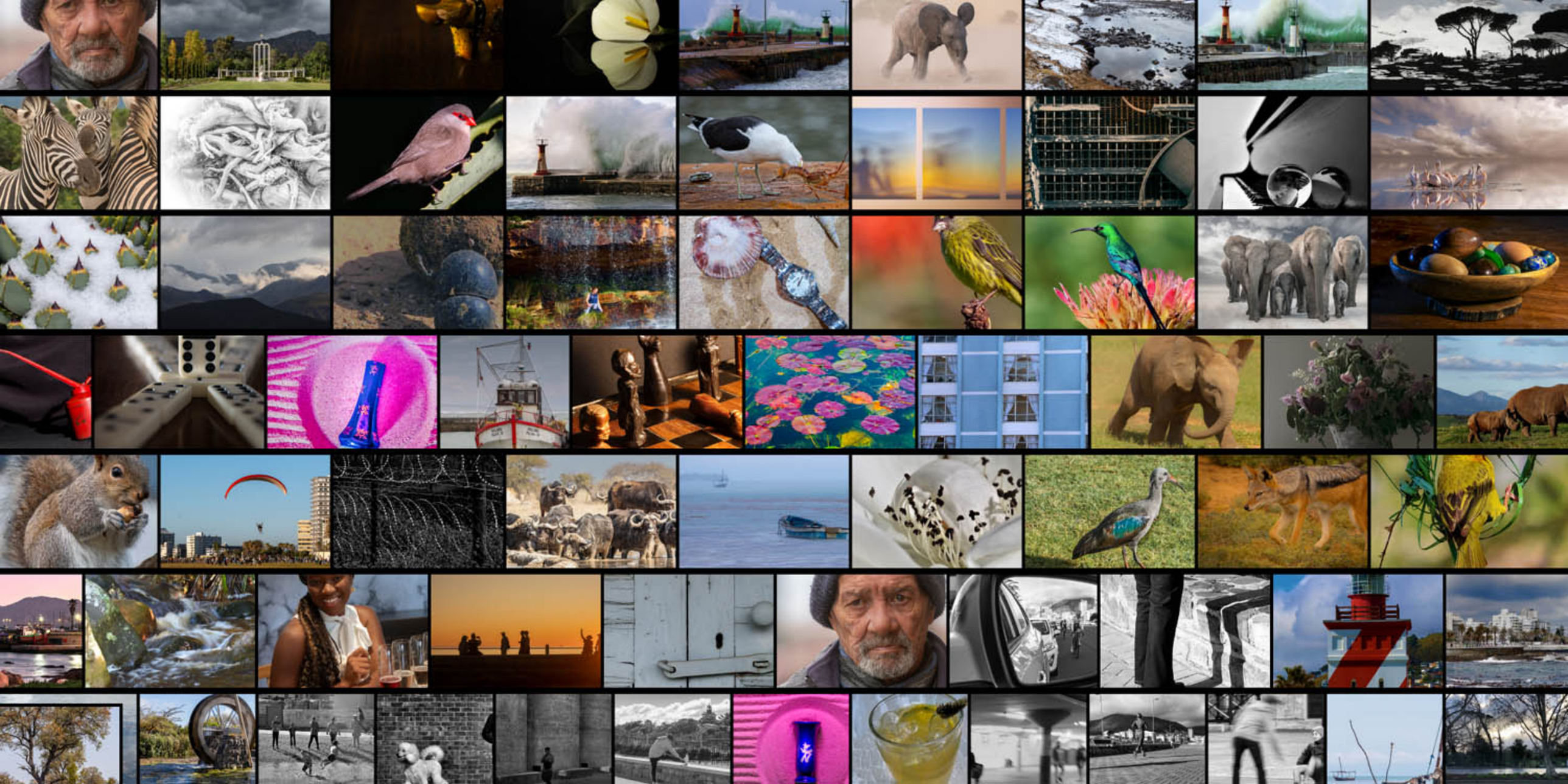
Banking Details

Creative Camera Club, Standard Bank

Acc. No. 076 025 071 - Current Account

The Creative Camera Club is affiliated to the Photographic Society of South Africa



WINNING IMAGES

THEME

Aug - Table Top / Still Life

Soaps For Sale — 28 Merit
Michele-Ann Nel (MB)

PSSA Senior Club Entry

Sep - Street Photography - Black And White

Fun And Games — 26 Gold
Michele-Ann Nel (MB)

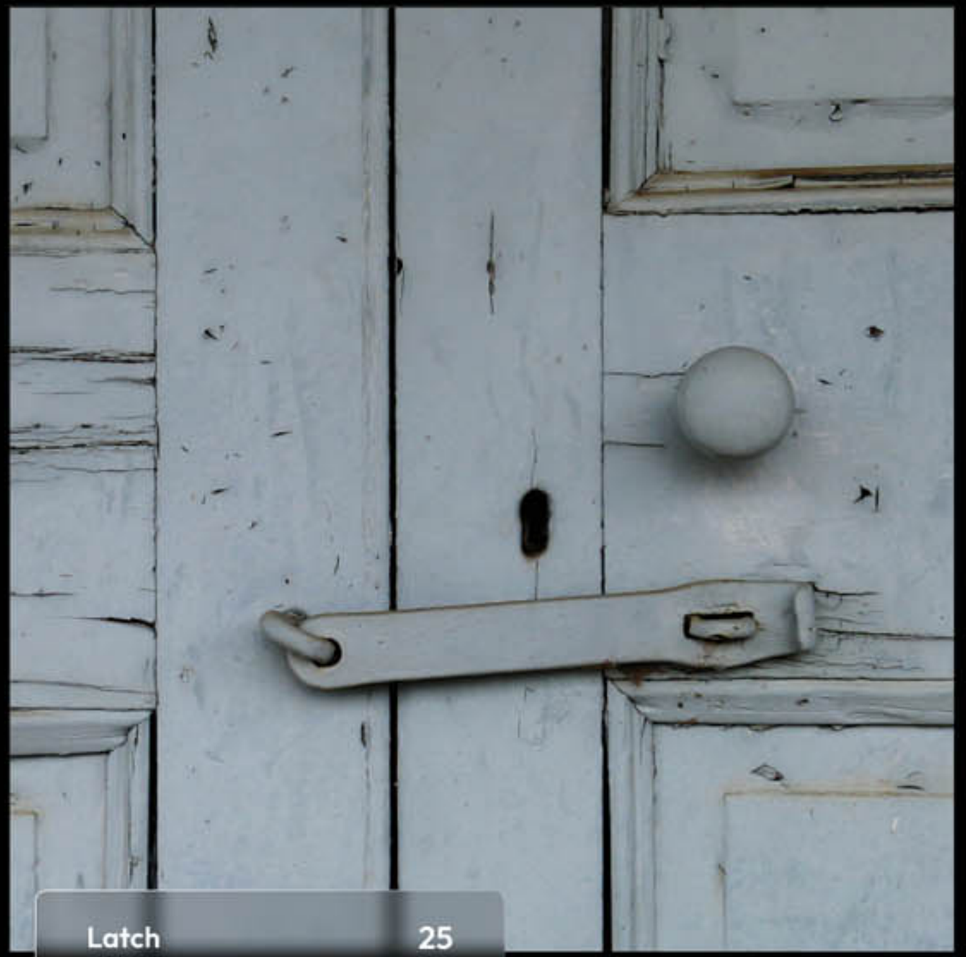
PSSA Senior Club Entry & Voted Most Creative

OPEN

August - PSSA Junior Club Entry

Winter In Franschoek — 28 Merit
Kembo Sithole (2S)

September



Latch — 25 Gold
Chris Herselman (3S)

SHOOT

Feng Shui Vase
Kenneth-Dunbar Curran (3S)
24
Gold

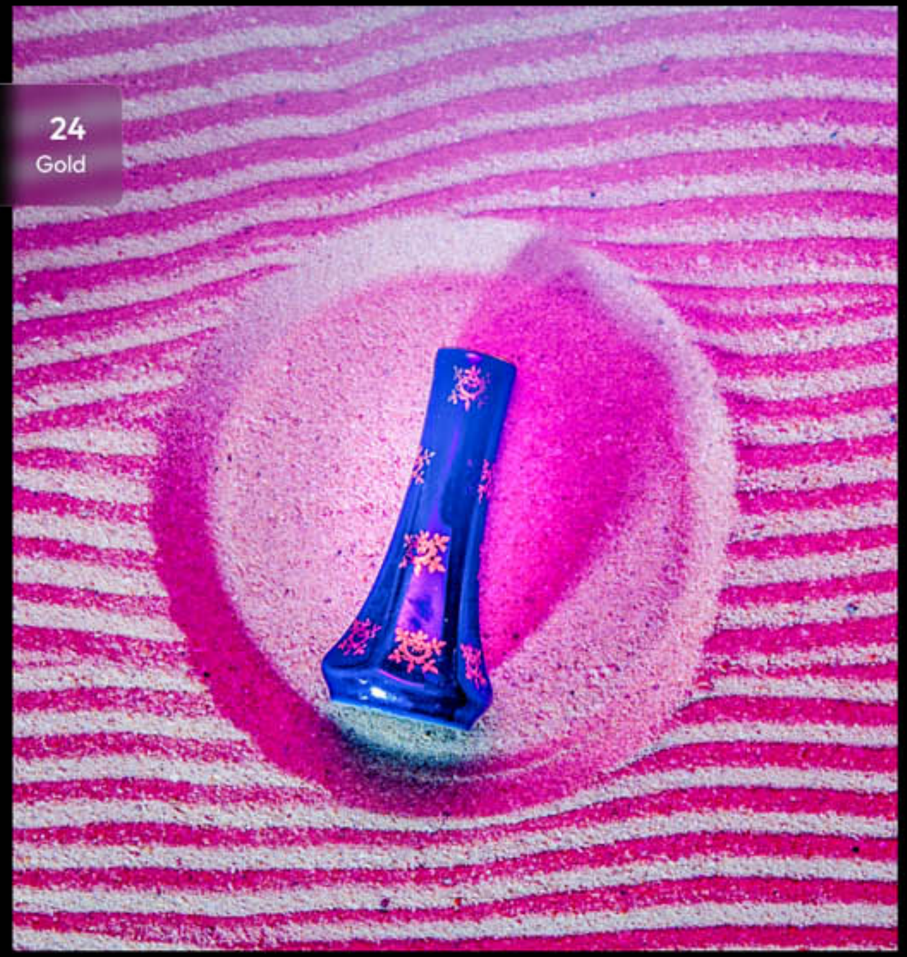


Table Top At The Clubhouse

BW Street At Mouille Point

Rear View
Irvine Eidelman (3S)
26
Gold

PSSA Junior Club Entry

MOST CREATIVE

August - Voted By Members

Alien Invasion
Chris Herselman (3S)

26
Merit

For More On The PSSA Competition:

PSSA Site

PSSA COMPETITIONS

July & August Results

Takeaway Breakfast 34
Robert McCracken (3S)

July Result

Winter In Franschoek 31
Kembo Sithole (2S)

August Result

JUNIOR

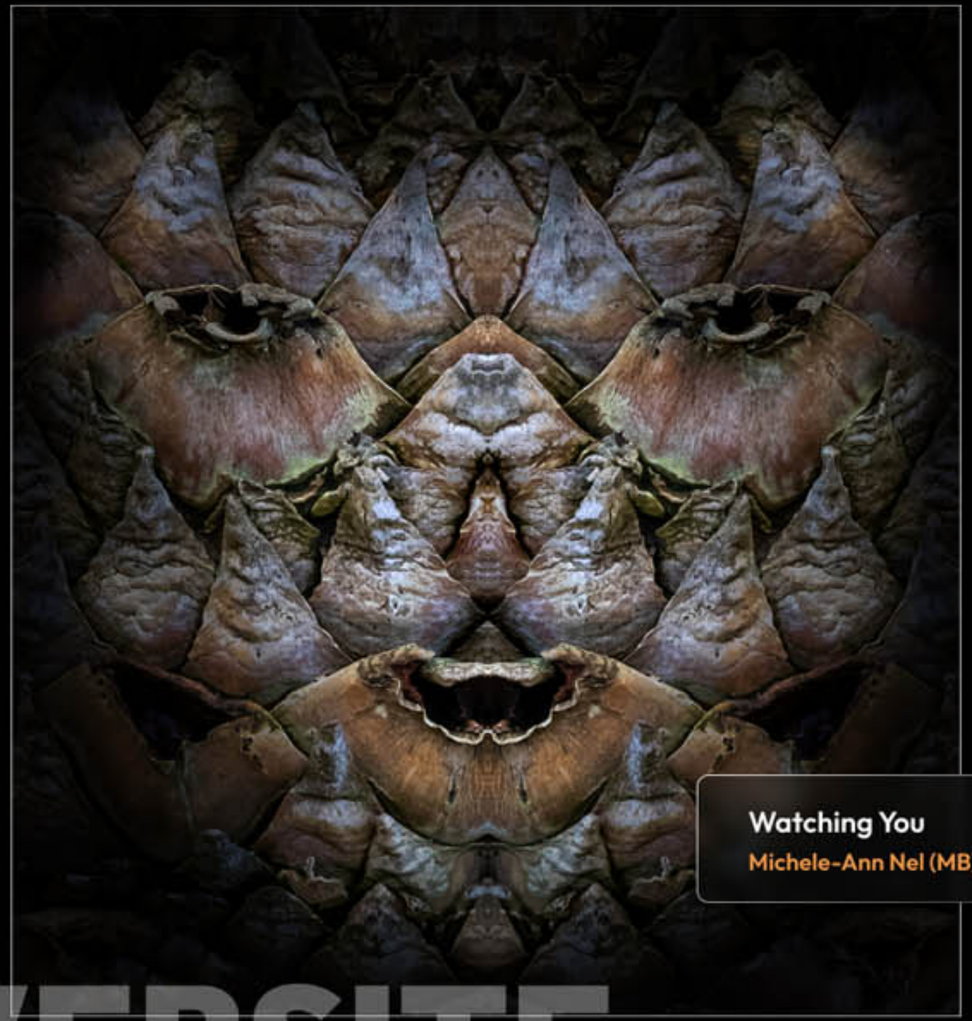
SENIOR

Monkey Temple 32
Anthony Van Zyl (4S)

July Result

Soaps For Sale 35
Michele-Ann Nel (MB)

August Result

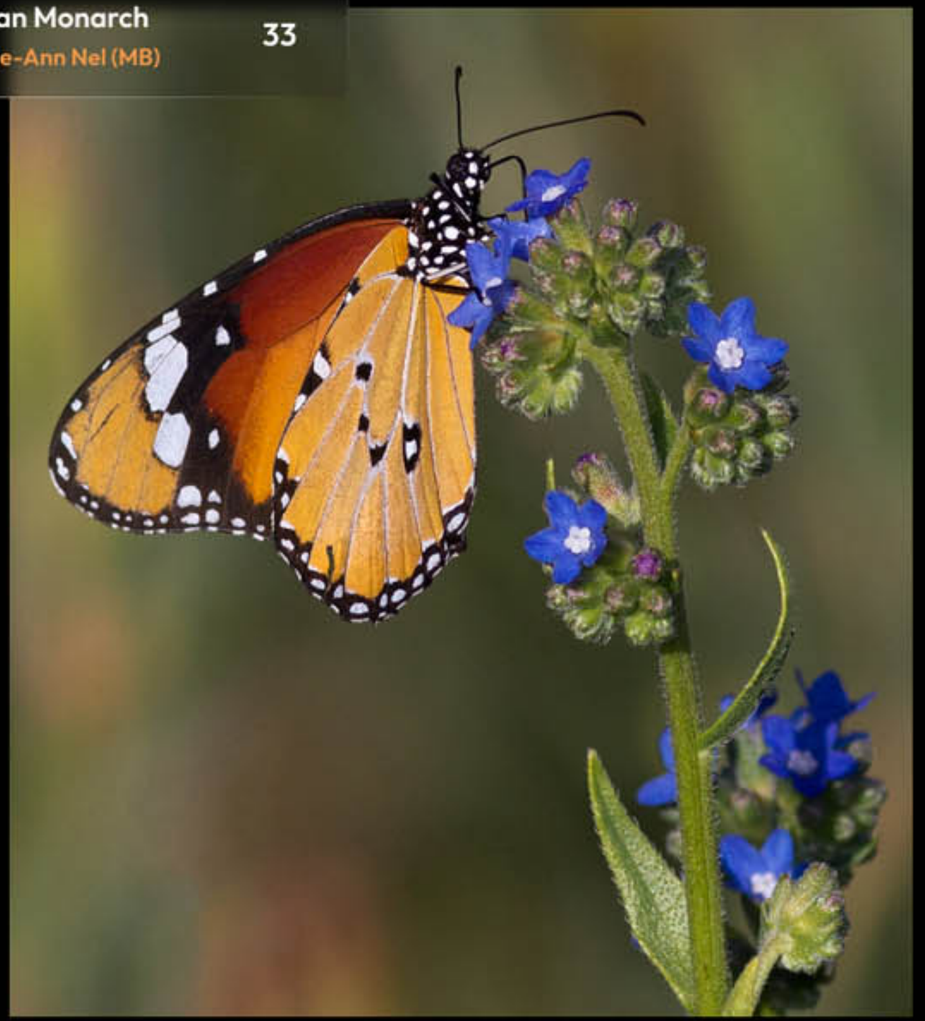


Watching You 34
Michele-Ann Nel (MB)

WEBSITE

July Result

African Monarch 33
Michele-Ann Nel (MB)

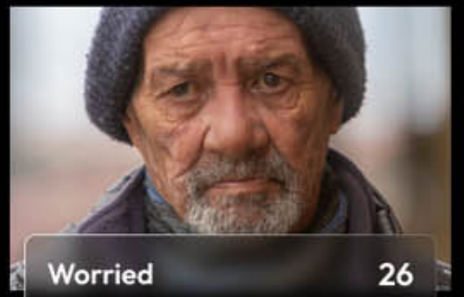


August Result

HIGH SCORING

Scoring 24 & Above

Malachite Sunbird — 27 Merit
Christel Schuttler (3S)

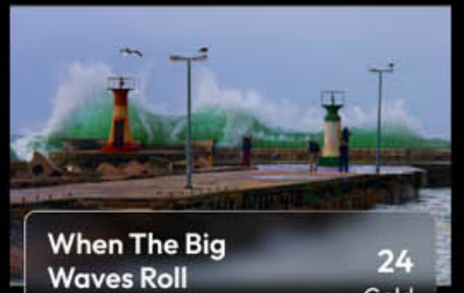


Worried — 26 Merit
Irvine Eidelman (3S)

Winter River — 26 Merit
Anthony Van Zyl (4S)

Gotcha — 25 Gold
Irvine Eidelman (3S)

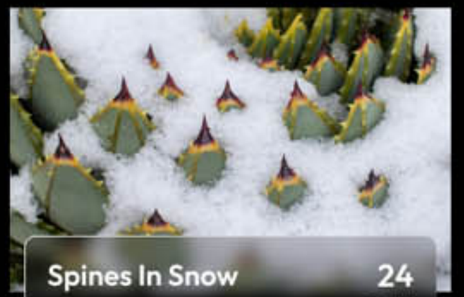
Forest Canary — 25 Gold
Michele-Ann Nel (MB)



When The Big Waves Roll — 24 Gold
Robert McCracken (3S)

Getting A Look In — 24 Gold
Douglas Young (MB)

Pelican Reflections — 24 Gold
Chris Kinross (3S)

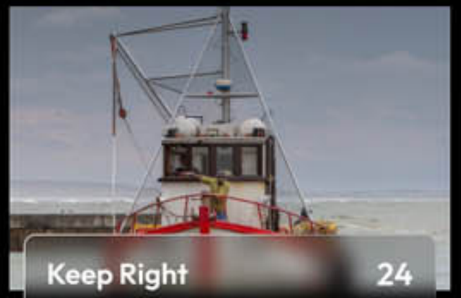


Spines In Snow — 24 Gold
Anthony Van Zyl (4S)

Mini Vase — 24 Gold
Kenneth-Dunbar Curran (3S)

JULY

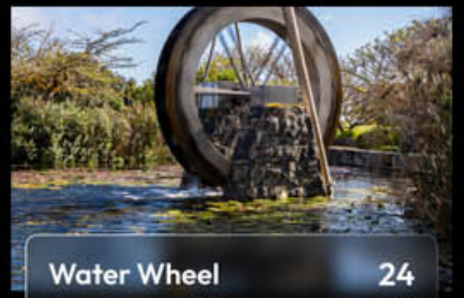
Tranquility 24
Anthony Van Zyl (4S) Gold



Keep Right 24
Irvine Eidelman (3S) Gold

Go Nuts 25
Kembo Sithole (2S) Merit

What A Sunset 24
Stanley Cohen (2S) Merit



Water Wheel 24
Lyn Ziervogel (3S) Gold

Walkies 24
Robert McCracken (3S) Gold

Concrete Passage 25
Christel Schuttler (3S) Gold

AUGUST

OPEN SCORES

AUG

Photographer	Rating	Title	Score	Award
Roy Gaylard	3S	Root of the tree	21	G
Kembo Sithole	2S	Winter in Franschhoek	28	M
Irvine Eidelman	3S	Worried	26	M
Grace Remondo	2S	Limonade	19	G
Shane Bowman	3S	Tawaret	17	S
Elizabeth Cook	5S	Trio of Lilies	23	S
Robert McCracken	3S	When the big waves roll in	24	G
Chris Kinross	4S	In a Hurry	23	G
Anthony van Zyl	4S	Winter river	26	M
Christel Schuttler	3S	Big Wave Kalk Bay	21	G
Chris Herselman	3S	Alien invasion	26	M
Douglas Young	3S	getting a look in	24	G
Kenneth Dunbar-Curran	3S	Entangled	20	G
Michele-Ann Nel	MB	Common Waxbill	23	S

Photographer	Rating	Title	Score	Award
Roy Gaylard	3S	Raw Power	22	G
Irvine Eidelman	3S	Gotcha	25	G
Grace Remondo	2S	At the promenade	23	G
Shane Bowman	3S	Trusty Landie	21	G
Elizabeth Cook	5S	Upside Down	23	S
Chris Kinross	4S	Pelican Reflections	24	G
Anthony van Zyl	4S	Spines in snow	24	G
Chris Herselman	3S	Swartberg morning	19	S
Douglas Young	3S	dung beetle	18	S
Robert McCracken	3S	Walking Under a Waterfall	20	G
Kenneth Dunbar-Curran	3S	Found on the beach	21	G
Michele-Ann Nel	MB	Forest Canary	25	G
Christel Schuttler	3S	Malachite Sunbird	27	M

OPEN SCORES

SEP

Photographer	Rating	Title	Score	Award
Anthony van Zyl	4S	Tranquility	24	G
Elizabeth Cook	5S	Gentle Rain Colours	15	N
Irvine Eidelman	3S	KeeRight	24	G
Kenneth Dunbar-Curran	3S	Lillys	23	G
Christel Schuttler	3S	My Neighbours	20	G
Douglas Young	3S	wheres my mom	19	S
Roy Gaylard	3S	Faded bouquet	19	S
Robert McCracken	3S	Rhinos Mother and Child at Sunset	22	G
Rob Bowie	3S	Sunbird	21	G
Kembo Sithole	2S	Go nuts	25	M
Stanley Cohen	2S	Soft Landing	19	G
Chris Herselman	3S	War zone SA	22	G
Lyn Ziervogel	3S	The Dagga Boys	18	S
Anthony van Zyl	4S	Blue boat	23	G

Photographer	Rating	Title	Score	Award
Elizabeth Cook	5S	Oh Rose Thou Art Sweet	15	N
Kenneth Dunbar-Curran	3S	Posing for the camera	17	S
Douglas Young	3S	stalking	22	G
Christel Schuttler	3S	Weaver at Work	21	G
Roy Gaylard	3S	Evening at Kalkys	19	S
Rob Bowie	3S	Kirstenbosch stream	19	S
Kembo Sithole	2S	JC Le Roux	18	G
Stanley Cohen	2S	What a sunset	24	M
Chris Herselman	3S	Latch	25	G

THEME SCORES

AUG

Photographer	Rating	Title	Score	Award
Roy Gaylard	3S	Shell	22	G
Kembo Sithole	2S	Hanging	20	G
Grace Remondo	2S	Lavender Limonade	15	S
Shane Bowman	3S	All bets are up	18	S
Elizabeth Cook	5S	Come they Told me...	22	S
Ian Hart	2S	Future Light 2	21	G
Kenneth Dunbar-Curran	3S	Mini vase	24	G
Michele-Ann Nel	MB	Soaps for Sale	28	M
Robert McCracken	3S	Classic Time	20	G
Douglas Young	3S	cracked	22	G

SEP

Photographer	Rating	Title	Score	Award
Elizabeth Cook	5S	I can Fly	23	S
Robert McCracken	3S	Walkies	24	G
Christel Schuttler	3S	Concrete Passage	25	G
Kenneth Dunbar-Curran	3S	Morning stretch	22	G
Roy Gaylard	3S	Under the arches	21	G
Stanley Cohen	2S	Busy Corner	23	G
Chris Herselman	3S	Carwash start of the day	20	G
Lyn Ziervogel	3S	Gone Girl	23	G
Michele-Ann Nel	MB	Fun and Games	26	G

SHOOT SCORES

AUG

Photographer	Rating	Title	Score	Award
Roy Gaylard	3S	Wooden bowl and eggs	20	G
Ian Hart	2S	Oil it	16	S
Shane Bowman	3S	X marks the spot	22	G
Kenneth Dunbar-Curran	3S	feng shui vase	24	G
Douglas Young	3S	checkmate	20	G

SEP

Photographer	Rating	Title	Score	Award
Irvine Eidelman	3S	rear view	26	M
Kenneth Dunbar-Curran	3S	Bent at the knees	23	G
Robert McCracken	3S	Green Point Light House	22	G
Christel Schuttler	3S	Incomimg Storm	22	G
Stanley Cohen	2S	Tranquility	20	G
Lyn Ziervogel	3S	Water Wheel	24	G

MEMBER STANDINGS

AUG

Photographer	Rating		Club Points		Gold or COM		Salon Acceptances	
	Current / Next		Required / Current		Required / Current		Required / Current	
Anthony van Zyl	4S	5S	149	171	41	41	60	36
Arvind Bhawan	1S	2S	66	3	18	1	-	-
Cheryl Lowings	1S	2S	66	19	18	4	-	-
Chris Herselman	3S	4S	116	125	32	33	25	4
Chris Kinross	4S	5S	149	6	41	2	60	44
Chris Wiid	3S	4S	116	36	32	10	25	2
Christel Schuttler	3S	4S	116	279	32	82	25	1
Douglas Young	3S	4S	116	414	32	105	25	13
Elizabeth Cook	5S	MB	149	52	41	5	78	88
Grace Remondo	2S	3S	83	131	23	33	1	0
Ian Hart	2S	3S	83	84	23	24	1	0
Irvine Eidelman	3S	4S	116	86	32	22	25	6
Jane Bursey	4S	5S	149	172	41	44	60	39
Kembo Sithole	2S	3S	83	66	23	19	1	5
Kenneth Dunbar-Curran	3S	4S	116	235	32	62	25	2
Lennon Fletcher	3S	4S	116	131	32	38	25	0
Lyn Ziervogel	3S	4S	116	86	32	26	25	5
Michele Kinross	4S	5S	149	0	41	0	60	25
Michele-Ann Nel	MB	MS	149	129	41	29	95	141
Rob Bowie	3S	4S	116	34	32	8	25	5
Robert McCracken	3S	4S	116	123	32	33	25	1
Roy Gaylard	3S	4S	116	129	32	32	25	7
Shane Bowman	3S	4S	116	39	32	10	25	3

SEP

Photographer	Rating		Club Points		Gold or COM		Salon Acceptances	
	Current / Next		Required / Current		Required / Current		Required / Current	
Stanley Cohen	2S	3S	83	0	23	0	1	0
Tessa Van Der Schyff	1S	2S	66	0	18	0	-	-
Theo Potgieter	MB	MS	149	48	41	12	95	215
Wendy Taylor	2S	3S	83	75	23	19	1	0
William Ferris	4S	5S	149	82	41	22	60	32

PROMOTIONS

{ No Promotions Over August And September }

Photographer	Rating		Club Points		Gold or COM		Salon Acceptances	
	Current / Next		Required / Current		Required / Current		Required / Current	
Anthony van Zyl	4 S	5 S	149	177	41	43	60	37
Arvind Bhawan	1 S	2 S	66	3	18	1	-	-
Cheryl Lowings	1 S	2 S	66	19	18	4	-	-
Chris Herselman	3 S	4 S	116	134	32	36	25	4
Chris Kinross	4 S	5 S	149	6	41	2	60	47
Chris Wiid	3 S	4 S	116	36	32	10	25	2
Christel Schuttler	3 S	4 S	116	291	32	86	25	1
Douglas Young	3 S	4 S	116	419	32	106	25	13
Elizabeth Cook	5 S	MB	149	54	41	5	78	88
Grace Remondo	2 S	3 S	83	131	23	33	1	0
Ian Hart	2 S	3 S	83	84	23	24	1	0
Irvine Eidelman	3 S	4 S	116	93	32	24	25	6

Photographer	Rating		Club Points		Gold or COM		Salon Acceptances	
	Current / Next		Required / Current		Required / Current		Required / Current	
Jane Bursey	4 S	5 S	149	172	41	44	60	39
Kembo Sithole	2 S	3 S	83	73	23	21	1	5
Kenneth Dunbar-Curran	3 S	4 S	116	246	32	65	25	2
Lennon Fletcher	3 S	4 S	116	131	32	38	25	0
Lyn Ziervogel	3 S	4 S	116	97	32	29	25	5
Michele Kinross	4 S	5 S	149	0	41	0	60	26
Michele-Ann Nel	MB	MS	149	132	41	30	95	141
Rob Bowie	3 S	4 S	116	39	32	9	25	5
Robert McCracken	3 S	4 S	116	132	32	36	25	1
Roy Gaylard	3 S	4 S	116	136	32	33	25	7
Shane Bowman	3 S	4 S	116	39	32	10	25	3

Photographer	Rating		Club Points		Gold or COM		Salon Acceptances	
	Current / Next		Required / Current		Required / Current		Required / Current	
Stanley Cohen	2 S	3 S	83	13	23	4	1	0
Tessa Van Der Schyff	1 S	2 S	66	0	18	0	-	-
Theo Potgieter	MB	MS	149	48	41	12	95	230
Wendy Taylor	2 S	3 S	83	75	23	19	1	0
William Ferris	4 S	5 S	149	82	41	22	60	32

LEVEL UP 2

IMPROVE YOUR COMPOSITION WITH ART VISUAL ELEMENTS

Grace Remondo

THE IPC EXHIBITION

The opening of the IPC exhibition was a great success. I was surprised to get nominated as the best photographer of the year. The committee made this choice because they saw the transformation of my images. Lynne added that I first brought a "theme and normal images". When they saw the final products, they were astonished. We have a workshop called " Show and Tell". During this time, each one of us present the images and explain what we want to show to the viewer. The change on my images reveals the growing process from photography to art photography. My collection "The story I'll tell" talks about a woman and a man. It presents two matters of our society: "Life around menstruation" and "A man under pressure". My vision was to bring emotion and mystery around those two themes.

GENERAL EVALUATION OF THE ARTWORKS

My greatest reward in this challenge is that, I found a purpose and a way to combine two of my passions: photography and art. I do not know if I found my artistic voice yet because they are so many genres and technics we have been taught. When you learn you want to explore everything!

Thank you for all the CCC members who exhibited and those who could visit us. 275 artworks were up on the wall of the photography school. We had the privilege to be judged by a group of the grade 12. Here is quick feedback of their critical view of our work reported to us by the IPC committee:

- For judging an image, the first question they ask is: "what did the photographer try to achieve?" Their evaluation is not first based on photographic techniques but on an art view.
- Only one artist came out as the favourite photographer (an IPC member). Her images were accomplished in the style of a recognised artist they named.
- Many images were disqualified because of lack of storyline or the storyline was not obvious enough.
- Another IPC member and myself received "many positive comments for our work refreshingly different from the standard compliments that we get from club judges".

Last Monday, we had an opening exhibition evaluation. We have been recommended to ask ourself "what worked in our corpus of images". I will try to answer to that question based on the younger views who have more academic knowledge of art than myself. In the meantime, I have few clues that give me self-satisfaction.

I took the time to observe the reactions of the visitors looking at my artworks, the time they stay standing in front of an image. I was taking pictures of the crowd before my panel when I noticed a man getting closer to the two portraits talking about depression. The viewer tried to see what is behind the written words. Then he reversed a bit and continued looking at them. Behind the drama of the scenes, there is a call for help, an awareness. Something happened inside of him, and that was my objective.

I got comments from a member of Helderberg photography society and Dr Waldermar Bussiahn (who is head of the photographic department at CPUT). They congratulated me because I knew how to revisit my images. Dr Waldermar B. had a solo exhibition a few months ago. His images were old pictures that he thought had no value photographically. Throughout a process of revisiting his work, inspired by the style of an artist photographer, he brought those images to an art level.

Different techniques can be used to transform a photograph into an art work. I am going to share some of them which can elevate our images to a higher rank in club competitions or salons.

SOLARISATION

The image "Stress" is made from several layers of the same photograph. In the process, I used a technique that can improve our black and white conversion: the solarization.

The technique of solarization was practised in the darkroom by exposing unfixed film to light during the developing process. Solarization reduces contrast and can be done in photoshop or other editing software. Highlights are darkened and shadows are lightened.

When I converted the raw picture to black and white, I lost the details of the sky and the clouds. This was due to the fact that the was taken through a window, in a bright morning (around 7.30 am). After I solarized it, I recovered the sky and its details (image solarization).

Solarization can be done in colour images but works best in monochrome and black and white. It can be done using the solarize filter in your software (but it is very aggressive) or manually. Here is how to process manually:

- In your software, go to HSL and reduce the saturation a bit to soften the colours.
- Then you go to selective colours. You must check that your absolute button (Photoshop) or relative button (in other software like Affinity) is checked.
- You select the white button and push it up to black.
- You select the neutral button and push it up or down according to how strong you want your shadows to be. You do the same thing with the black button.

SOLARISATION
Made from several layers of the same photograph. First picture far left loses the sky. Picture middle has been solarised, bringing back detail into the background.

COMPOSITION ELEMENTS

The third and eight rules are the first composition rules that we learn in photography. Visual elements can help to master a composition. Line, shape, colour, rhythm, space, balance, pattern, and texture are strong visual design used in art. Line, shape and colour can revive our photography composition.

LINES

We have straight and curved lines.

Straight lines are horizontal, vertical and oblique and bring different strength. They can be visible as a subject or not directly obvious (i.e.: a shadow line). Horizontal line is peaceful; it introduces stability. It works as a leading line. We easily find horizontal lines in landscape photography. A skew line will bring a feeling of energy or can make your viewer feel uneasy. They are very dynamic and difficult to use.

A vertical line brings attention to itself because the human views from left to right. When our eyes see a vertical line, it is going to stop the movement of the eyes from left to right. The vertical line must be used very carefully with an understanding of what you are trying to do and why. Vertical lines are easily found in forests.

When we take any of these lines and repeat them, we have rhythms which are very powerful visual design.

While we are composing the scene, we must keep in mind of people's view. They view straight lines from left to right or from bottom to the top. Lines will distribute visual information through a ratio of 1/3 (rule of third) or 1/8. The picture of the stairs (DSC 0141) has lines and rhythms. After manipulation, it gives the image titled "upside down" (cf. image upside down / technique: mirror montage). Your eyes will predominantly travel from the left to the right and from the bottom to the top of the image. Both the balustrade and the stairs have lines and rhythms. Unfortunately, in that case lines and rhythms break a bit the composition. The stairs with the shades of people (DSC 0171) are a better example.

SHAPES

Another powerful visual element of composition is the shape. We have primary and secondary shapes. Primary shapes are the triangle, the square and the circle. They lay the foundation of any composition we want to make and are simple and very symmetrical. They bring order to the composition. They are equally powerful but they don't like living together. While we were photographing feet and hands in motion at Waterfront, I tried to practise the shapes composition. The image DSC_343 (raw image not edited) of the harbour is an example of primary shapes together. Even when you want to crop that image, it is difficult to have a nice and simple composition. We have triangles, circles, lines, rhythms living together. We can put two of them together but when we have the three of them, the composition becomes too busy.

The secondary shapes complement the primary and bring the flavor to the composition. There are many of them. The most known are the oval, the rectangle, and the most recognisable are the human shape and animals. They are simple. They work best individually and create a resting place to the eyes.

The picture DSC_2963 of the lady sitting on the rock can help us to analyse how a primary shape and a secondary shape can work together. To make this image stronger, I can crop the right-hand side of the image till the beginning of the big rock, then I will remove the mountain (Lion's Head) behind her. We will have a triangle in a rectangle. The triangle is the body shape and the rectangle is the big block of rock. If we don't do this modification, we have two squares next to the rectangles (big block of rocks), in the background a horizon line (the line of rocks behind the water) and another triangle (Lion's Head); they break down the composition.

Those images are not the best to explain art visual elements. I have revisited them using this new knowledge, now I will take time to practice and master them.

In the article "Level up: from photography to art photography", I described my difficulty making the difference between photography, art photography and fine art photography. I consider that photography is an art. Then If photography is an art, why can't we master its art background?

HOW I GOT THIS SHOT

FLAT LAY PHOTOGRAPHY

Michele-Ann Nel

WHAT IS FLAT LAY PHOTOGRAPHY?

Flat Lay Photography is a photograph taken from directly above looking down on the subjects. It gives a bird's eye view of what it is you are photographing and is a great way to show off products. Good flat lay photographs tell a story through its objects, colours, and display. To help tell your story choose a star item and surround that with a supporting cast.

CREATING THE BACKGROUND

Chose your background with care. Clean, uncluttered backgrounds are the best and easiest way to give your flat lay more impact. Avoid busy patterns or bold coloured backgrounds because they are distracting and compete with the objects in your flat lay.

Plain white is a good way to go but don't be afraid to experiment with different colours and textures such as wood, tiles, corkboard or fabric. The most popular format for flat lays is square and one needs to aim for a clean and easy to read composition. Keep the composition simple, quite often less is more. Use the rule of thirds to guide you. If using a square format set the camera's aspect ration to 1:1

LIGHTING

Natural daylight gives good results as this helps to minimise shadows.The best natural light is next to a window on the shady side of your house or outside in the shade. One needs to avoid direct rays of sunshine so that you don't get harsh shadows and extreme contrast in your image. Another way to avoid shadows is to position matt white or grey boards around your set-up, creating a 'closed set', while a burst of bounce flash angled up to the ceiling will also reduce the risk of shadows.

SHOOTING YOUR FLATLAY

Flat lays are shot from a bird's eye view so hold your camera directly above the middle of your flat lay. Stand on a chair or ladder if you need to get higher. The goal is to get your camera parallel to your flat lay so the lens is aimed straight down. It may be easier to use a tripod. Some tripods have a tilting centre column that enables you to position the camera vertically downwards. To ensure everything in your flat lay is sharply in focus from front to back you want to maximise depth of field, so select aperture priority or manual mode and choose a narrow aperture e.g. f/11-13. This will result in a longer shutter speed which is another reason to use a tripod as it keeps the camera steady to ensure a crisp, sharp shot. Using a cable release or the camera's self-timer will also help to get a sharp shot.

MY SETTINGS

My experimenting with flat lay photography came about as a friend was needing some images of soaps he was making and selling for his website. I experimented with many backgrounds such as a towel, cane mat and paper. It was very difficult to get the small white hand towel to lie flat and the texture of the towel distracted from the objects. The cane mat was equally distracting and I decided the plain white paper was a bit boring. I then ended up shooting on the bathroom floor. It was a lot easier placing the flat lay on the floor and a bit safer than balancing on a ladder. The tiles made a good background but there was not enough room or light in the bathroom. I went scratching around the garage and I found a spare bathroom tile. I was then able to shoot in a bigger room. I put the tile on the floor and opened the balcony doors as the glass panes were causing a reflection. It was an overcast but bright day which was to my advantage. I settled on F13 and 1/25 sec.

PRE-SUBMISSION CHECKLIST

Michele-Ann Nel

Time and time again we hear judges pointing out things like dust bunnies and skew horizons etc. while judging our images . Many of these things are so easy to correct ....let's do it :) Here is a quick checklist for you to run through before submitting an image for judging.

- [ ] Is it the **correct size** ? Photovault will alert you if it isn't.
- [ ] Have you got **dust bunnies** hopping around ?
- [ ] Is the **horizon straight**?
- [ ] Are the **verticals vertical** ? Unless the image is deliberately not meant to be vertical.
- [ ] Does the image **need a border**? A narrow black, white or grey border is sufficient.
- [ ] **Border Patrol** - check for bits and pieces around the edges of your photo eg. Bits of branches, leaves etc. Either clone them out or crop them out.
- [ ] Have you **cropped/framed** your image to maximise compositional elements such as leading lines.
- [ ] Is the **main subject in focus** ? If not ..then maybe do not submit it.
- [ ] **Is noise present** in the image ? Most modern post processing software includes AI noise removal at the click of a button - use it before the judge tells you to use it.
- [ ] **Titles.** Choose them carefully. Make sure titles are accurate eg. name of the bird/animal/ insect is correct. Check for spelling mistakes. Many judges do not look at the title of the image but many do. You therefore have to cater for those judges that feel a title is important. Use capital letters in your title. The general rule being that the first and last words and all other important words in the title get a capital letter. Words less than three letters do not get a capital letter. This makes the title look neat and tidy. A good title is to the point and helps with the story telling of the image therefore giving the image more impact. Giving the image a good title is to your advantage.

How To Give Titles For Photographs

WikiHow - Titling Photos

SHOOT NEWS

August - Table Top / Still Life

The shoot at the clubhouse saw a handful of us trying our best to capture our little scenes in the lighting available.

Kenneth arguably had the most success with his vases in pink light!

Doug used the opportunity to try his hand at capturing chess pieces on a wooden chess board - at times adding dynamism by tilting pieces and securing them in place by various means.

I attempted to use geometric layouts of chess pieces for my shot - although in hindsight a stronger light would have helped in my dark corner!

Roy was the most prepared, bringing along his trusty portable lightbox to simultaneously house and light his subjects.

Overall it was a pleasant experience and, as with all shoots, a learning experience even if the results did not always turn out as expected!

Shane Bowman

RAFFLE NEWS

It's that time again ...raffle time. :) :)

Once again we will be raffling two artworks donated by **Irvine Eidelman**. These two paintings compliment each other beautifully and really look lovely up on the wall.

Tickets will be sold at the October meeting and the raffle will be drawn at the November meeting. Please remember to bring along your R20 notes to club. The funds raised by raffles do help to build up our club's bank balance.

A big thank you to Irvine for donating these artworks.

Thank you
The Committee

SALON NEWS

UPCOMING SALONS

Westville Camera Club 5th National Salon
21 October 2023

Download Brochure

6th VANDERBIJLPARKSE FOTOGRAFIESE VERENIGING PDI and Prints
4 November 2023

Download Brochure

ACCEPTANCES

Sanparks Honorary Rangers Salon

Chris Kinross - Elephant Games

Anthony Van Zyl - Shinx Portrait

Chris Kinross - Ellie In A Hurry

Chris Kinross - African Bullfrog

Michele Kinross - PCG

ACCEPTANCES

2nd Springs Digital Salon

Anthony Van Zyl - Marmora Pan

Michele-Ann Nel - Peekaboo

Michele Kinross - Red-Necked And Prey

Chris Kinross - Forgotten Tankwa - COM

Chris Kinross - Bat-Eared Family

Michele Kinross - Best Friends - Category Winner - PSSA Silver Medal

Michele Kinross - PCG - COM

Chris Kinross - Elephant Games BW - COM

Chris Kinross - Splash

Chris Kinross - Kalahari Rainbow

Chris Kinross - Fun And Games

Chris Kinross - Stilt In Flight

Chris Kinross - Idyllic Nambia

Chris Kinross - Kalk Bay Dawn

ACCEPTANCES

1st Highway Salon

Chris Kinross - Forgotten Tankwa -
Category Runner Up - Club Silver Medal

Chris Kinross - Splash

Michele Kinross - Best Friends

Chris Kinross - Red-Necked And Prey

Michele Kinross - Kung Fu

Michele Kinross - PCG

Chris Kinross - Hartlaub Gull

Chris Kinross - Idyllic Namibia

Disclaimer:
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