

## NEWSLETTER

Judging and Learning

Musings on camera club  
judging systems (Part 2)

March Show and Tell

LPSSA Journeys

GCC News

April 2025

# GCC

## GEORGE CAMERA CLUB



PSSA affiliated  
camera club



Mystical forest  
Image: Nellian Bekker

Slowly autumn and winter are making their presence felt. The equinox, i.e. when the day and night had an equal number of hours, took place on 21 March this year. From then on, night became longer than the day. I experience it when I make an early coffee for Marie, it is starting to become dark. Therefore, if you wish to take photographs of the rising sun, you do not need to get up so early any longer. But the temperature is also dropping, hence it is so nice to remain under the warm blankets for a little bit longer.

The newsletter for this month does not include an article on a well-known photographer of the past. I am not so sure that those articles, which I enjoy researching are still finding an avid readership amongst our members. I would love to hear from you in this regard. We have two articles on the photography of our members instead.

Firstly, at this month's Show and Tell, six of our members shared their thoughts about their specific images, two or three, with the appreciative audience. It was a great success, and one we will certainly repeat during the remainder of the year. I am looking forward to the next one. It was great to see and hear our member be excited and stirred up about images that are dear to their hearts. Photography is such a great hobby!

Secondly, the journey of two of our members achieving their LPSSA is shown. The saying "*Aanhouer wen*" applies here, as both Alan King and Marianna Erasmus did not gain it first time. You must submit new images in the place of those that were not accepted in the first round. A salutary lesson for much of our photography.

The Knysna Camera Club has initiated a regional competition limited to members of the five Garden Route camera clubs. It is not seen as a competition between the Garden Route clubs, but to showcase the tremendous depth of photographic excellence we are privileged to see in our clubs. I would urge all our members to participate actively in this competition, even if you do not normally participate in salons. Participation is free, it is not a money-making attempt by the Knysna Camera Club.

In the previous month's newsletter, we published an overview of the many variants of judging systems that clubs in the PSSA fold utilise. This month we publish an in-depth discussion on what we in GCC are doing. It shows that there is no single ready-made solution for all clubs to follow. You must take cognisance of what you wish to achieve as a photographic club in the first place, and then structure it in accordance with sensible logistics.

We need to remember that the judging system entails a tremendous amount of work that must be performed month after month with detail and precision. The people doing it are volunteers; they are not paid a single cent. So, before you voice all sorts of criticisms, read, and think a bit more carefully before you do. And if you are so inclined, volunteer to become part of the judging system, help ensuring that it functions smoothly for the benefit of all.

The current chaotic happenings in the world markets due to unprecedented political decisions is impacting the value of our Rand quite dramatically, even on a day-to-day basis. Nobody can predict what will happen in the months to come. Therefore, if you are contemplating purchasing photographic equipment, be careful when you make the decision to purchase. It seems to me that if you are going that route, sooner is likely to be better than later.

Like always, keep on enjoying your photography, create happiness around you, and look after yourself.

Martin, April 2025

## GCC COMMITTEE FOR 2025

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

 <p><b>Chairperson</b> Ben Schoeman was elected Chairperson and continues to serve as the custodian of the sound system. Cell: 082 466 3983</p>		 <p><b>Vice Chair</b> George Morrison was elected as Vice Chairperson for 2025. Cell: 082 777 4287</p>		 <p><b>Treasurer</b> Riana Pienaar was newly elected to the Committee in 2025. Cell: 082 459 2827</p>		 <p><b>PRO</b> Daleen Engelbrecht continues as the PRO and arranging our monthly outings. Cell: 083 440 6953</p>
 <p><b>Secretary</b> Martin Kellermann, confirmed as Secretary and Editor of the monthly Newsletter. Cell: 083 632 4885</p>		 <p><b>Member</b> Schalk Engelbrecht supports Scott Ormerod who looks after our Photovault presence. Cell: 083 250 2998</p>		 <p><b>Member</b> Joggie van Staden. Cell: 079 500 5529</p>		 <p><b>Member</b> Paul Rixom, who is also the PSSA Director for our region. Cell: 072 525 0016</p>
 <p><b>Member</b> Gertie Joubert, welcoming committee and looking after the Show &amp; Tell meetings. Cell: 083 501 0575</p>		 <p><b>Member</b> Jaco Joubert, welcoming committee and looking after the Show &amp; Tell meetings. Cell: 073 395 9199</p>		 <p><b>Member</b> Lorraine Blackwell acts as Judges Co-ordinator. Cell: 083 417 9794</p>		 <p><b>Tech Support</b> Scott Ormerod (non-member) runs the GCC Photovault system and projection at meetings. Cell: 072 934 0363</p>



## JUDGING AND LEARNING

For the **Judging and Learning** event, GCC senior and junior photographer members may enter two images in the categories Open, Nature or Photographic Art and one additional image for the Theme. The number of entries each month range between 95 and 130.

To get the audience involved in the judging, 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) are chosen by the audience during the actual meeting from the images with high scores.

All the entries and their comments are circulated to the membership after the competition as a PDF presentation. Here only the winners and some of the higher scoring images, typically those that scored 36 or higher, are published. Enjoy them.

## OPEN SECTION

### The best Junior OPEN image – Audience choice



"Elephant in the dark" – Laetitia Chandler

### The best Senior OPEN image - Audience choice



"Adios" – Louis van Zyl

High scoring OPEN images



"Elaine" – Martin Kellermann



"Cattle Egret feeding chicks" – Deon Barnard



"Gogga" – Marianna Erasmus



"Remember I told you" – Evelyn Gibson



"Ross in Greenland" – Trix Jonker



"Early morning Impala" – Rob Glenister



"Going nowhere slowly" – Amanda Whiteman

## High scoring OPEN images



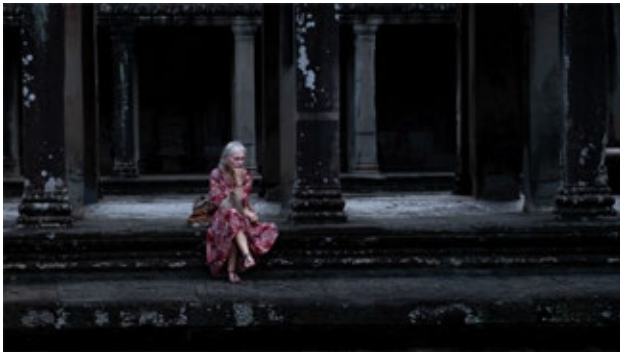
“Bedrywige bye” – Amanda Whiteman



“Kraai River falls” – Paul Rixom



“Splash” – Lorraine Blackwell



“Contemplating” – Elaine van der Toorn



“Crest rider” – Joggie van Staden



“Head to head” – Lorraine Blackwell



High scoring OPEN images



"Grooming swan" – Lynette Neethling



"End of a long day" – Henk Chandler



"Yellow-Billed Stork" – Deon Barnard



"Dune nude" – Bill Zurich



"Bridge at Buffels" – Alan King



"Dome" – Schalk Engelbrecht

The best Junior NATURE image – Audience choice



“Die hofmaakfase” – Adelle Beukes

The best Senior NATURE image – Audience choice



“Seekoei gaap” – Trix Jonker



High scoring NATURE images



"I am smart"  
Gertie Joubert



"Luangwa Bull" – Joggie van Staden



"Rooiputs Lion portrait"  
Marianna Erasmus



"Nervous eating" – Anton la Grange



"Oulik" – Luana Laubscher

High scoring NATURE images



"Help is at hand" – Martin Kellermann



"Young one must also eat" – Johan Retief



"Leopard action" – Evelyn Gibson



"Preening" – Elaine van der Toorn



"Sunrise in summer" – Peter Betts



## PHOTOGRAPHIC ART SECTION

The best Junior PHOTOGRAPHIC ART image – Audience choice



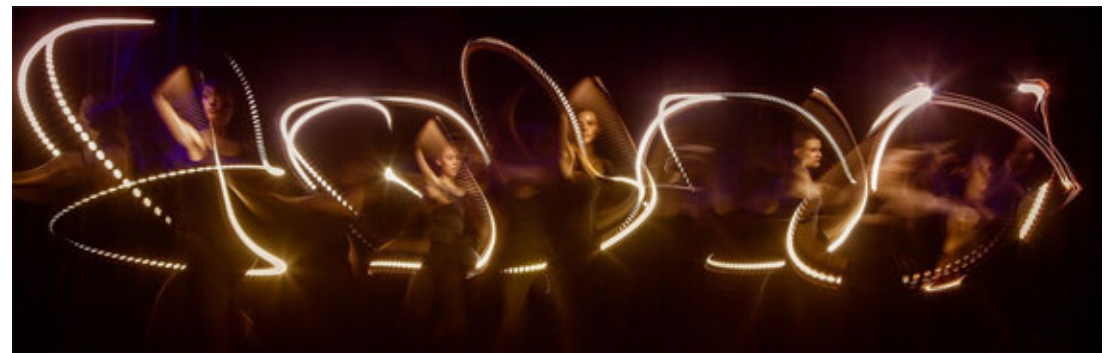
"Yellow reflection" – Gerald Nicholson

The best Senior PHOTOGRAPHIC ART image – Audience choice



"Blom" – Schalk Engelbrecht

High scoring  
PHOTOGRAPHIC  
ART images

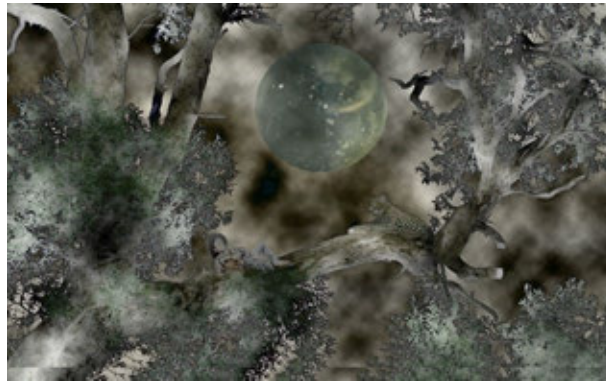


"The geometry of motion" – Scott Ormerod





"Abstract 1" – Anton la Grange



"Mystical forest" – Nellian Bekker



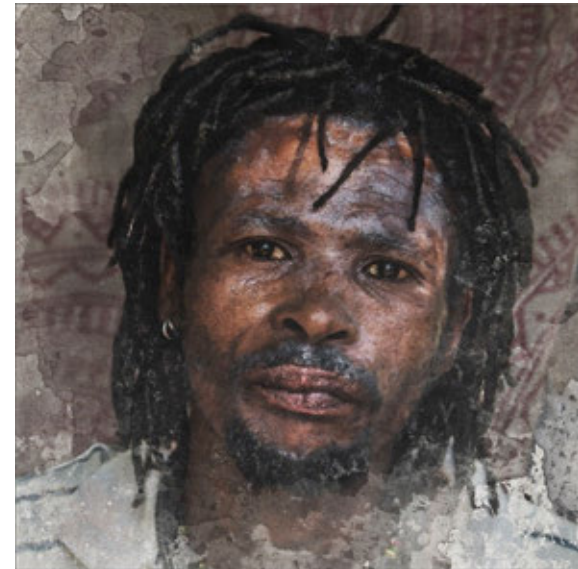
"Drops of orange flame" – Anton la Grange



"Eagle spirit girl" – Daleen Engelbrecht



"Art rock" – Olga Schoeman



"Homeless" – Kim Roberts

Best THEME image - Audience choice



"Vroeg opstaan" – Reneé van Zyl

High scoring THEME images

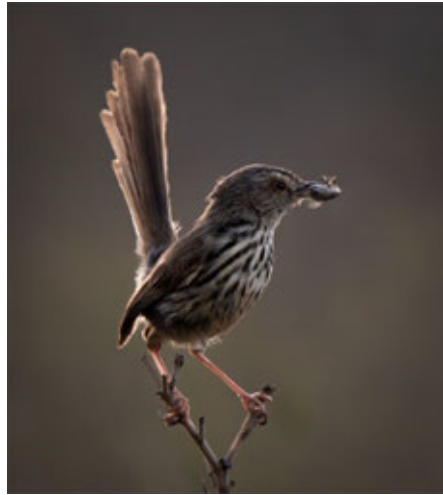


"It takes all types" – Martin Kellermann

High scoring THEME images



"Afternoon light" – Deon Barnard



"Dinner delivery" – Lorraine Blackwell



"Kop van volstruis" – Leola Joubert



"Megan bl" – Schalk Engelbrecht



"As I pray" – Scott Ormerod



*The illiterate of the future will be the man who does not understand photography.* László Moholy-Nagy (1920)

In Part 1 we looked at the various judging systems used by camera clubs in South Africa. In Part 2 we look in much more detail at the current GCC system.

### THE CURRENT GCC JUDGING SYSTEM

#### Entries and distribution to judges

The current GCC system is complex. Members enter their images latest on the Sunday the week before the Judging and Learning evening. The Secretary checks the entries for obvious errors that would necessitate the withdrawal of a specific image and affected members are informed.

The images as well as a scoring sheet are then distributed to the three judges as soon as possible to give them time to look at the images and prepare their scores and commentary. The Secretary lists the images each judge must comment on, i.e. about a third of the total, ensuring that judges do not comment on their own or their spouses' images.

The draft scores and commentary are sent back to the Secretary by the next weekend. The scores are checked for wides, i.e. scores that differ by four or more points. The judges are told about these, and invited to discuss them. They can change their scores or keep them, but at least they have discussed them. This prevents a discussion that can get quite long during the actual Judging and Learning evening.

#### WHY PHOTOGRAPHY



Painting from the Altamira cave in northern Spain, dating from about 15 000 years ago.

We have an ancient and fundamental need to communicate what we see and experiences in our world by means of images. Visual communication began as far back as the palaeolithic age 35 000 to 10 000 years ago. The impressive cave paintings made by hunter-gatherer tribes in Spain and northern Africa date from that time. In our part of the world, San paintings from as far back as 2 500 years ago point to similar desires.

#### Judging at the event

The judges are free to change their scores on the evening when the images are projected on the big screen, as sometimes the effect is different to looking at them on the smaller computer screen at home. And that happens quite often.

The scores of the three judges are added, and a sliding scale is used to allocate an award, i.e. COM, Gold, Silver, Bronze, or No Award, depending on the star rating of the member, namely 1-star through to 5-star. To score a Gold in 5-star you need more points than a 1-star would for example, 36 out of 45 versus 28 to be precise.

Judges are allowed to enter, even though they are judging. They do not score their own images, but are given the highest of the other two judges' scores. The alternative would be for the judges not to enter, but allow them to enter double the number in the next meeting. This however, would entail additional administration, and the judge would have to find two images for the Theme. Therefore, GCC prefers the current practice.

#### Selecting the winners

Instead of the judges determining the winners, the audience votes for the winners from the handful of high scoring images in each category, i.e. Open, Nature and Photographic Art, for the junior and senior members. The Theme has no such distinctions, here the junior and senior images are judged together. This gives the audience a say in the proceedings, and it serves as a check and balance for images too highly scored due to the system.

At the end of the evening the judges select one junior and one senior image to be entered in the PSSA monthly competition for club competition entries.

### THE FIGHT BETWEEN STRAIGHT PHOTOGRAPHY AND THE IMPRESSIONIST AESTHETIC



*"The onion field"*, a pinhole camera image printed on course paper by George Davison (1890).

The medal winning image *"The onion field"* by George Davison in the 1890 Royal Photographic Society exhibition started a massive debate regarding the appropriate way in which photography should be considered. This debate between those that wanted a photograph to be a genuine rendition of reality and those that tried to imitate fine art would carry on for decades. It was only resolved to some extent in the 1920s with Stieglitz and Steichen in the USA spearheading the notion that "pure" photography should be recognized as an art form, i.e. there is no need to create images that try to simulate a fine art painting.

### Judging roster

The judges' coordinator for GCC sets up a roster at the beginning of the year. Both experienced and less experienced members are invited to judge. For an evening there will always be experienced judges partnering one less experienced judge. Judging information sessions are organized throughout the year, and some judges have participated in the Judges Accreditation Programme (JAP) offered by PSSA. This however, is not a prerequisite for acting as a judge in GCC.

The statistical analysis of the scores of the individual judges are provided to the three judges as information after each competition evening, for them to check their performance against that of their peers for the evening. There are no absolutes here.

### PowerPoint presentations

In addition, ever since the Covid pandemic, presentations of the images, scores, awards, and commentary are compiled that are circulated to all members. Those that could not attend therefore also benefit, but it could mean that the need to attend the actual meeting is lessened.

Talk of dispensing with the presentations have been met with fervent pleas to continue with them, as members use the presentations to reflect on the scores and commentary of their images and those of others in much more detail at home than what is possible during the evening.

### RELEVANCE OF CLUB PHOTOGRAPHY



*"In Brighton"* by Martin Parr (1985) from the book *"Last Resort"* which launched his career. It was very influential amongst younger photographers at the time. Question: Does our club photography resonate with the younger generations of today?

### CONCLUSION

Like much in life, things are not always that simple once you start digging a bit deeper. The GCC judging system evolved over the years, and every so often was adjusted to better serve its members. It can be changed again – but will it be better?

All the same, we owe a great big thanks to the many GCC members that participate actively in running the system, thereby keeping everybody happy.



## MARCH SHOW AND TELL

For the March show and Tell, six of our members were asked to show a few mages and share their thoughts about them. It turned out to be a super evening enjoyed by all who attended. It was great to get some understanding of the thinking processes behind the making of their images.

### ALAN KING



Alan presented two images that did well in club and salon competitions. He stressed that the judging in salons and clubs was completely different. In clubs the judging is about learning more about photography, whereas in salons it is about sorting the images into acceptances and rejected ones with the addition of identifying the winners.

Alan wanted to know from the audience why the two images were considered good because he is not quite sure why. A lively discussion followed, with the



consensus being that the monochrome image had a marvellous composition on more than one level. It invited the viewer into and through the image and its symmetry and circles gave it a special appeal.

### ROB GLENISTER



Rob shared his journey, still underway, of making a photograph rather than just taking it. He shared three images showing the transition from the image as taken and the final image that brought him joy.



He gave recognition to photographers who are helping him on this journey and urged members to ask for help and guidance whenever they have a need. GCC members are more than willing to help was his experience.

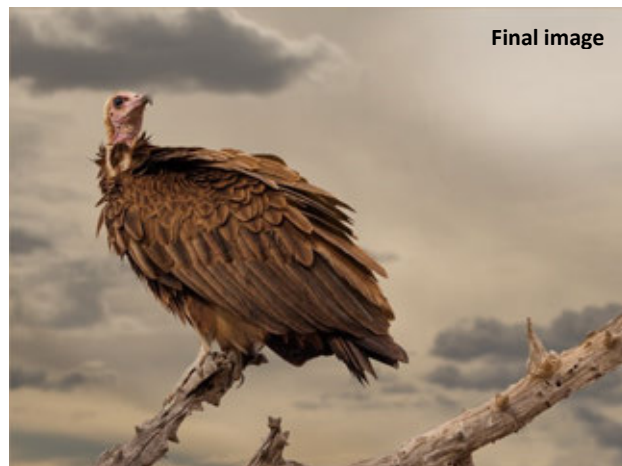
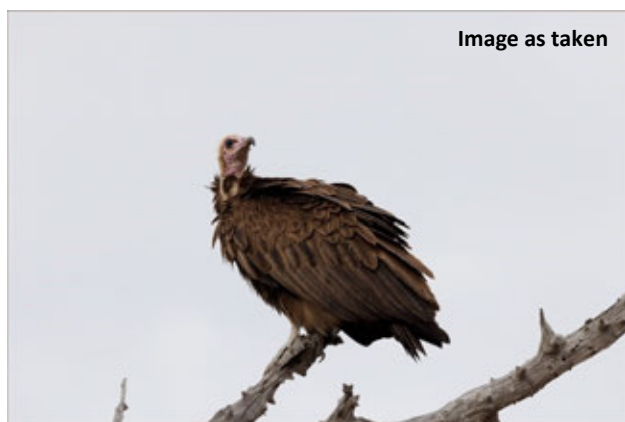


Rob enjoys nature photography, but is seldom happy with the result out of camera. He does a lot of post-processing to get the image to one that satisfies him.

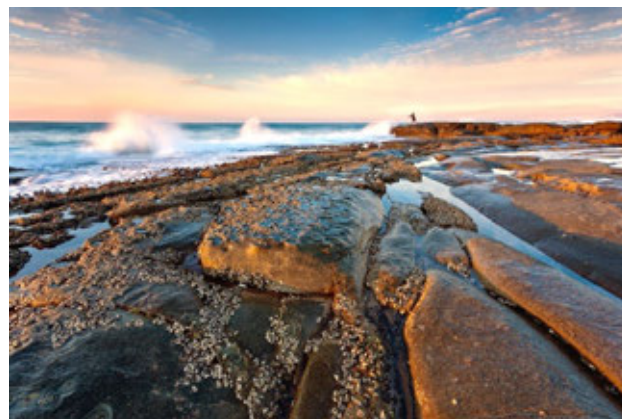




The resulting images are processed beyond the boundaries that the Nature category allows, hence he enters them in the Open category. And that is fine, if they are good enough, they will do well there also. The audience appreciated Rob's images, applauding him for his tenacity in making the image from a mundane photograph.



CHRIS DALY



Chris stopped entering salons and club competitions a while ago. His photography is now centred more on special moments and memories that he can relive as he looks at his images. He shared three images.

The first one takes him back to his youth when he started to enjoy fishing. It is an image of the sea shore with beautiful rock formations anchored by a small fisherman casting seen on the horizon. He took several images and used them to make a composite in which the waves and the fisherman were optimally depicted.



The second was a marvellous image of lightening taken from his previous home that overlooked the Knysna estuary. He waited ten years for this image. The audience were very interested in the technicalities of taking such an image, and Chris explained that you need to use a long shutter speed, like 30 seconds, and an appropriate f-stop and ISO to render the landscape properly exposed. Then you take many exposures during the storm, and if lady luck smiles on you, you will get one that depicts the lightning strikes in a great way.



His final image was of an owl's face with the moon in the background. It is a composite with the owl's face nice and sharp and the moon in the background slightly defocused in post processing to give the impression that is far beyond the owl. It had done well for him in salons.

### PETER VAN DER BYL

Peter spoke about nature images that are the focus of his photography. He shared his approach regarding technique, and the need to know your equipment to the point that you must be able to handle it even in the dark. Having it ready all the time is important because you normally have very little time to take an image before the animals move and the magic moment disappears.

He shared two images of the animals that have a special place in his heart, namely eagles and leopards. Both are powerful, majestic animals that hunt for a



living. He edits most of his images as monochrome images after taking them in colour. His aim with them is to print them big for hanging them on a wall. He stressed you must know why you are taking the image, because that will determine your success, rather than trying to figure out afterwards what to do with the snapshot you have taken.



### SCOTT ORMEROD

Scott enjoys illustration and photography. He combines these in making his photography art images. It is all about bringing new scenes to life, mixing both mediums to tell a story. He showcased two of his favourite images that have inspired him, and were much appreciated by those who have seen them. He does not enter salons, and some in the audience urged him to do so as they believe his images to be extremely good.



He explained the amount of work it takes to make them. All of it is done in photoshop, merging photos and his illustrations through a variety of techniques.

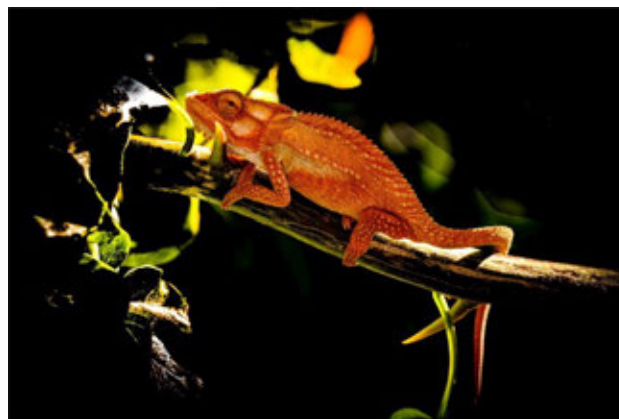
He starts off with an idea and then searches for images to realise it. For the first image he showed, titled *Arise*, he ended up with more than 130 layers and masks in photoshop merging the 40 or so images into a complete, rounded image that tells the story.



The *Phantom Express* took fewer layers and images because it is not as complicated as the first image, but he mentioned that he has become better technically and hence needs to do less to get the result he is looking for. He showed the process of getting to the final image. The audience could only marvel at Scott's expertise and approach to photography art.

### FABIOLA GRANT

Fabiola shared images of a chameleon and sheep in the shade of an old oven that she liked very much, but that have plenty of technical issues. She asked for advice to tackle the inadequacies of these images. The audience responded kindly, and offered



many good pieces advice as to how to render the images much better.

These included cropping, dealing with exposure problems, getting rid of overbright areas and many more. Members also urged her to work the scene, taking many more images so that she has more to choose from once she gets to editing. Often the best

images happen only once you have taken quite a few from various angles of the main subject.

### SUMMARY

From the presentations and audience discussions it became clear that you seldom achieve a great image straight out of camera. An appropriate amount of post-processing must take place as well.

Secondly, all the images shown were the result of a specific thought process, a very specific idea as to what the authors had in mind for the result. Without a specific idea and especially the goal what it is going to be used for, there is no progress.

Thirdly, post-processing skills are very important. Practice and more practice is the way to develop these. It is a continuous journey; it does not happen overnight.



LPSSA JOURNEYS

Two of our members, Alan King and Marianna Erasmus, achieved their LPSSA recently. This is not an easy feat, and most of the time a journey of two or three attempts are necessary before you gain the 10 acceptances required. Both graciously provided us with all their entries, as well as their final panel. You can see the images that did not gain acceptances and get an impression as to what the quality of the images must be to be successful. The difference between an acceptance and a rejection is sometimes very slight.

The PSSA Honours system works as follows. For LPSSA you need 10 images that are accepted by a panel of 12 distinguished PSSA judges to gain your


LPSSA. Very few applications make it first time round.

You are informed as to which images have been accepted or credited and which are not. You are invited to submit new images a second time and even a third time round. After the third unsuccessful attempt, if you have not gained acceptances for all your images, you will be asked to start all over again.









A member of the panel will contact you and explain why the images that did not make it are not good enough. That helps you to select appropriate images for the next round.

In the tables following all the entries of Alan King and Marianna Erasmus are shown. Those with a green background colour are the acceptances, and with the yellow background colour those that did not make it.

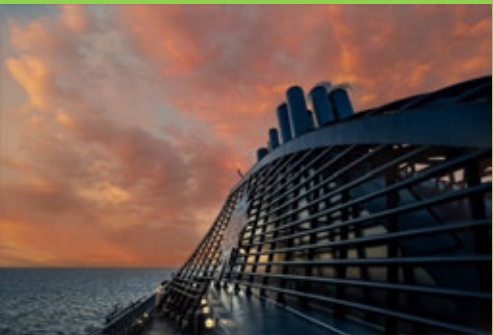
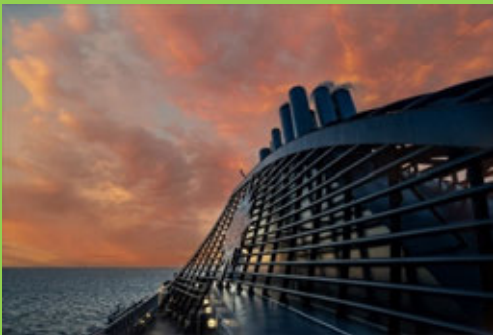






Alan had four acceptances in the first round, whereas Marianna had to do it twice. In the next rounds they gained the ten they needed for their LPSSA. Thank you very much Alan and Marianna that you allowed us to show the acceptances as well as those that did not make it.

ALAN KING			
Round1	Round 2	Round1	Round 2
			

ALAN KING

Round1	Round 2	Round1	Round 2
			
			

ALAN KING

Round1	Round 2	Round1	Round 2
			
			



Final panel



Images not accepted



### THEMES FOR 2025

**GENERAL:** All the Themes can be entered as colour or monochrome except for the Monochrome Portrait in September. There are no restrictions on manipulation in any of the themes.

Please take more than a moment to read the guidance notes carefully and apply them consistently. In 2024 we had quite a few Theme images that were disallowed because they transgressed the guidance notes big time. This stressed the judges and led to unhappiness in the member whose image was marked down. I am sure we can get it right in 2025 if all of us take a little care.

#### JANUARY: At the market

The market can be a very rewarding place to take images of the interaction between people, sellers and buyers. Even the interaction between people and the merchandise on display is fine, or an action by a person in the market place. The important point to remember is that the image must be taken in a market, images inside a shop or similar are not acceptable. Street photography style probably has the best chance of earning high marks.

#### FEBRUARY: Wish you were here

The image must clearly show an event or a place you are experiencing that caused you to send the photo to your mates, family, or friends, inviting them to be there with you to share your “wow” experience or

moment. Typical of cell-phone images that are sent all over the place by the billions every day. But this one must be special, have mood and/or impact to gain high marks.

#### MARCH: Motion & emotion

Emotions are reactions that we experience in response to events or situations. Typical emotions are joy, sadness, anger, fear, trust, disgust, surprise, even anticipation. Motion is the change of position of an object with respect to time. A moving vehicle, a book falling off a table, water flowing from a tap, rattling windows, are just a few examples of things exhibiting motion – there are endless examples. In this image the motion of an object must elicit emotion, e.g. a person’s reaction to the thing that is moving. The strength of the interplay between the “motion” and the “emotion” will determine the impact the image has.

#### APRIL: Rim light

Rim light highlights the edges of your subject by having a light source behind it, aimed toward the camera. This can be used to create images with either a rim-lit subject against a dark background or a well-lit subject with emphasized edges. This lighting highlights the contours of a subject and can create a dramatic or mysterious effect. It can add depth and make the subject stand out. It works best if the edges are interesting, thereby adding to the impact of the image.

#### MAY: Old building in the landscape

Landscape photography at its best with the added feature of an old building as a strong centre of interest is what this theme is about. An old building on its own, without the landscape is not adequate, the landscape must also feature prominently. High level composition, gorgeous light, sumptuous clouds, attractive lines taking you into and keeping you in the image are elements that will gain you high marks.

#### JUNE: Macro or close-up patterns in nature

Nature is awash with patterns. The image needs to be a close-up or macro photograph, highlighting the world of the small. Patterns often showcase repetition and texture, even abstract renditions of the same. Exquisite sharpness over the entire frame and clever lighting technique to highlight the patterns are imperatives.

#### JULY: Shadow

In Dante’s Inferno, prisoners lit by a fire burning on their one side create their shadows on the opposite wall that become their reality of the world. For this theme, the shadow needs to be of similar significance compared to what creates the shadow. It needs to take centre stage; it cannot be a tame shadow of what causes it. Imagination in creating the image will go a long way to a “wow” moment.



### AUGUST: Wide angle

Wide angle photography, on the one hand, is about depicting wide vistas on the little square of the camera sensor. On the other hand, using the propensity of the wide angle, especially super wide-angle lens, to enhance any subject in the foreground compared to the background that recedes very rapidly, can lead to an image with high impact if done well – otherwise known as foreshortening. The choice is yours, but the latter approach probably has a better chance to impress.

NOTE 1: If you don't have a super wide-angle lens, stitching five or six portrait orientation images taken with a normal lens can also do it. See the September 2024 GCC Newsletter for examples.

NOTE 2: The August 2024 GCC Newsletter contains two articles on super wide-angle photography.

### SEPTEMBER: Monochrome portrait

A portrait can be anything from a full-length portrait to a head shot, maybe even just part of a head, but not only an eye or a mouth or an ear. You must be able to identify the person. The image must be monochrome, any additional colour will lead to its disqualification. It may be toned blue for a colder rendering or sepia for a warmer feel, but split toning is not allowed. In split toning highlights are toned one

colour and shadows another to create specific effects, but such images will be disallowed.

### OCTOBER: Blue hour

The blue hour is the period of twilight when the sun is still or already below the horizon, and the remaining light takes on a blue shade bathing the subject matter in soft, velvety light. It takes place 20 to 45 minutes before sunrise or after sunset, depending on the location and time of year. The blue hour sets a tranquil mood with its soft lighting; hence your image should depict this clearly. The subject matter is your choice, but landscapes, cityscapes, buildings, monuments, bridges, maybe even portraiture come to mind. Including artificial light sources as a contrasting yellowish colour may add impact to the overall blue of the image.

## PLANNING YOUR END-OF-YEAR ENTRIES

For the End-of-the-Year competition entries members are allowed to enter 15 images in any of 10 categories. These include:

1. Portraiture
2. Photojournalism
3. Scapes
4. Macro/Still life
5. Photographic Art
6. Monochrome

7. Open
8. Nature – Wildlife
9. Nature – Landscapes
10. Nature – Macro/Close up

**IMPORTANT:** You are allowed to enter only three images in each of the categories.

This means that throughout the year you need to plan for your End-of-the-Year entries to ensure that you enter Judging and Learning competition images that would fall within the category definition of quite a few of the ten. If you do not plan for this, you may end up with images that can only be entered successfully in two or three categories, and you lose out on all the others.

There is still some time to rectify if this is your situation. Once we get towards the end of the GCC year it may not be possible any longer. You may edit the images entered during the year before you enter them in the End-of-the-Year competition. You are however, not allowed any images that have not been entered during 2025 in the Judging and Learning competition. Eligible entries would include those entered for the Theme of every month.

## GEORGE CAMERA CLUB PROVISIONAL PROGRAMME 2025

NOTE: Please take note of the latest changes to the programme as communicated from time to time in the WhatsApp groups.

MONTH	DATE	ACTIVITY	ADDITIONAL INFORMATION	THEME
MAY	Sat 3	GCC Outing	BLUE HOUR at THE TOLLHOUSE – with pancakes & coffee	Old building in the landscape
	Tues 13	Show & Tell Meeting – Member image discussion	Johan Retief, Joggie, Ian, Olga, Paul, Gerhard Dreyer	
	Thu 15	GCC Committee Meeting 5pm		
	Sun 18	Photovault deadline		
	Tues 27	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
JUNE	Sat 7	GCC Outing	TO BE ADVISED	Macro or close-up patterns in nature
	Tues 10	Show & Tell Meeting	TO BE ADVISED	
	Sun 15	Photovault deadline		
	Sat 21	Audio Visual meeting		
	Tues 24	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
JULY		SCHOOL HOLIDAYS (30 June to 21 July)		Shadow
	Sun 13	Photovault deadline		
	Tues 22	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
AUG		PSSA CONGRESS STRUISBAAI 11-15 AUGUST		Wide angle
	Tues 12	Show & Tell Meeting	TO BE ADVISED	
	Thu 21	GCC Committee Meeting 5pm		
	Sun 17	Photovault deadline		
	Tues 26	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
		SANDDRIF 28/8 to 4/9 – do your own booking	EARLY BOOKING ABSOLUTE ESSENTIAL	
SEPT	Tues 9	Show & Tell Meeting	TO BE ADVISED	Monochrome portrait
	Sat 13	Audio Visual meeting		
	Sun 14	Photovault deadline		
	Tues 23	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	
OCT	Sat 11	GCC Outing		Blue hour
	Tues 14	Show & Tell Meeting	TO BE ADVISED	
	Sun 19	Photovault deadline		
	Tues 28	Judging & Learning Meeting 6p.m. for 6:30p.m.	Emmaus	

MONTH	DATE		ACTIVITY	ADDITIONAL INFORMATION	THEME
	Wed	30	End-of-the-Year competition Photovault entry deadline		
NOV	Sat	15	Audio Visual End-of-the-Year function		
	Fri	21	Annual General Meeting and the End-of-the-Year function		
	Thu	27	GCC Committee Meeting 5pm		

## SALON RESULTS

We have the results of three salons since our previous newsletter. Not all the members listed compete in salons under the GCC banner, but they are all members of GCC, hence we wish to commend them nevertheless. Congratulations to all who gained acceptances in the most recent salons.

### ACC 3<sup>rd</sup> Digital Salon



Category Winner - Photo Travel and Street Photography - PSSA Silver Medal - HoiAn Vendor - Anton La



Category Winner - Mono with a Pop of Red - PSSA Silver Medal - The Bridge Lookout - Anton La Grange

Zenobia Geldenhuys – 2 acceptances  
 Evelyn Gibson – 3 acceptances  
 Alan King – 3 acceptances, 1 COM  
 Anton la Grange – 8 acceptances, 1 COM, 2 ACC Silver Medal (Runner up), 2 PSSA Silver Medals (Best image Photo Travel and Street Photography, Mono With a Pop Of Red)  
 Elaine van der Toorn – 6 acceptances

Amanda Whiteman – 2 acceptances

Congratulations to Anton la Grange for his ACC Silver Medal and his PSSA Silver Medal in the ACC 3<sup>rd</sup> Digital Salon.

### 9<sup>th</sup> PSSA National Salon

Anton Gericke – 6 acceptances, 1 COM  
 Fabiola Grant - 1 acceptance  
 Alan King – 8 acceptances  
 Anton la Grange – 10 acceptances, 1 COM  
 Elaine van der Toorn – 7 acceptances  
 Amanda Whiteman – 4 acceptances, 1 COM

### 8<sup>th</sup> Bosveld Fotografielclub Salon

Zenobia Geldenhuys – 1 acceptance  
 Anton Gericke – 2 acceptances  
 Rob Glenister – 3 acceptances  
 Alan King – 5 acceptances  
 Elaine van der Toorn – 3 acceptances, 1 COM  
 Amanda Whiteman – 4 acceptances



STYLISH TRIBUNAL/CHARTER/AM



### *PUBLISHING DETAILS*

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