

e FLASH



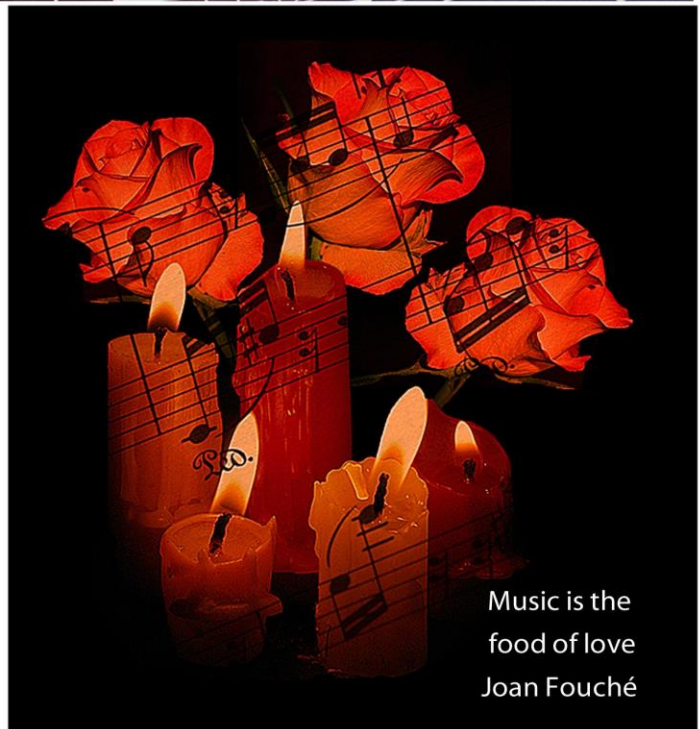
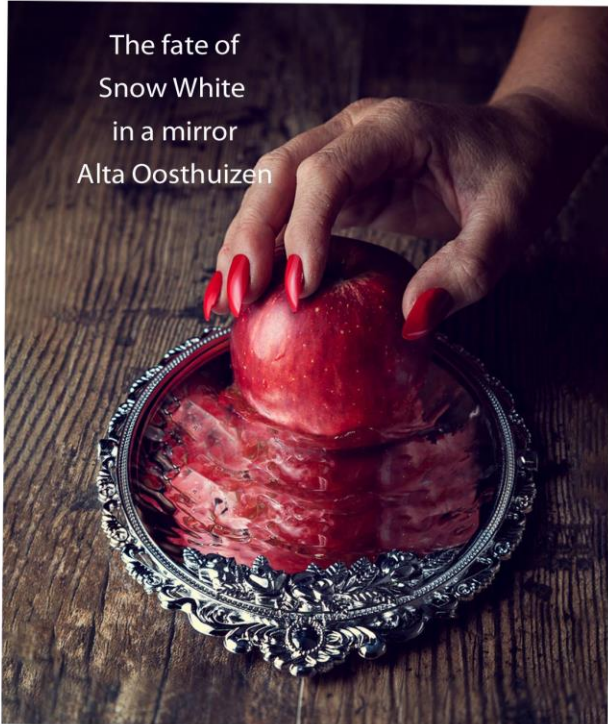
DECEMBER 2022

WWW.PRETORIAPHOTOGRAPHIC.CO.ZA



End of the song
Linda Martin

The fate of
Snow White
in a mirror
Alta Oosthuizen



Music is the
food of love
Joan Fouché



PRETORIA PHOTOGRAPHIC SOCIETY

www.pretoriaphotographic.co.za

PO Box 73056, Lynnwood Ridge, 0040

Photo-Vault-Online Entries

www.photovaultonline.com

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ORGANISATION	WEB-SITE LINK
International Salon listing	http://webplaza.pt.lu/public/suyswill/2010.htm
Salon Manager (for salon entries)	www.salonmanager.co.za
Steve's Digicams (Reviews)	www.steves-digicams.com
Digital photography review	www.dpreview.com
PhotoRadar (What Digital Camera magazine)	www.photoradar.com
Photoanswers (Practical Photography)	www.photoanswers.co.uk



PPS is affiliated with PSSA

FLASH

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NEW MEMBERS

Rudi Pothas our Vice President is the contact for answers on new membership and the workings of the Pretoria Photographic Society
rjhpothas@gmail.com
As per usual, the annual subscription fees are reduced by half for members who join after January.



WHAT'S HAPPENING

3 January 2023 No meeting	Photo Café
17 January 2023 Hybrid meeting	Formal meeting @ NG Church Lynwood Sussex Avenue 19H00
Judges: End of Year 2022	Geoff Feldon Conrad Kelsey Karen Fisher Westville Camera Club



PROMOTIONS

PLEASE REMEMBER when you receive a promotion to update the Star Level on PhotovaultOnline before your next entry. These levels should just be a single digit: 1, 2, 3, 4, 5.

KNOWING YOUR STATUS IN STAR RATING

Photovault can now generate this information. Please verify your rating to ensure that Photovault is correct. We have had some teething problems. Contact Thelma van der Schyff @ ppsannouncements@gmail.com

SET SUBJECTS 2023

MONTH	SET SUBJECT	DESCRIPTION
JANUARY	Patterns	A pattern in an image is a regularity within a scene. It is elements of the scene that repeat themselves in a predictable way. Patterns can be found everywhere and is commonly seen within shapes, colours or textures.
FEBRUARY	Fences or Gates	A fence or a gate must be the prominent feature of the image. It can also be more than one fence or gate.
MARCH	Perspective	A sense of depth or spatial relationship between objects within an image. Evoke a sense of scale and depth by changing the angle and position to be creative with the composition. Forced perspective as technique can also be used to make two or more objects appear smaller, larger, closer or further away than in reality.
APRIL	Smoke	Smoke must be the prominent feature of the image. Use smoke to create an atmosphere or special effect.
MAY	The colour Red	The colour red must be the prominent feature of the image.
JUNE	Ice	Ice must be the prominent feature of the image. Ice can be represented as icy streams, freezing rain, icicles, snowflakes, ice cubes, frozen objects, etc.
JULY	Reflections	Any image that uses a reflective surface. Reflections in water, an image captured on a shiny surface, a person or object reflected in a window, reflection on a building, etc.
AUGUST	Industrial	Images of manufacturing plants, machinery, equipment, manufacturing processes, workers in action, shipyards, mines, tools in action.
SEPTEMBER	Street Photography	A genre that records everyday life in a public place. The very publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge. The background of the image could improve the impact of the image.
OCTOBER	Macro Flowers	A zoomed-in shot of flower/s or part of it.

INNING THEMES 2023

MONTH	INNING THEME	DESCRIPTION
JANUARY	Something in the Kitchen	Images that can be recognised as taken in the kitchen
FEBRUARY	Still life mainly vegetables	Inanimate and creative images celebrating vegetables
MARCH	Food photography	Attractive, creative images of food.
APRIL	Pets	Pet/s must be the prominent feature of the image.
MAY	Shoes and Footwear alone or on a Person	Shoe/s or footwear must be the prominent feature of the image.
JUNE	Macro	A zoomed-in shot of any object, plant, insect, etc., or part of it.
JULY	Ant's Point of View	Subjects photographed from the same angle that an ant would see it
AUGUST	Two complementary colours as the main subject	Two complementary colours must be the prominent feature of the image. Complementary colours are colours on opposite sides of the colour wheel.
SEPTEMBER	Wet	Soaked with a liquid, rainy conditions, wet substances, etc., to be prominent features of the image.
OCTOBER	Portraits	Images that capture the personality, identity, soul and emotions of a person or group of people.

MONTHLY ENTRIES FOR CLUB COMPETITIONS:

Dear PPS club members

When entering your photos for the formal evenings, could you please do the following:
For your extra entries (workshop/outing/innings/resubmission) mark your entries as such:

Workshop:

Model in a red dress_ **W**

Resubmission:

Sunset over the dam_ **RS**

Outing: Newtown_ **O**

Inning: Kitchen_ **I**

RULES FOR OUTING AND INNINGS

In terms of a resolution taken at a General Meeting on 4 October 2022 members will have an option to enter either an Outings image or an Innings image as an additional entry during the monthly completion, as from 2023. This will ensure that members who are unable to attend a monthly outing to also have an opportunity to participate and embark on a creative challenge each month.

Members can enter either an Inning image or an Outing image, but not both.

Inning images can only be entered in the month specified for a specific topic, e.g., January – Something in the Kitchen

An outing image may also be entered in the month following the outing.

Only one image per inning or outing is allowed.

Clearly mark your image as **_I** for Innings and **_O** for Outings.

SERVICE TO THE CLUB:

You can serve the club by providing two or more of the services listed below throughout the year. Remember you must provide **regular** service to the club for it to qualify.

List of services:

- | | |
|---|--|
| <ul style="list-style-type: none">• Judging at the monthly competitions.• Writing articles for the e-Flash.• Writing tutorials for the e-Flash.• Assisting with / hosting outings.• Assisting with / hosting workshops.• Assisting with / hosting tutorials. | <ul style="list-style-type: none">• Providing snacks and refreshments for informal meetings.• Organising a speaker or speaking yourself for either the informal or formal meetings.• Photographing the year-end function.• Organising the end of year function. |
|---|--|



NATIONAL SALON DATES 2023	
3rd Bethal National Salon	7 January 2023
Miroc Circuit 2023 (Edenvale Photographic Club)	9 January 2023
11th AFO National Digital Salon 2023	14 January 2023
PSSA National Youth Salon	29 January 2023
Tafelberg Fotografiese Klub 12th national Salon	2 February 2023
5de Brandpunt Fotoklub Nasionale Salon	25 February 2023
Southern Suburbs 7th National Digital Salon	4 March 2023
6th Rustenburg National Digital Salon	11 March 2023
PSSA 23rd Up & Coming Salon	25 March 2023
PSSA National Salon of Photography 2023	8 April 2023
5th Hibiscus Coast National Digital Salon of Photography	15 April 2023
6th Paarl National Salon of Photography	29 April 2023
5th Alberton Camera Club National PDI Salon	6 May 2023
Visit www.pssa.co.za for more information and entry forms.	

All salon results administered by Photovault are registered automatically by the system. Please ensure correctness of your details in Photovault regularly. Those salons, not using Photovault still need to be captured manually. Contact Thelma if there are any discrepancies, at ppsannouncements@gmail.com

We would like to motivate all members to take part in the PSSA salon and international scene where possible. Advancement from 3-star and 4-star require a number of salon acceptances. The salon acceptances that are used to calculate promotions have a cut-off date 14 days before the meeting, to allow the competition secretary to update files. Acceptances after this date will be taken into account the next month.



SALON ACCEPTANCES

Kroonstad Photo Club 65th Jubilee

Sonja de Klerk

Mid air meeting

Blue but hot

Africa rhythm

Dusty Walk

Gods confetti

Joan Fouché

Climbing around

Hendrik Grobbelaar

Red-backed shrike

Leopard

Casper van Eck

Tracks in the Sand

Santie van Eck

Where is my Mum

Caring Hands



Kroonstad Photo Club 65th Jubilee

Alta Oosthuizen

PSSA Silver Medal Mono Portrait

Certificate of Merit Just a flower in a drop

Early morning power generation

Blue starry night

A dusty story

Acceptance Gotcha

A cloudy sky

Sunset in mono

Farmhouse in the Overberg

Kremetart en Witgat in mono

Playing with my food

A wormy meal

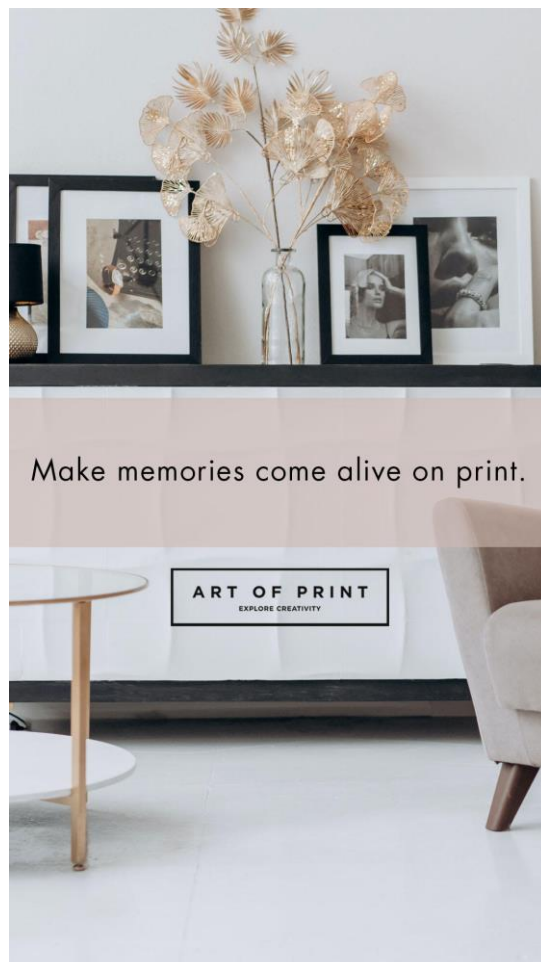
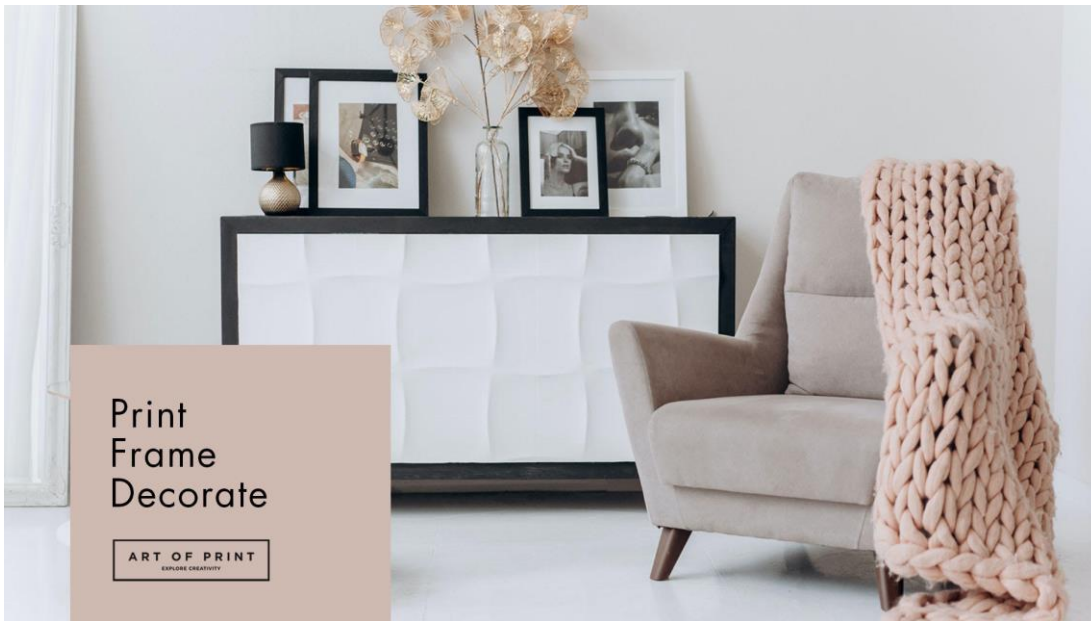
A little thirsty

You smell funny

Night time hunter



Outdoor Photo:



Contact Nr: (012) 348 3693/ www.outdoorphoto.co.za

President's Page

*May our Members and their Families
experience a peaceful, joyous and relaxing*

End of the Year Break !



ABC OF PHOTOGRAPHY

PSSA



A

The PSSA Archive aims to preserve our history for future generations to refer to and to use for research.

Belong to a Society that promotes, sustains and honours the highest standards of art and artistic expression in photography

B

D

Diamond Ratings recognise and promote the achievement of Salon Acceptances and set goals for all photographers

C

Communicate with like-minded photo enthusiasts in Camera Clubs

The fellowship of a shared passion for photography.

G

Growth opportunities exist to expand and improve your photographic skills in many different genres

E

Education in the art and science of photography through lectures at clubs and congresses and articles in the Image magazine

K

Knowledge is shared by working with others in the field

H

Internationally recognised Honours for achievements of excellence can be applied for

J

JAP, a PSSA tutorial programme, has been designed to enhance your ability to judge your own work and the work of others

R

Regional Directors will look after your interests and keep you informed

I

International affiliation with the world's major Photographic Organisations

L

Achieving PSSA Honours is something to be proud of. Honours are not given away easily, but neither are they unattainable. A panel of images is submitted for the LPSSA to the MPSSA

Questions are promptly answered by experts in the field.

M

Opportunity to share in all the photographic expertise of an organisation established in 1954

N

National Congress, held annually, inspires members through talks and workshops by local and international photographers

T

Tutorials both live and pre recorded are available.

S

Salons promote healthy competition while simultaneously unveiling the masters of photography.

A comprehensive Understanding of the art, science and history of photography can be gained

U

V

Vast horizons await those who persevere

P

Receive 4 printed IMAGE magazines each year

Visit our Website and Facebook page regularly and compete in the monthly competitions and challenges

W

X

Experienced photographers share their time and expertise to assist members in reaching their full potential

Y

The importance of our future is acknowledged in our commitment to the Youth.

Zoom meetings offer all sorts of opportunities

Z

Join PSSA today!

Membership of PSSA gains you discounts in salons and congresses

Year End Function 2022:



Remembering Photography from yester-year

You are invited to celebrate the end of the 2022 photographic year!

Date: 15 November 2022
Time: 18:30

Place: Lynnwood NG Church, Sussex Avenue, Lynnwood
Cost: R 100 per person, payable in advance or at the door
or
Join us online via Zoom and cater your favourites for yourself

Dress: Informal black and white

If you are attending in person please RSVP your spot by [23 October 2022 at ppsannouncements@gmail.com](mailto:ppsannouncements@gmail.com)

Partners are welcome!

Theme: Monochrome



Winners – Photos by Santie van Eck

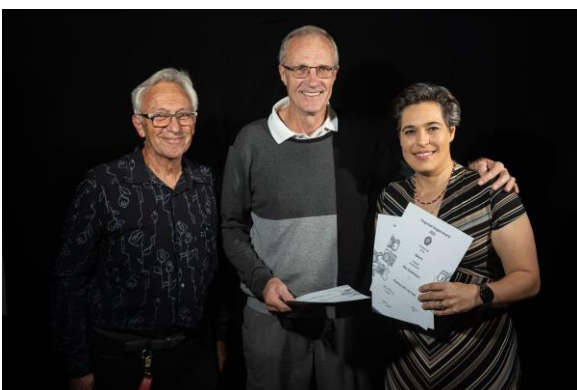
Best Beginners:



Landscapes, Visual Art & Monochrome:



Nature:



Macro and Floral:



Photojournalism:



Portraits:



Most Golds:



Photo Essay:



Most Versatile:



Articles for e-Flash:



Best of the Year:



President's award



Special service to the club:





Bertus de Jongh Trophy:



Article:

W(h)ither Photography? Tony Roberts

Please come on a trip into the past with me. It is 1826, and we are members of an art club. The world is agog with the first photographic images produced by Niepce.

What is the debate in our art club? Can this be art? What will it do to my portrait studio? Where's the creativity in these new images? How do you subtly remove the imperfections in a face? Can I afford this new equipment and its chemicals? Do we just wait for the furore to subside? Will painting as an art even survive?

Fast forward almost two hundred years. This exact debate echoes for the Artificial Intelligence tools that can generate images. But now we have the speed of the hype cycle and the amplifiers of social media to make the debate instantaneous and worldwide.

In short, tools like Dall.E 2 are systems that can create realistic images and art from a description in natural language. For instance, the Cow that jumped over the Moon wearing a space suit. The result may be in a photorealistic or more artistic style. You can add elements later, for instance "watched by a flamingo". They can do this based on a worldwide collection of images or from a set supplied by the author. Any part of the image (an eye for instance) can be replaced by a similar one that is better focussed, more smiley, bluer, less wrinkled or any other variant. The tools can offer a range of output images to choose from. Different tools give quite different results. The impact of the AI image may be higher than that of a conventional picture, so there will be a temptation to use these tools. Like all technological developments, these tools will eventually move from the computer into our cameras, making detection more difficult.

Standard systems also offer AI. The latest Photoshop will refresh an old image in two ways: it will upscale the resolution, find sharper features like eyes and uncrop. Yes, I said uncrop. My woodwork teacher told us you can never see a piece of wood longer. Now you can recompose with more space around the subject and AI will provide plausible, suitably blurred content to include.

So, what are the issues?

Firstly, authorship. Who is the true author of an image with content derived from the work of others? Ethical AI requires that we can trace how we arrived at a product, and most tools are inadequate in this respect.

Second, what is the source of the creative content of an image? Is it the person who describes the desired result or the nameless crowd whose images were plagiarised?

Then, how do we compensate the authors of images?

Different groups are reacting differently. Shutterstock will allow AI images derived from their own stock but will create a fund to compensate the authors of the used images. Getty will not allow AI images at all. Others may choose not to declare a policy until the dust settles.

Camera clubs will vary in their response. I imagine that most will start by continuing to insist that all components are the work of the author. The AI tools might still recombine only the author's images but who is the creative in this scenario?

Professionals, just like the portrait artists of 1826, will see new competitors in their markets. Some will remain traditional; others will spice up their products and possibly become market leaders.

As always, ethics is struggling to catch up with technology, so we must expect abuses, at least in the short term.

For ourselves, we need to be in a position of watchful, informed wait-and-see. We must be able to give informed comment when asked about these issues. We must understand how to detect this type of image and apply pragmatic rules. For now, our requirement that all image content must be the work of the author is adequate, but it may not be so in the future.

Art survived in 1826. Art survived the internet age. Photography has over the years embraced strip film, movies, talkies, camera automation, cell phones, internet sharing and digital cameras. We will survive this new change. There are no final answers on how to handle the latest developments, this conversation is only starting. When we celebrate our centenary in 2032, PPS will look different from the way it is now. Photography will not wither, but we cannot see the whither yet. Our goal must still be: Let us learn more and enjoy our photography. We will continue to be the home for the Craft and Art of photography.



Interesting Photography Facts - Linda Martin

Compiled by Megan Kennedy

I came across this fascinating article on digitalphotographyschool.com

Like our club PPS and their history dating back 90 years this article has facts and quirks as old and even older.

I suppose the “art of photography” and the preserving of a scene or portrait became pressing to some as the engaging of an artist to draw the scene or portrait was a long and costly affair.

Wonderful portrait artists were really only available to the wealthy and the lesser mortals could not afford to have their images preserved in oils.

The need to have a more instant picture had the scientists of those days dabble in chemicals to solve the problem. Although “instant” is a relative term considering the early photographs had the subjects pose for a time too long to even consider smiling!

Well, Megan Kennedy came up with these facts:

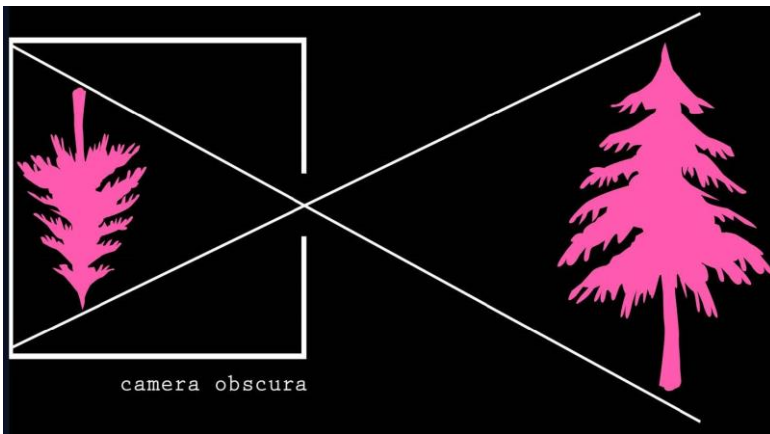
1. It's all in the name

We use terms like “photography” and “camera” all the time, but where do these words actually come from? And when were they created? Our first photography fact hearkens back to the origins of many of the words we photographers use today.

The term “photography” actually originates from the Greek words “photos” and “graphé.” “Photos” translates as “light,” while “graphé” means “drawing” (or, more literally, “a representation by means of lines”). When used in conjunction, the two words mean “drawing with light.” The original coining of the word “photography” is generally attributed to Sir John Herschel in 1839.

And the word “camera”? It comes from the Latin term “camera obscura,” which means “dark chamber.” The term originally described a means of projecting an external scene onto a flat surface in a dark room or box, which was then used to aid painters with perspective and scale.

In fact, the camera as we know it today actually evolved from the camera obscura configuration. Early photographers simply placed light-sensitive materials at the back of a camera obscura, then waited as an image was produced. Over time, cameras became more sophisticated and portable, but elements of the original camera obscura still remain!



2. “Kodak” is a nonsense word

Speaking of words, did you know the term “Kodak” is simply made up? The company founder, George Eastman, favoured the letter “K” because he believed it was a “strong, incisive sort of letter.”

Then, using an anagram set, Eastman and his mother came up with the name “Kodak.”

When devising the phrase, they used three principles:

1. The word needed to be short
2. The word needed to be easy to say
3. The word needed to be unlike any other name or association

As Kodak cameras became more popular, the word “Kodak” – or rather the phrase “Kodak moment” – was used to describe occurrences that seemed ideal for a photograph.

Unfortunately, despite its initial success, Kodak’s popularity didn’t last. In 2012, the company filed for bankruptcy. In the years that followed, Kodak sold its photography patents and shed its camera business. And while you can still find Kodak cameras on the shelves, they aren’t made by Kodak; they’re simply part of a licensing deal that takes advantage of the Kodak name.



3. The first selfie?

Self-portraits are commonplace today. We even have selfie sticks and front cameras for easy framing! But did you know that the photographic selfie dates way back to 1839 (the year in which photography was first unveiled to the world)?

Robert Cornelius, a lamp manufacturer with a keen knowledge of chemistry and metallurgy, took on the task of perfecting an early photographic process, the Daguerreotype, alongside chemist Paul Beck Goddard.

In 1839, Cornelius decided to turn the camera on himself. While the Daguerreotype created surprisingly sharp images, exposure times were very long, at least initially – so Cornelius was forced to sit perfectly still for around 10 to 15 minutes. The resulting Daguerreotype depicted an off-centre rendering of Cornelius, the oldest known, intentionally created photographic self-portrait.



4. The Blue Marble

Taken in December 1972, *The Blue Marble* was captured by the crew of Apollo 17 on their way to the Moon. The picture was taken a whopping 29,000 kilometres from the surface of the Earth and is the first photograph to depict the entirety of our planet from space. The photograph subsequently became one of the most reproduced images in history. It also inspired and was used by countless activists in the environmental movement.

Hasselblad cameras have captured some of the most iconic images in history, including astronauts' first steps on the lunar surface. However, due to weight restrictions, not all the cameras that have embarked on moon missions have made it back to Earth.

To this day, up to 12 Hasselblad cameras remain on the Earth's only natural satellite!



5. Photobooks are *old*

When was the first photobook released? 1950? 1900? 1880? Nope!

Photobooks have a rich history in photography, and Anna Atkins, a British botanist, seems to have started it all. Atkins learned early photographic processes from Henry Fox Talbot (who, incidentally, is the inventor of the Calotype, one of the original photographic processes and rival of the Daguerreotype). Atkins is also one of history's first female photographers.

Atkins documented botanical specimens using the blue-tinted Cyanotype process. She then compiled her Cyanotypes into the 1843 publication of "*Photographs of British Algae: Cyanotype Impressions*". From 1843 to 1854, Atkins produced several volumes of her *Cyanotype Impressions* series. Only 17 copies of the work still exist.



6. The most-viewed photograph ever

I've seen it! You've seen it! We've *all* seen it!

Captured by former National Geographic photographer Charles O'Rear in 1996, *Bliss* depicts rolling green hills and a semi-clouded blue sky in Sonoma County, California. In 2000, Microsoft bought the rights to the image; the company then used the image as the default computer wallpaper for the Windows XP operating system.

The success of Windows XP and its corresponding marketing materials has led most researchers to agree that *Bliss* is the most-viewed photograph of all time. Even O'Rear himself conceded that he would probably be best known for the shot, claiming that "anybody now from age 15 on for the rest of their life will remember this photograph."

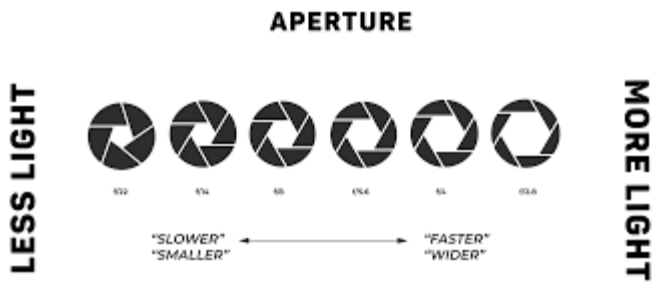
Despite its surreal appearance, *Bliss* isn't manipulated. O'Rear captured the photo using a medium-format camera on film. He said: "I think that if I had shot it with 35mm, it would not have nearly the same effect."



7. Cameras aren't eyes...right?

The camera lens and the eye have a *lot* in common – more than you might realize!

You see, all lenses have an aperture, the diaphragm through which light passes. Therefore, a camera lens can restrict the amount of light that reaches the camera sensor by adjusting the diameter of the aperture opening. Smaller apertures, such as f/8, let in very little light, while wider apertures, such as f/1.4, let in lots of light.



The wider the aperture, the more light that hits the camera sensor. Wider apertures also produce a narrower depth of field and hence stronger background blur effects.

And our eyes are the same! In the eye, the iris does the same job, relaxing and constricting muscles to regulate the amount of light entering the eye. When you move between light and dark environments, the iris in your eye expands or shrinks to alter the size of the pupil.

Interestingly, the human pupil expands to around 7 mm in diameter. This equates to around f/2.1, though the pupil narrows down to around f/8.3 in very bright light.

So, there you have it!

There are probably many more surprising facts related to the hobby we all enjoy and as time goes by, more current facts fade into history.

For me, it was an interesting trip into the "past" to view the cameras, lenses and accessories (including the typewriter used by an early member of PPS) on display at the Salon awards evening and at our year end function.

Keep well, Keep snapping and enjoy the Festive Season.



Evelyn Gibson:
International Salon Acceptances:





IN MEMORIAM - Henru Grobbelaar:



Henru Grobbelaar

02/06/2000 - 03/11/2022

Gedenkdienst sal plaasvind

DV Woensdag 9 November 2022

om 11:00

in die NG Kerk, Wierdapark

Piet Hugostraat 279

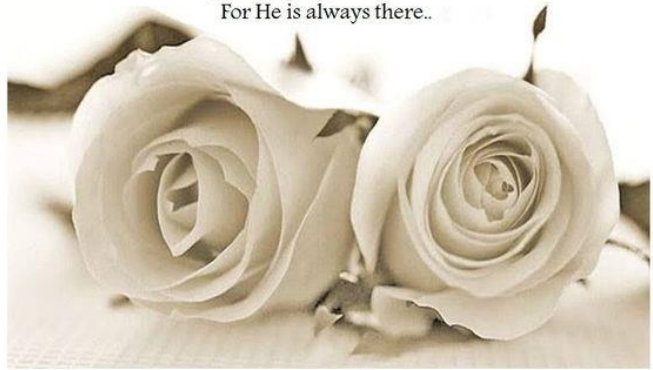
Laat weet asseblief of julle dit gaan bywoon
vir doeleindes van verversings voor 2022/11/08

Amër: 082 387 5296

*With
Deepest Sympathy*

*The sorrow that you feel
The heartache that you bear
Though we cannot comprehend
Still we deeply care...*

*May it comfort you to know
We lift your name in prayer
May you lean upon the Father
For He is always there..*



Those we love
can NEVER be more
than a THOUGHT away...
for as long as
there is a MEMORY,
They will live
in our
HEARTS to stay.

PPS Birthday list:

January	February
Marianne Ver Loren van Themaat 1	Vanessa Price 6
Gerrit van Rooyen 19	Gurling Bothma 18
March	April
Rudi Pothas 13	
Linda Martin 22	
May	June
Mariette Lambrecht 11	Abigail Barnard 14
Detlef Basel 23	Joan Fouché 16
Frans Fouché 30	Lloyd Munday 18
	Marius Coetzee 30
July	August
Diana van de Wiel 4	Evelyn Gibson 2
Doret Fisher 7	Tony Roberts 6
Robin Miles 9	Sonja de Klerk 10
Johan Ver Loren van Themaat 21	Almari Coetzee 17
Oscar Abramovitz 30 (Born1930)	Bill Zurich 16
Alta Oosthuizen 31	Ann Roberts 23
	Brigitte Hansen 25
	Bibi Andrews 27
September	October
Louwtjie Meyer 10	John Tapuch 1
	Ken van Wyk 5
	Thelma van der Schyff 8
	Chantelle J v Rensburg 24
November	December
Santie van Eck 6	Brendan Hohls 1
Johan Hosten 9	Giuseppe Carbonatto 1
Karin du Toit 11	Hendrik Grobbelaar 24
Giel du Toit 15	Pine Pienaar 26
Frans Mohr 21	Marlene Birkholtz 31
Bruno Engel 21	

Please send your date of birth to Joan Fouché if your name is not on the list.