



# Boksburg Camera Club

Proudly Presents

## Boksburg 3<sup>rd</sup> Salon 2013

Presentation medium – Digital (colour only)

PSSA Approved Patronage 'B'

Patronage #2014/18



Boksburg Camera Club invites all members of PSSA and all photographers resident in Southern Africa to participate in the Boksburg Camera Club National Digital Salon of Photography. The Salon will be conducted in accordance with the requirements and practices of the PSSA.

### SALON DIRECTOR

Name: Andre Danhausser  
Phone Number: 082-775-8866 (a/h)  
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### SALON ADMINISTRATOR

Name: Ian Smit  
Phone Number: 083-276-1673  
E-mail: [ians@cjpcchemicals.co.za](mailto:ians@cjpcchemicals.co.za)

### CALENDAR:

Closing date: 17 August 2013  
Judging: Remotely – finished by 3 September 2013  
Results mailed: not later than 9 September 2013  
There will not be an exhibition

### CATEGORIES

Category A: Abstract (No digital manipulation as defined below) – Only colour images allowed  
Category B: Altered Reality – Only colour images allowed  
Category C: Wildlife (No digital manipulation as defined below) – Only colour images allowed  
Category D: Birds (No digital manipulation as defined below) – Only colour images allowed  
Category E: Sports (No digital manipulation as defined below) – Only colour images allowed  
Category F: Open (Digital manipulation allowed) – Only colour images allowed

### AWARDS:

PSSA Silver medal for the overall winner in each category.  
Boksburg Camera Club Silver Medal for 2<sup>nd</sup> Place in each category.  
Boksburg Camera Club Bronze Medal for 3<sup>rd</sup> Place in each category.  
Certificates of Merit will be awarded according to PSSA guidelines.  
No acceptance cards will be issued, results will be sent by email.

## ENTRIES AND FEES

1. Online: <http://www.photovaultonline.com>
2. Entry Fee : R5.00 per photo for PSSA members
3. Entry Fee : R7.50 per photo for non-PSSA members.
4. Digital Catalogue : R50.00 (CD containing all Acceptances and Awards)
5. Banking details are:

Account name: Boksburg Camera Club

Bank: Standard Bank – K90 Branch

Account number: 025265717

Branch code: 011842

Account type: Current

Payments must be made directly into Boksburg Camera Club's bank account. This is the only accepted method of payment.

Please use the following for Reference when making payment **“Surname Initials BCCS”** eg **Smit I bccs**. Please save a copy of proof of payment on your computer for uploading to <http://www.photovaultonline.com>

## METHOD OF ADJUDICATION

Images will be adjudicated via “Remote Judging”.

- Three Adjudicators will score each image out of 15 per category.
- A memory stick containing the entry images, together with a score-sheet as well as complete judging instructions will be dispatched to each Adjudicator as soon as possible after the closing date for entries.
- The Adjudicators will in the comfort of their own homes within a set period of time, judge the images on a properly calibrated screen and record the scores on the score sheet. All the images will be judged in terms of PSSA standards.
- The completed score sheets will be returned to the Salon Director and Administrator for processing.
- The scores for each image received from the Adjudicators will be accumulated and the average calculated in order to determine the salon Acceptances and other Awards.
- The Adjudicators will be requested to pay special attention to those images with scores that hover around the possible acceptance point level as we believe that a National Acceptance is for the average author the primary result of the Salon.

ADJUDICATING PANEL:

### **Category A: Abstract**

1. Bruce Hepburn
2. Kittie Groenewald
3. Nicolene Nel

### **Category B: Altered Reality**

1. Valmai le Grange (APSSA)
2. Anne d' Oliviera (APSSA)
3. Bruce Hepburn

### **Category C: Wildlife**

1. Victor Nel
2. Cathy Jonker (APSSA)
3. Bessie Vermeulen

### **Category D: Birds**

1. Piet Enslin (FPSSA)
2. Annelise de Jager (APSSA)
3. Annette Odendaal

## **Category E: Sports**

1. Gordon Arons
2. Geo Jooste
3. Nico Strydom

## **Category F: Open**

1. Llewellyn Louw
2. Athol Moralee (APSSA)
3. Helouise Mulder

### CONDITIONS OF ENTRY

1. Each author may submit up to 4 (four) images per category.
2. No images that were accepted by any of the past Boksborg Camera Club Salon may be entered again.
3. Images must satisfy the following:
  - a. JPG (JPEG) file format.
  - b. File size may not exceed 500kb.
  - c. No image may exceed 1024 pixels on the horizontal axis and 768pixels on the vertical axis.
  - d. It is recommended that the submitted images be saved in the sRGB colour space, since it cannot be guaranteed that the colours of an image saved in any other colour space will be displayed correctly during judging.
  - e. The inclusion of a frame or border is permissible provided the image remains within the above file size.
  - f. No text or wording may be added to images.
4. All images to be entered electronically via <http://www.photovaultonline.com> ONLY.
5. Remember to FINALISE your entry on Photovault after the images have been uploaded.
6. An acknowledgement receipt for an entry will be returned to the participant. If no confirmation is received within three working days the participant should contact the Salon Administrator or Director.
7. Where the majority of the Adjudicators are of the opinion that an image does not conform to the definition of the entered category, the image will be rejected.
8. If two or more entries from the same entrant are similar, only the first one receiving an acceptance will be eligible for an award.
9. The original image must be made with a digital camera. All images must be original and must not incorporate elements produced by anyone else. By virtue of submitting an entry, the entrant certifies the work as his own.
10. Monochrome images will not be accepted in any category. This is a "colour only" Salon and monochrome images will be disqualified if entered.
11. Any image that the Salon Director considers pornographic or offensive to the public will be disqualified.
12. Any modification of the original image must be made by the entrant. All final work must be in digital format.
13. All entrants may be requested to send their original unaltered image file for confirmation of ownership and digital manipulation performed on the final image in full resolution.
14. Manipulations are prohibited in the categories stated below and the Salon Director reserves the right to request the author to submit the original RAW file to verify the image's authenticity. Where no RAW file is available, the committee will evaluate the entry and the author may be asked to submit evidence to the committee. The committee's decision is final. By entering this salon the author implicitly accepts the ruling of the committee in this regard.
15. Submission of an entry automatically confers the right of Boksborg Camera Club to reproduce/copy the images for judging as well as for the inclusion in the Salon Catalogue CD and website publication with recognition to the various authors.
16. Boksborg Camera Club assumes no liability for any misuse of copyright by a participant.
17. Submission of entries signifies acceptance of the conditions of entry.

### CATEGORY DEFINITIONS:

#### **Category A: Abstract**

Abstract is an exercise in composition for the sake of art. The real identity of the abstractionist's subject is not important and the result is not intended to be anything. The picture may involve elements of Macro photography. Digital manipulation is not allowed in this section as defined below.

### **Category B: Altered Reality**

Altered reality is an image created by altering reality in an obvious manner. It can be created digitally or in camera. The intention is the creation of a new image that conveys a feeling or message, or tells a story. The original image and all elements of the final Altered Reality image must be that of the photographer. Digital manipulation **is allowed** in this section.

### **Category C: Wildlife (excluding Birds)**

Wildlife photography is defined as one or more organisms living free and unrestrained in a natural or adopted habitat. Photographs of zoo or any other animals in captivity, insects or other creatures photographed in the studio or other controlled locations are not Wildlife and cannot be entered into this category. Animals living on game farms, private game reserves and National Parks are considered to be Wildlife. For the purposes of this Salon, Birds will not be allowed in this category and must be entered in the "Birds" category.

- Human elements shall not be present, except on the rare occasion where those human elements enhance the wildlife story.
- The presence of scientific bands on wild animals is acceptable.
- Photographs of artificially produced hybrid plants or animals, domestic and farm animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. Manipulation includes, but is not limited to, adding or removing any element by means other than cropping.
- The faithful representation of what was captured at the time of shooting must be maintained. Digital and printing adjustments are only acceptable if limited to minor cleaning work (removing dust spots), levels, curves, colour, saturation and contrast work, dodging and burning. Sharpening is allowed.
- Compositing, multiple exposures, sandwich/montage shots and double exposures are not permitted, except for new digital techniques such as HDR, stacking and stitching where the end result is a faithful representation of the original scene.
- Adding or removing animals, parts of animals, plants, distractions, people, etc. to/from the image is not allowed.
- Borders, if used in digital projections, should be unobtrusive and generally limited to a thin stroke that separates the image area from the black projection background.
- The main subjects must be living organisms; therefore landscapes are not eligible wildlife subjects.

**Digital Manipulation is not allowed in this section.**

### **Category D: Birds**

The image must be of birds only (birds must be the main subject) such that a well-informed person could testify to its true representation. The guidelines and definitions as presented in Wildlife above are also applicable to this category.

**Digital Manipulation is not allowed in this section.**

### **Category E: Sports**

Sports photography covers any aspect of a sporting event. Images must depict an active pastime or recreation involving physical exertion and/or skill that is governed by a set of rules or customs and often of a competitive nature. Images in this section could include, for instance, the judge or umpire in a sporting event.

**Digital Manipulation is not allowed in this section.**

### **Category F: Open**

Any general type of image which does not fit into any of the other categories may be entered into this category.

**Digital Manipulation is allowed in this section.**

## DIGITAL MANIPULATION

The following will not be considered as digital manipulation:

- **Removal of dust and scratch marks** on scanned images or spots from dust particles on the CD/CMOS sensors of digital cameras. Specific lens/sensor aberrations such as chromatic aberrations and purple fringing may also be corrected/ removed.
- **Adjustments to exposure** and contrast. This includes all algorithms that represent some form of dodging and burning.
- **Adjustment/correction of colour balance.** This can either be done by selecting an appropriate white balance during the conversion in the RAW images, or by adding/subtracting colours in the photo editing software. The post capture application of digital colour correction filters, like warming or cooling filters, similar to the 81 and 82 series of filters, is allowed.
- **Reduction of digital noise**, especially in high ISO images from digital cameras, or film grain in scanned images.
- **Sharpening** of the image. All modern sharpening algorithms and techniques, such as edge sharpening, luminance sharpening and mode sharpening are permissible.
- Cropping and resizing is permissible.
- Digital techniques such as HDR, stacking and stitching, where the end result is a faithful representation of the original scene is not seen as digital manipulation.